

VARIETY

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TELEVISION POSTS DANGER SIGNS

Flight From Reds of Famed Budapest Stars Into U.S. Zone Real Whodunit

By JOSEF ISRAELS II

Salzburg, March 6. The unheralded arrival in Salzburg last week of Katalin Karady, one of Hungary's most popular musical stars, reads like a film script. Smuggled over the barbed wire and land-mined Austro-Hungarian border, Miss Karady was accompanied on her flight from Red Budapest by Oliver Lantos, Hungary's top crooner—known before comparisons with "imperialist" artists became unpopular—as "the magyar Bing Crosby." Both fled from what they described as "intolerable conditions," leaving family and all their possessions behind.

Miss Karady reported to U. S. Counter-Intelligence authorities at headquarters of U. S. Forces in Austria still clad in the torn farm woman's clothing in which she crossed the frontier. Hands and face were badly scratched by barbed wire. But American DP interrogators, accustomed to magyar beauties of the Gabor-Massey type, rated the blonde Miss Karady as the best looking yet to come their way. She was held for some days in "protective custody." But one of the professional fugitive smugglers who brought the show biz pair, and Miss Karady's maid, over the border told some of the background of her flight to the West.

To appraise the reputation of Miss Karady, professionally and politically, in Western terms would be to compare her to, say Mary Martin and Edith Cavell. The latter because, during World War II, she gained recognition as a real hero

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Even the Backstage Help Have to Wear Tuxedos For Louis Jouvet ANTA Run

Montreal, March 6. American tour of Louis Jouvet and his company in Moliere's "L'Ecole des Femmes," opening tomorrow (Wed.) at His Majesty's, Montreal, and ending March 29 at the ANTA Playhouse, N. Y. (where it opens March 18), has involved elaborate and complicated plans on the part of the American National Theatre & Academy, its sponsor. Fact that the trip has official sanction and financial support from the French government gives it diplomatic as well as theatrical significance.

Because it is a French-speaking company, not only the company manager, stage manager and others working directly with the production must be able to speak the language fluently, but wardrobe attendants, backstage department heads, stage-doormen, etc., must understand the French version of at least the basic technical stage lingo. Thoroughness with which details are being carried out is indicated by the fact that not only the company and house managers,

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Margaret Truman Can Take 'Em or Leave 'Em

The Margaret Truman-NBC contract for her guest appearances on radio and TV is reportedly signed, sealed and delivered, but purportedly under restrictive clauses that give her the right to reject or accept any of the shows that are proffered.

At least four of the network's commercial entries put in a bid for Miss Truman's services, but it's understood that thus far she's turned down all of them. She plans to confine herself to about half a dozen AM (mostly on the Sunday "Big Show") and TV engagements for balance of the season.

'Clearing House' Plan Pitched Vs. AM-TV 'Blacklist'

Industry-wide group looking into the question of "blacklisting" in radio and television has come up with a tentative plan for a "clearing house." Plan was evolved by the sub-committee of the industry committee which was formed last year at the request of the American Federation of Radio Artists following the Jean Muir incident.

Plan calls for persons who feel they may be subject to "blacklisting" to file statements of explanation and clarification refuting charges of "subversion" with their unions, AFRA and Television Authority. Agencies hiring personnel would then go to the American Assn. of Advertising Agencies, which would ask for the statement of the individual in question, without revealing the agency making the inquiry.

Reason for preserving anonymity of the agency, it's explained, is to protect the performer. The concept is that if it were known that a certain actor is being considered for a role and later he is not picked, it might make it more difficult for him to get other work. Ultimately, the argument runs, the employer must make the final decision on who works for him, and the statements will give him a source of data answering charges that may have been leveled at him.

This tentative plan has the backing of agency and sponsor reps on the sub-committee. The next step is for the machinery to be passed on by the national boards of AFRA and TVA. If the unions accept the proposal, it will then be submitted to the full committee, which includes representation of AAAA, ANA, ABC, CBS, NBC, MPA, Du-

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FCC SURVEYING INDUSTRY ABUSES

The word's gone out to the television networks and stations to "watch their step." The campaign against below-the-belt TV humor and, to a lesser degree, the inundating of programs with overlong and trip-hammered commercials, is gaining momentum on a nationwide scale.

The Federal Communications Commission is reported sharpening its claws for what many believe to be the first concerted move-in on video. In some TV managerial-production circles, anxiety and apprehension have taken hold; the boys have been told to "take it easy—before it's too late."

The blast leveled at TV last week by Boston's Archbishop Cushing, who admonished the comics to clean up their material before "the medium commits suicide," is only one aspect of a growing resentment throughout the country over TV's current misdemeanors.

From Washington come reports that, while Archbishop Cushing's publicized blast has projected the issue into the limelight, actually the FCC has been storing up hundreds of unpublished squawks from average viewers who have been writing to the Government agency direct.

This is a turn of events considered (Continued on page 36)

Flagstad To Quit Met Opera

Kirsten Flagstad, controversial figure who returned to the Met Opera House this season after a 10-year absence, probably won't return next year, planning to quit opera for good. The 55-year-old singer, recognized as the world's leading Wagnerian soprano, finds opera work too strenuous and wants to confine her singing to

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All About Little Eva?

Montevideo, March 6. Although "All About Eve" won the New York Critics' award as best pic of 1950 and is leading contender for a Hollywood Academy "Oscar," 29th-Fox did not enter it in the judging at the International Film Festival here. Reason was disclosed this week.

It was feared by State Dept. officials that the story of a young film actress who is ruthless in her ambition and willing to step on the necks of her benefactors in order to get ahead in the theatre might be construed as paralleling the career of Eva Peron, wife of the president of Argentina. Later lies just across the River Plate from Uruguay. Mme. Peron is a former actress.

ABC Going Into TV Film Production On Coast; 'Lolly' Parsons to Tee Off

WJZ, Cole Porter Talk Disk Jockey Stint

WJZ, ABC's New York key station, is negotiating with Cole Porter for a cross-the-board disk jockey stanza. Show would have the composer spin records of his own tunes as well as other platters. Ray Diaz is handling the deal for WJZ.

Auditioning of a disk show for Frankie and Nan Grey Laine has been held up because of Mrs. Laine's illness. Audition will be made shortly on the Coast when Laine returns to his Encino, Cal., home.

Pix Increasingly Look to Tele For New Personalities

Major film producers, no longer eyeing television as a show business orphan, are turning more and more to personalities created by the new medium as possible box-office attractions. Paramount's "Molly," based on CBS-TV's "Goldbergs" program is leading off the parade.

The latest video name looking filmward is Robert Q. Lewis. He's star of CBS-TV's "Show Goes On" program. Ted Ashley, Lewis' personal manager, left for the Coast over the weekend to huddle on a film deal for the comedian during his summer hiatus this year. Sid Caesar and Imogene Coca, principals of NBC-TV's "Your Show of Shows," are also up for a major film this summer which would be produced by Max Liebman, producer of their video show. Milton Mound, attorney reping both Caesar and Liebman, returned last week from several Coast film conferences.

While Dean Martin and Jerry Lewis were signed for pictures on the basis of their nitery success, Paramount nonetheless attributes to their video work much of the top grosses being chalked up by their current release, "At War with the Army." Par's "Molly" fared poorly in several test engagements under the title of "Goldbergs," but Par attributed that to the possibility that audiences balked at paying to see a film featuring the same thing they could see for free on their home video. So Par changed the title to "Molly" but is still publicizing the tie-in with the TV show.

Films, meanwhile, have pacted several actors originally spotted by talent scouts on TV. Notable among these is Charlton Heston, currently under contract to Hal Wallis.

ABC-TV is set to go into vidpie production at its big studios in Hollywood (the former Vitagraph lot) this summer, pioneering in production of tele films by a network. Web's move may have a great effect on the cinema capital if ABC can turn out quality TV pix at the low prices it is aiming for.

Just how soon the web can get its vidpie shooting under way depends on the union situation. Like all nets, it has labor agreements with AM and TV unions, and there may be overlapping jurisdiction in some fields which could result in disputes. ABC hopes to blaze a trail that will permit video chains to shoot celluloid in their own studios without arousing inter-union battles.

Web will also tackle the problem of a "realistic" pay scale for its TV pix, based on the more limited financial return for tele shows compared with theatrical features. Point will be raised that the higher pay for theatre pix workers results from frequent layoffs and production lags, while video will offer year-round work. Preliminary discussions indicate that the screen unions may play ball with the networks, if steady work is guaranteed. Web reports favorable reaction from Coastites wanting Hollywood to make gains vs. New York as a tele centre.

Alexander Stronach, ABC-TV program v.p., who with Coast TV topper Dick Moore is handling the project, said that network vidpie production will affect economics by utilizing the great pool of talent and technicians available on the Coast and by savings on overhead

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Int'l Harvester 'Insulted' At Threshing Machine Comparison to Kenton Band

Detroit, March 6. Ed McKenzie, WJBK's recording manning "Jack the Bellboy," is the instigator of a fullscale battle between Stan Kenton's band and the International Harvester Co. Controversy began accidentally when the Bellboy, asked his frank opinion of Kenton's music, remarked: "It sounds like a threshing machine."

The following day's mail brought a protesting letter from International Harvester, makers of farm machinery. The letter expressed strong resentment to "such derogatory remarks in regard to our famed machines. We demand a public apology."

Then came hundreds of letters with opinions split evenly. So, the Bellboy got a recording of a threshing machine in operation. He spins that platter each day, followed by Kenton's recording of "House of Strings."

Writer of the best letter comparing the two sounds will be awarded a radio.

Salmaggi in Fight on 'Sacrilegious' Met 'Cav' & 'Pag'; Appeals to Cardinal

Opera traditionalists are still fuming at the modern streamlined version of "Pagliacci" and "Cavalleria Rusticana" which the Met Opera put on this season, and are still trying to do something about it. Leading the Old Guard attack is Alfredo Salmaggi, vet Brooklyn opera impresario, who has been contacting newspapers, historical societies, Italian civic leaders and even Cardinal Spellman in protest of what he calls the "sacrilegious impertinent stage direction" in the new Met version of the w.k. operatic double bill.

Announcing "streamlining" by its directors in search of arty effects, Salmaggi claims the changes in "Cav" and "Pag" staging, especially in "Cav," lean in the direction of religious disrespect. Writing to Cardinal Spellman, Salmaggi said: "Having taken the vigorous stand regarding public presentations in the theatre that reflect odiously on the Catholic church that you did, I call your attention to another breach, following upon that of the film, 'The Miracle,' perpetrated at the Metropolitan. I urge Your Eminence to take cognizance of this and raise your voice in disapproval."

The Cardinal, according to Salmaggi, acknowledged the letter, stating "I wish to say that others who have seen the operas have

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Fears 'Another Pix Frankenstein' In Germany Today

Berlin.

Editor, VARIETY:

At the present time, the German film industry is on the verge of complete collapse. If sufficient aid does not come soon, we shall be guilty of neglecting one of the most important voices of free speech in Germany. If the West German film industry is allowed to die, the consequences will be vivid and deadly.

During Hitler's time, a State-owned organization, UFA, became the instrument of prejudice, lies and distortions which led to the death of thousands of innocent people. We are guilty of paying the way for another UFA if we do not see to it that the struggling, independent, freedom-conscious German studios are supported to such an extent that they are given a chance to prove their ability to partake in a free competitive industry.

If the Allies withdraw from Germany without having established a free competitive German film industry, one of two courses can be expected to take place:

- 1) The Bonn Federal Government can step in and support a State-owned organization (such as the former UFA), or
- 2) The very powerful, rich, Communist-owned outfit, DEFA, will dominate in Germany.

To say the least, the first alternative is preferable to the latter. But why should we sit back and permit the establishment of such a

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Par Paying \$135,000

For 'Country Girl' Pic

Paramount is laying out \$135,000 for the screen-rights to Clifford Odets' hit play, "Country Girl," currently at the Lyceum theatre, N. Y., and starring Uta Hagen and Paul Kelly.

Film version will be withheld until after completion of the roadshow engagements of the play.

\$50-Per-Plate Jolson

Memorial Benefits NCCJ; Sparked by Eddie Cantor

Miami Beach, March 6.

An Al Jolson Memorial dedicated to inter-racial amity was held Sunday night (5) at the Lord Tarleton hotel here with the formal dedication of the "Jolson Corner" at this hospice. Affair, attended by top-drawers in showbusiness, was held under auspices of the National Conference of Christians & Jews for a select group of 150. A midnight dinner at \$50 a plate climaxed the event. Proceeds went to NCCJ.

Eddie Cantor, as emcee, introduced Jimmy Durante, Joe E. Lewis, Danny Thomas, Maj. Albert Warner, commentator Cecil Brown, columnist Louis Sobol, Kay Armen, Phil Foster and others who contributed talks on the late showman. Boniface Walter Jacobs contributed all facilities. Cantor proposed that this become an annual event, and suggested that the Jolson Corner be the start of a Hall of Fame of show biz greats. Thomas spoke of his early life in Toledo tying it in with Jolson's inter-racial concepts.

LOEW'S DEFENDS SELF IN FIRING LESTER COLE

Washington, March 6.

Loew's, Inc., told the Supreme Court yesterday (5) that it was perfectly justified in firing Lester Cole and there is no reason for the High Court to hear an appeal from the U. S. Circuit Court ruling which was adverse to the screenwriter, one of the "unfriendly 10."

Cole, suspended by Loew's after he was charged with contempt of Congress in 1947, sued for the money called for in his contract. Trial court awarded him \$75,600 and ruled that Loew's must continue to pay him until the end of his contract, and must withdraw its suspension. However, the U. S. Circuit Court of Appeals overturned this verdict Nov. 22 last, remanding the case for new trial. Cole, imprisoned for refusing to tell the House Un-American Activities Committee whether he had ever been a Communist, is asking the Supreme Court to hear an appeal.

In its brief, Loew's declared, "the conduct of the petitioner (Cole) in connection with said hearing created a widespread belief—(a) that he was a Communist and held in contempt the Congress and the fundamental institutions of the country; and (b) that the respondent and the industry employed and harbored Communists and were sympathetic and indulgent toward Communism."



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Par Defers to Col On 'Blonde' Rights In \$165,000 Buy

Paramount has passed up its chance at screen rights to the Broadway musical smash, "Gentlemen Prefer Blondes." Columbia, as a result, gets the property at its bid price of \$165,000.

Par will get \$25,000 of the coin paid by Col. That, as well as the option which it waived this week to meet the rival studio's bid, results from Par's ownership of the screen rights to the original non-musical version of the Anita Loos play. It produced a screen version in 1928.

In a deal with Herman Levin and Oliver Smith, producers of the current legit musical, Par threw in its rights in return for 16.2 3% of the proceeds from sale of film privileges or \$25,000, whichever was larger. Since the net on \$165,000 after commissions will be \$148,500, the 16.2 3% will equal just about \$25,000.

Col made top bid for "Gentlemen" in competition with 20th-Fox, which offered \$150,000. Both agreed to a July, 1953, release date. Col is understood aiming to star Judy Holliday in the production. She's currently bringing in top grosses with Col's version of "Born Yesterday."

Commies Make It Tough For McCarthy to Shoot 'Rommel' in France

Paris, March 6.

The difficulties that American producers encounter in producing here, and how to defeat them, is evidenced by what happened this week to Frank McCarthy in filming some sequences for 20th-Fox picture, "The Desert Fox." This is the story of the Nazi General Rommel.

Previously, McCarthy had arranged an okay from the Centre National du Cinema (an approval on the script, too) and from the Labor Ministry. He had also arranged for the French Air Force to help in some sequences.

First condition was that, besides his crew, he should hire a crew of 12 French technicians. This was done. Although the men said they were willing to do the Rommel picture, two of them were Commies, and they got the Red union tappers to step in. Result was

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'Stix Hix Nix Fix'

Kansas City, March 6.

A much-publicized headline of VARIETY'S "Stix Hix Nix Fix" came in very handy in a switched version devised by Bill Vaughan, the Kansas City Star's "Starbeans" columnist.

In his column of March 1 Vaughan commented thusly on the current sports scandal: "Colleges in small midwestern towns seem immune from the basketball bribery which pagues the big city schools. Or, as VARIETY would headline it: Stix Hix Nix Fix."

Theatrical Cocktail Party

(With Apologies to T. S. Eliot)

By HAL BLOCK

Have you ever been to a theatrical cocktail party in New York? It's the Battle of the Bulge with canapes. If you go to the party to meet new people, when you get there you always see the same people you've been trying to get away from, who are also there to meet new people. And the thing that's doubly embarrassing is the fact that at the last party you went to, you all vowed that you would drop dead before you went to another party again.

Any real New York cocktail party must be given in an apartment on one of the highest floors of a smart hotel. In fact, by the end of the evening the only thing higher than the apartment is the guests.

In any manual on basic training for a cocktail party they will tell you that the first thing you do when you come in the door is to reconnoiter. You've got to figure what groups you're gonna horn into and what groups you can retreat back to in case you are repulsed. A well covered retreat is basic strategy in cocktail party society.

Now, the reason you must have friendly bases to fall back on is so that you will not fall into any of the four categories of cocktail party failures. For instance, there are the Lost Souls... these are people who walk aimlessly to and fro among the groups hoping to find someone—anyone—to talk to. Then there are the fringers—these are people who pause on the fringe of groups, listen to the conversation and throw in an opinion of their own from the backfield hoping to be mistaken as one of the group. Then, of course, there are the leaners—people who lean against the wall, glass in hand, with one foot braced behind them, ready to leap into any vacancy that occurs. Lastly and worst, there are the untouchables. These are people who have given up any chance of meeting anybody and as a sign of defeat have sat down alone! Members of all other categories may somehow redeem themselves, but an untouchable is forever doomed to lonely bars and press parties!

Of course, there is another way to meet people at a cocktail party. You can plant yourself firmly next to the bartender. This is the coward's way out. However, in the event that you don't have much time you might be excused for taking this short cut. If you do, one word of caution—don't touch the punch! (Punch is an unidentifiable liquid which always starts out the evening being too weak and then is spiked so much that by the end of the evening, it has the same effect as uranium & soda!)

If you have to drink the punch (and this is often necessary as the good liquor usually runs out in half an hour) one final word of caution... be sure to wipe the footprints off your face before you go home.

Rooney's Legit Bow

In Coast 'Sailor, Beware'

Phoenix, March 6.

Mickey Rooney will make his legit debut at the Sombbrero Plays house here next Tuesday (13) in a revival of "Sailor, Beware." Kenyon Nicholson hit of 1933 is due for only one-week run here, but if successful it may be toured around Coast cities.

Dick Charlton, who will co-produce with Ann Lee, will direct the cast, which includes Don "Red" Barry, Claude Stroud and Tommy Farrell.

Paid Admission to Lanza

Rehearsal for 1st Time In Pitt Symph History

Pittsburgh, March 6.

Clamor for tickets here to the Mario Lanza concert with the Pittsburgh Symphony Orchestra tonight (6) at Syria Mosque, which was completely sold out less than 48 hours after the tickets went on sale, led management of the local symph to an unprecedented action. It sold seats to the film tenor's warmup rehearsal yesterday afternoon (5).

Edward Spector, symphony manager, got Lanza on the phone to okay the move and it was also agreed to by Vladimir Bakaleinikoff, who will conduct for Lanza. Paid admission for a rehearsal has never happened before in the history of the Pittsburgh Symphony. Seats were sold on a first-come, first-served basis at \$1.50, plus 45c tax, for downstairs locations and \$1 for the first and second balconies. Rehearsal drew nearly 2,000 paid admissions, more than half the capacity of the auditorium.

Sork \$9,240, Richmond

Mario Lanza did SRO biz in his recital at the Mosque, Richmond, Friday night (2), tenor grossing a sock figure of \$9,240. His take was \$3,500.

Singer, doing a short tour between films under management of the Judson, O'Neill & Judd division of Columbia Artists Mgt., also had a sellout at his previous concert, at the Lyric, Baltimore, last Tuesday (27). Capacity gross there was \$6,350, with Lanza's take \$3,930.

Bonzo Dies in Fire

Hollywood, March 6.

Bonzo, five-year-old chimpanzee star of U's "Bedtime for Bonzo," suffocated Sunday morning (4) in fire at World Jungle Compound, Thousand Oaks.

Hooligan, Bonzo's stand-in, and two other chimps were also killed.

\$97,500,000 Asked

To Step Up Aid To 'Voice of America'

Washington, March 6.

A supplementary appropriation of \$97,500,000 to speed up construction of broadcasting facilities for "The Voice of America" was requested of Congress yesterday (5) by President Truman.

In a message to Speaker Sam Rayburn of the House, the President said the funds are needed to complete installations "designed to assure adequate radio coverage by this nation in critical areas of the world, and to make our campaign of truth more effective in countries behind the Iron curtain."

The money would be used, said the President, to provide "the final links in a ring of radio transmitters and equipment for which the Congress has already provided substantial sums, and on which a great deal of progress has been made."

The President said that it was originally intended that these final stages be completed in the next few years, but "the gravity of the international situation" now requires that the program be completed "at a much earlier date than was planned."

Urging early action on his request, the President asserted the projects are essential "to achieve international stability and prevent the spread of aggression."

KEN MURRAY'S 10-YEAR CBS PACT; 7½G W'KLY

CBS and Ken Murray started negotiations this week on a new contract for the comedian, which would net him personally \$7,500 per week. Murray's present pact expires next year and the new one would extend it on an exclusive basis for another 10 years. Once the CBS deal is finalized, he'll huddle with the D'Arcy agency for an equal extension on his part with Budweiser Beer, his sponsor.

Murray and the web are currently mulling the possibility of stretching his show next season to a full hour-and-a-half production each week. If that goes through he plans to add a serialized situation comedy series to the present variety format, in which he'll retain such features as the short dramatic sketch, the "Girl of the Week," etc.

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CRUX ON INDUSTRY RACK AGAIN

Goldwyn Attys. Hint 1930 'Conspiracy'; Seek to Quiz Zukor, Joe Schenck

Pressing to pin down evidence establishing the five majors joined in an alleged conspiratorial agreement around 1930, attorneys for Samuel Goldwyn will seek the testimony of Adolph Zukor, Paramount board chairman, and Joseph M. Schenck, 20th-Fox exec, in pursuit of more knowledge of the "mysterious" alliance.

Depositions from the two industry vets will be sought within the framework of Goldwyn's antitrust suit versus Fox-West Coast. Schenck figures in the action directly as former president of United Artists Theatres circuit, which until recently had a pooling arrangement with F.W.C.

It's intimated on the Goldwyn side that Zukor might have knowledge of the alleged pact under which the majors agreed to divide the country for their expanding theatre empires so as to avoid conflict. Effort to obtain a deposition from him is expected to be made when Joseph Alioto, Goldwyn legal rep, returns to N. Y. later this month from the Coast to take testimony from 20th prexy Spyros P. Skouras.

Plaintiff's lawyers feel they

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Govt. Gets Tough In Hughes Row

Department of Justice came out swinging yesterday (Tues.) in its row with Howard Hughes over his continuing ownership of stock in both RKO Theatres and RKO Pictures. Government asserted in a brief filed with the U. S. statutory court in N. Y. that the basic purpose of divorce could hardly be accomplished until Hughes parts with his holdings in either of the two RKO firms.

However, the Government was not nearly so demanding as Wall St. investors interested in the RKO stock would have preferred. It's known a financial district syndicate is interested in acquiring the theatre stock and has expressed the thought the plaintiff has been too lenient regarding Hughes since the outset.

Government, in its brief, recommends a four-year deadline on the stock sale. Under the plan Hughes himself would be given two years in which to swing a deal. Thereafter, an additional two years would be given Irving Trust Co.

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YOUNGER GENERATION GOES FOR TELEVISION

Expanded television activities of Columbia Pictures under Ralph Cohn is serving to point up the fact that the film industry's "second generation" is showing a marked preference for the new medium.

Cohn, son of Col exec-v.p. Jack Cohn, until last year had been an indie film producer. He switched to Screen Gems, Col subsidiary, and is now getting underway with production of TV programs for the firm. This will be in addition to commercial TV clips which he has been putting together with Jules Bricken, his partner.

Other bearers of pioneer pic trade names who have succumbed to the lures of video include Bert Balaban, son of Barney Balaban, Paramount prexy, and Lewis Blumberg, son of Universal president Nate J. Blumberg.

Young Balaban is now serving as manager of the film department of Paramount Television Productions, Par subsid. So far he's given all his time to TV since entering the business world a few years ago. Bert Blumberg had his fling at TV in an association with United World Productions, U subsid. He dropped out of this recently, however, to join former U vice-president Matty Fox as import-export rep for the Indonesian government.

Powell-Pressburger Due

Michael Powell and Emeric Pressburger, producers of "Tales of Hoffmann" for Sir Alexander Korda, are due to arrive in New York from London aboard the Queen Mary March 18. They're coming for the opening of the film at the Metropolitan Opera House, N. Y., April 1.

Coming by plane for the preem is dancer Ludmilla Tcherina, who appears in the pic. They'll do newspaper, radio and TV interviews to plug the Lopert Films release.

Direct Payments Asked by COMPO

Distributors have bowed out of serving as collection agencies for exhibitor dues to the Council of Motion Picture Organizations. COMPO is asking that exhib checks be sent directly to New York headquarters—which is believed likely to cause further headaches in getting the all-industry public relations organization fully operative. Committee of salesmen for

DRIVE H'WOOD TO TOO MUCH 'ART'?

Squawks coming with increasing vehemence from film execs recently on the "arty" standards of film critics is again bringing the subject to the fore of industry discussion. While most distribution and exhibition toppers are in agreement that the newspapers and magazine reviewers carry comparatively little weight so far as ticket-buying habits of the public are directly concerned, they feel that the critics do have a great—and anti-b.o.—influence on Hollywood's picture-makers.

Abram F. Myers, board chairman and general counsel of Allied States Assn. of Motion Picture Exhibitors, renewed the critic controversy a few weeks ago. His opinions were seconded by Paul Ralibourn, Paramount v.p., in a speech last week.

Both men charged that the reviewers were not keeping their eye on the b.o. ball, but were slambang lots of product which the public by its ticket-buying had demonstrated it wanted. On the other hand, the critics were said to be restricting their praises to aesthetic-type foreign pix for which stub-buyers obviously were demonstrating no taste.

Myers beef was keyed by the current b.o. success of the Dean Martin-Jerry Lewis starrer, "At

Pic Names Biggest Red Bankrollers, Congressional Probers Aim to Prove

'People' Vs. the Flu

Influenza attack which hit director John Sturges during his N. Y. stay for location shooting for "People Against O'Hara" subsequently developed into a minor epidemic. William H. Wright, producer of the Metro pic; Charles Hunt, business manager, two assistant directors and star Pat O'Brien also became victims.

They all recovered in time to return to the Coast last weekend but the physical setbacks forced a substantial reduction in the background lensing sked.

State Dept. Drafts Top Pix Talent

More than 40 top Hollywood producers, directors and writers are being recruited by the International Motion Picture Division of the U. S. State Dept. to serve as consultants on 400 features and short subjects which the division will produce this year. Operating structure of the division was reorganized last November and pro-

Washington, March 6.

House Un-American Activities Committee aims to prove in new Red probe hearings scheduled to tee off here March 21 that Hollywood names are the biggest bankrollers of the Communist Party in the U. S.

Committee spokesmen claim to have received reports that high-paid Hollywood personalities contribute "millions" to the CP coffers. They declared that if they can prove these reports and unmask the limiters involved, they'll be able to dry up much of the Commies' financial support.

While no list of those on the committee's subpoena list is available, it's believed that papers have been served on at least 20 film industry celebs so far and that at least 30 will be included in the final roundup.

Those definitely known to have been handed summonses so far include actors Larry Parks, Gale Sondergaard (wife of Herbert Biberman, one of the "Unfriendly 10" who was released from jail recently after serving his sentence), Howard da Silva, Victor Kilian,

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'Miracle' L. A. Bow With N. Y. Rumble

Although there have been no overt acts by any organized body to halt the showing, first out-of-New York opening of "The Miracle," slated for Los Angeles today (Wed.) has been accompanied by a heavy rumble of undercurrents. Joseph Burstyn, distributor of the pic, which has been labeled "blasphemous" by the Catholic Church, charged in L. A. last week that a boycott of art theatre exhibs was organized to prevent showing of the film in the area.

As a result, Burstyn and his local distrib, Herb Bregstein, have

(Continued on page 21)

Sid

DEC. 11, 1898—MAR. 10, 1950

the major companies has ruled that the task of bookkeeping on exhib payments to COMPO is just too formidable for their exchanges to undertake. With every effort now being made to economize in the branches, sales execs say, there's no room now for adding extra work.

New method of collections came to light with the mailing by COMPO recently of batches of

(Continued on page 15)

Newsreels Streamlined To Give 'Em Competitive Value Vs. Television

Gradual change in content and makeup of newsreels has been taking place in the past six months to put them on a better competitive footing versus TV. Reels have been cutting down on time allotted to Presidential speeches and other such public events, as well as on sports, in order to give more footage to news events on which they get exclusive coverage.

While the change is believed to have been too gradual and too recent to have had any effect as yet, newsreel sales execs report the downturn on bookings has leveled off. Low point was reached about

(Continued on page 15)

EASTMAN REPORTS ITS GREATEST YEAR

Rochester, N. Y., March 6. Eastman Kodak today (Tues.) reported the greatest net profit and volume of sales in the history of the corporation. Statement issued by chairman Perley S. Wilcox and prexy Thomas J. Hargrave listed a profit of \$61,858,957 for the year ended last Dec. 31 (53 weeks), equal to \$4.50 per share on the 13,664,350 shares outstanding.

Earnings for 1949 (52 weeks) amounted to \$49,770,699, or \$3.50 for each of the 12,996,228 common shares outstanding. Fiscal year 1950 included 53 weeks because of

(Continued on page 20)

War With the Army." Film has generally taken a pasting from newspaper and mag o.oers.

There has been no recent research on the effectiveness of critics in influencing the b.o. However, surveys made four or five years ago by Dr. George Gallup's Audience Research Institute and by some theatremen themselves indicated that only around 12% of the public read reviews—and that only about 8% were influenced by them. Most people were governed by what they "heard" about a picture.

Trade opinion is that that situation hasn't changed much. Disturbance over the reviewers' alleged "arty" tastes, therefore, is based on their corollary rather than direct influence on the b.o.

Primarily, this is the fact that while filmgoers pay the pro reviewers little mind, the filmmakers are

(Continued on page 15)

DISNEY USES SEX TO SPUR HIS CARTOONS

Under the spur of increasing competition from other cartoon shorts producers, Walt Disney is taking steps to hold his pre-eminence in the field. Keynote of the new campaign is sex.

Disney feels he hasn't been paying enough attention to the distaff side among his cast of pen-and-brush characters. So he is giving each of them a girl friend. Mickey Mouse will get back Minnie, who's been off the screen for a number of years.

Goofy, who's never had a romantic vis-a-vis, is acquiring a nameless hflibilly playmate whose face is forever hidden beneath a sunbonnet. Chipmunks Chip and Dale are being given support of a soubrette of the species named Clarice. Donald Duck, whose heart is normally flint as far as dames go, is going to be allowed to do a little flirting with a femme bee.

And Mickey, incidentally, is getting his tail back. It's been on and off at various times during his 23-year screen career. No explanation is forthcoming from Disney on the significance of its return.

duction is slated to get under way this spring.

First batch of Hollywood names currently is being cleared by Federal Bureau of Investigation, according to Grant Leenhouts, assistant chief of the division, with headquarters in New York. They are Frank Borzage, Walter Wanger, Richard Rossen, Harvey Foster and Andrew Stone. Others tapped by the division for service include George Archinbaud, Ray Enright, Wallace Fox, Bruce Humber-

(Continued on page 15)

Swiss Church Officials Look Favorably On French Pic Nixed in U.S.

Although the National Legion of Decency reportedly balked last month at handing a seal to the French film, "God Needs Man," ecclesiastical authorities in Zurich yesterday (Tues.) reportedly regarded the picture in a more favorable light. Following a preview in the Swiss city the International Catholic Film Office handed 20th-Fox a diploma commending "Man" as the film considered to contribute most to the spiritual and moral uplift of humanity this year.

Producer Paul Graetz received the award from Father Charles

(Continued on page 20)

STUDES LEAD BOYCOTT VS. FILMERY TIX HIKES

Morgantown, W. Va., March 6. Univ. of West Virginia students, objecting to a 6c admission price rise by two local film theatres, launched mass picketing of the two houses last week via an attempted "Don't Go to the Theatre" boycott. Students, claiming "monopoly," paraded before the filmeries with signs and trucked loudspeakers through the town to tell the local citizenry of their actions. Boycott is scheduled to wind up tomorrow (Wed.).

Movement is the outgrowth of a

(Continued on page 18)

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DAILY VARIETY
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Lewis-Martin 'At War' Champ in Feb., 'Born' 2d, 'Operation Pacific' 3d, 'Mr.' 4th

The public's current yen for comedy was vividly illustrated by the strength shown by laugh vehicles in the February boxoffice sweepstakes. "At War With Army" (Par.) was national champ, while "Born Yesterday" (Col.), another comedy, captured second place.

"At War" was No. 1 last month via an amazing estimated \$1,106,000 grossed in theatres in some 24 key cities covered by VARIETY in February. Dean Martin-Jerry Lewis pic promises to be one of the biggest grossers of 1951 for Paramount. Comedy about Army life not only hung up sock to terrific totals but held up nicely where given additional playing time.

A very strong second-place winner for February was "Born Yesterday" (Col.), which fooled some exhibitors by its sustained strength, probably having more extended run dates than any film in months.

Third spot went to "Operation Pacific" (WB), attesting to the present great boxoffice draw of John Wayne. Wayne starrer was among the leaders most of the month. "Call Me Mister" (20th.) pulled up fourth, its winning of second position one week helping this newest Betty Grable-Dan Dailey musical to achieve this status.

"Kim" (M-G.), fourth in January, continued piling up fine biz to top fifth position.

"Payment on Demand" (RKO), although really out only one week in February, showed such stamina it wound up sixth. Latest Bette Davis starrer also likely will be heard from much in the future.

"Tomahawk" (U.) was seventh, posing out films of which much

(Continued on page 20)

Feb. Golden Dozen

1. "At War With Army" (Par.).
2. "Born Yesterday" (Col.).
3. "Operation Pacific" (WB).
4. "Call Me Mister" (20th.).
5. "Kim" (M-G.).
6. "Payment on Demand" (RKO).
7. "Tomahawk" (U.).
8. "September Affair" (Par.).
9. "Cyrano" (U.).
10. "Halls Montezuma" (20th.).
11. "Vengeance Valley" (M-G.).
12. "Harvey" (U.).

See Tougher Uphill Battle On Arbitration

Execs pushing for development of an all-embracing system of arbitration as a cure for trade squabbles are more convinced than ever that the road to intra-industry peace is entirely uphill, with new obstacles repeatedly cropping up to make the going tougher.

Proponents of conciliation, in lieu of courtroom rows, are not discouraged to the point of scuttling the plan, but are privately admitting exhib-distrib harmony on a unanimous basis is far from being in immediate view.

While Allied States Assn. substantially continues as a holdout, even if that org eventually joins the film firms and Theatre Owners of America in an arbitration project, there's no assurance it would be completely effective for some time. Reason is the directorates of both Allied and TOA are not free to commit their members to any plan which is devised, and some individual members are known to have conflicting ideas on which business practices should be arbitrated, and which shouldn't.

Pointing this up is the proposal advanced by some theatremen which provides for the arbitration

(Continued on page 21)

Griffis Unloads 6,000 Of Par's Common Stock

Stanton Griffis, Paramount exec committee chairman, has unloaded 6,000 shares of the firm's common stock, which he held directly or as trustee for the three Griffis trusts, on the N. Y. Stock Exchange.

U. S. Ambassador to Spain (the still retains the Par corporate title) gifted 1,000 of his own shares and sold 1,350 others, reducing his direct ownership to 2,000 shares. He sold 3,650 shares held by the Nixon, Frances and W. E. Griffis trusts, reducing these holdings to 2,000 shares.

In other stock activity reported this week, Warner Bros. followed through on its announced plan of retiring 523,000 shares of its common, cutting the capitalization to 6,772,000 shares.

Also, United Paramount Theatres revealed an additional 33,384 certificates of interest have been converted into regular common shares, upping the total to 2,652,753. UPT now has 610,523 certificates of interest still to be converted.

Col Employees Bonused On Entering the Service

Employees of Columbia Pictures who enter the Armed Forces will receive a bonus. Newly instituted policy is retroactive to Jan. 25, 1950. Maximum grants will be \$200 for those with six months company service and \$400 for workers with a year's service.

Scale calls for a two-week salary grant to employees leaving for military duty after six months service and four weeks pay for those who leave after one year. To qualify, the employee must inform Columbia of his call to duty and actually enter the armed forces within a month after leaving the firm.

Par Has 25-Pic Block For Small Exhibitors

With addition of 11 pictures to Paramount's security-service contract, Paramount has 25 films available for small-situation exhibitors who want to buy in large blocks. Added pic are releases from April through August.

The additional pictures are "Molly," "Quebec," "Lemon Drop Kid," "Appointment with Danger," "Last Outpost," "Dear Brat," "Passage West," "Ace in the Hole," "Warpath," "A Place in the Sun" and "That's My Boy."

Doylestown (Pa.) Co. Asks \$375G Damages in Suit To Force It Out of Biz

Philadelphia, March 6.

In a four-part action against a rival theatreowner, a leasing corporation and seven major film distributors, the Key Theatre Corp. of Doylestown, Pa., sought \$375,000 in damages and a preliminary restraining injunction in a suit filed here before U. S. District Judge George A. Welsh last week (2).

Named as the principal defendant is Charles Kahn, owner of the County theatre, Doylestown, and the complaint charged in effect that Kahn had conspired with the officers of the recently-formed Country Theatre Corp. and the film majors to force the Key theatre either out of business or to sell out.

The Key theatre, which has 825 seats and a 400-car parking lot, was opened July 13, 1950, and is within a mile-and-a-half of the County theatre. Kahn, it was said, took the attitude there was only room for one theatre in the town. Kahn went through the motions of putting up a Quonset hut film house nearby, the complaint averred, and then spread false rumors of bankruptcy about the Key, which affected the financing of the house and also hurt them with the public.

Of major interest was Kahn's leasing of his house to the County Theatre Corp. last October. Claude

(Continued on page 15)

1950 Tax Totals Indicate 6% Drop in Film Grosses; Theatres' \$1,426,210,000

Washington, March 6.

Tax figures for 1950 provided by the Treasury Dept. this week indicated a drop of just about 6% from the previous year in film b.o. grosses. Figures are not accepted as wholly reliable indicators, however, since many undeterminable factors go into them.

For what they're worth, Bureau of Internal Revenue statistics reveal that total boxoffice income collected by film theatres during 1950 was \$1,426,210,000, compared with approximately \$1,512,000 for the preceding 12 months.

Data is based on tax collections for all forms of sports and entertainment except nightclubs. Total taxes were \$356,552,625, collected from Feb. 1, 1950 to Jan. 31, 1951 (payments by theatres are generally made during one month for taxes collected at the b.o. during the previous month).

About 80% of the levy is generally accepted as representing film house income. That's one of the rubs, however, in using the figures as tipoffs to biz. N. Y. one's at all sure of that 80% ratio—which is purely a guess, the origin of which has long since been lost in limbo. Since sports, midget auto races, roller derbies and dozens of other types of competing entertainment have moved in on pic in the past decade, considerably less than the 80% may now represent film income.

Admission taxes for December, reported by the Treasury over the weekend, were \$26,865,033. This was about the same as the previous month. December take in the 20% bite on nitery checks was \$3,293,153, a slight tilt over November.

20th's O. Henry Rights

Hollywood, March 6.

Titles of eight O. Henry stories were registered by 20th-Fox as a result of a deal with the late writer's estate.

Yarns involved in the deal are "The Ransom of Red Chief," "The Cop and the Anthem," "Cupid à la Carte," "Clarion Call," "For Each According to His Ability," "The Last Leaf," "Snow Man" and "The World and the Deaf."

Uruguay Fest Picks Italian Film; Names Swanson, Hull Top Actresses

Montevideo, March 6.

Competition Hollywood, March 6.

DAILY VARIETY's polls on the Oscar Derby in recent years have been so accurate that the Academy of Motion Picture Arts and Sciences has requested its members to keep their big mouths shut when asked how they are voting.

Idea is that the VARIETY poll eliminates the Derby's chief asset—suspense. Last year's poll was a clean sweep, printed the day before the big show.

Indie Distribs To Advance Coin For Fromkess Outfit

New production-distribution company headed by Leon Fromkess and Sam Decker, which will be financed partially by state rights distribrs handling the product, will have its coin advanced by the independent exchange men at a meeting to be held Feb. 17 in Chicago. Bank money will supplement the indie advance.

Fromkess, whose contract with Samuel Goldwyn as v.p. of latter's company expires April 15, also has held talks with Jack Broder, head of Realart, on a joint production deal. Latter project, however, now appears to be doubtful in view of plan to launch new indie company. Broder, however, may figure in the setup.

Decker, who recently sold his Lippert Productions franchise to parent company, has been contacting prospective franchise-holders and has been doing the groundwork pending Fromkess' exit from Goldwyn. A tentative program of 18 pictures during the first year of operation has been mapped out. Company may also handle distribution of other indie producers' pic.

Before joining Goldwyn, Fromkess was president of PRC. Decker, before going to Los Angeles about 15 years ago, was a state-righter in Detroit.

N. Y. to L. A.

Pier Angell
Kroger Babb
Joan Bennett
Joe E. Brown
Maureen Cusack
Alfred E. Daff
Charles K. Feldman
Abner J. Greshler
Helen Hayes
Don Henderson
Charles Hunt
John Joseph
Lenny Kent
Max Kravetz
George Lait
Angela Lansbury
Herman Levy
David A. Lipton
Robert Merrill
Pat O'Brien
Stirling Silliphant
Gael Sullivan
Spencer Tracy
William H. Wright
Alan Young
Adolph Zukor

N. Y. to Europe

Ethel Bartlett
Cecil Beaton
Charles Bennett
Compton Bennett
Archie Black
Nate J. Blumberg
Katharine Cornell
Faye Emerson
Darrell Fancourt
Gerard Fay
C. S. Forrester
Mike Frankovich
Law Grade
Van Heffin
Skitch Henderson
Dame Myra Hess
W. Martyn-Green
Rudolph Mate
Guthrie McClintic
David Niven
Donald O'Connor
Rae Robertson
George Ross

Europe to N. Y.

Dominique Blanchar
Jose Iturbi
Louis Jouvet
John Wayne
Herbert J. Yates

Okla., Texas Exhib Leaders Continue Their Feud Via Mails

Oklahoma City, March 6.

Morris Loewenstein, president of Theatre Owners of Oklahoma, and Col. H. A. Cole, head of Allied Theatre Owners of Texas, are continuing their feud via "open letters" to each other. Letter-writing battle started when Cole launched plan to set up an Allied unit in Oklahoma. Loewenstein defended his organization from certain charges made by Cole and the Allied leader came back with another letter in which he claimed a member of TOO's board had come to the Texas unit for help in a film-buying problem.

Latest move in the battle of the mailboxes is Loewenstein's reply to Cole. Oklahoma leader wrote that he could not subscribe to the inference that Allied rendered any

(Continued on page 16)

L. A. to N. Y.

Andrews Sisters
Jim Arnoss
Richard Carlson
Hal Clifton
Robert Cummings
Roy Disney
Ken Englund
Maurice Evans
Jerry Fairbanks
C. S. Forrester
Janet Gaynor
Bill Goodwin
Ruth Gordon
Paul Gregory
Amgara Iturbi
Garson Kanin
Jerry King
Bertha Klausner
Joseph Losey
Rudolph Mate
Irving Mills
Esther Minciotti
Sylvio Minciotti
Carlton E. Morse
David Niven
Lloyd Nolan
Donald O'Connor
Harry Popkin
Debbie Reynolds
David E. Rose
Roy Rowland
Margaret Sheridan
Peter Shaw
John L. Sinn
Spyros P. Skouras
Steve Slesinger
Barry Sullivan

MPAA's Cauty Sees Italo-U. S. Pix Snarl Being Worked Out

Despite the impasse that has developed in negotiations over a new Italo-U. S. film accord, Motion Picture Assn. of America Rome representative George Cauty feels that it's an "adjustable situation." Arriving in New York Monday (5) on the Ile de France, he expressed confidence that a "formula for a long-term agreement will be worked out."

Cauty will confer with MPAA International division director John G. McCarthy this week and also will report to the organization's board. In addition, he'll act as a liaison man between U. S. industry reps when they meet next week with an Italian industry group. Latter sailed from Cherbourg yesterday (Tues.) on the Queen Mary and are due to arrive in New York Sunday (11).

Delegation will comprise Francesco Penotti, prez of the Italian Distributors Assn.; Italo Gemini.

(Continued on page 16)

COL'S 660G NET TRAILS YEAR AGO

Columbia profit in the current fiscal year continues to trail earnings of a year ago. Firm reports a net of \$370,000 for the quarter ended last Dec. 30, bringing the total for the first six months of the current fiscal year to \$660,000.

For the same quarter in the previous year, the firm had a profit of \$608,000. Net for the corresponding six-month period was \$945,000. Net earnings for the six months ended last Dec. 30 equalled 9c per common share, as against 11.22 per share in the previous period, calculated on the 654,311 shares outstanding at the end of both periods.

Judgment Vs. Blake

De Luxe Laboratories, Inc., last week won a N. Y. supreme court judgment of \$8,048 against B. K. Blake, Inc., producer of theatrical shorts and commercial films. Lab also was granted judgment of \$3,345 against Blake as an individual.

Blake, Inc., according to papers filed in supreme court, failed to pay De Luxe for work performed in the period from Jan. 10, 1949, to June 8 of the same year. Levy against Blake himself arose from his non-payment of a promissory note. Both judgments were won on default.

EXCESSIVE DAY-DATING HITS B.O.

ELC Sets Up 2 Production Funds Totalling \$1,600,000 as Indie Lure

With its top sales personnel realigned in wake of v.p. William J. Heineman's departure, Eagle Lion Classics is now undertaking to prove its bid for important pic to handle is no dream-world craving. Distrib has established two separate production funds totalling \$1,600,000.

Setting the hefty credit availability further demonstrates the firm is fully determined to go to the mat with United Artists in an unyielding rivalry for choice independent films. That ELC already has met with some success is shown in its releasing pacts with David Rose, N. Peter Rathvon, Fidelity Pictures and others.

New financing also means ELC will have a participation in a number of indie films which the firm will distribute. Company has no plans to resume actual production on its own, however.

William C. MacMillen, ELC proxy, feels that substantial profits out of distribution alone are uncertain and hopes to bolster the distrib's income with a share of the revenue accruing to indie producers. He figures the company should realize a net of close to \$100,000 out of pic participation in 1951.

Of the two separate funds, one is directly an ELC proposition as (Continued on page 12)

Kramer, Lopert Reach Compromise as N.Y. 'Cyrano' Run Shifts

Hassle between Stanley Kramer and Ilya Lopert over extension of run of "Cyrano de Bergerac" beyond the 20-week guarantee at the Bijou theatre, N. Y., has ended in a compromise. Picture will move from the Bijou to the Golden theatre April 4.

City Investing Co., which owns the Bijou and leases it to Lopert, is renting the Golden from the Shuberts and will participate with Kramer in the run of the picture. City Investing, as part of the compromise leading to the moveover, will split costs with Kramer of an extensive advertising campaign to announce the switchover. Campaign will cost around \$20,000. CI is to be guaranteed an undisclosed weekly figure during the moveover engagement.

Kramer's squabble started when Lopert wanted to yank the picture after the 20 weeks in order to book in "Tales of Hoffmann," which he is distributing in the U. S. George Schaefer, Kramer's vesper, protested on grounds that business justified continuance of the run. Contract stipulated that Lopert and Schaefer were to discuss continuance of the run after the 18th week had passed. Kramer was burned by Lopert's advertising of an opening date for "Hoffmann" before the discussion took place.

Kranze Sues Cinecolor On Salary Claim

Bernard Kranze filed suit in N.Y. federal court last week against Cinecolor Corp., seeking to recover back salary alleged due him. Plaintiff claims that Cinecolor, as parent firm of the defunct Film Classics, guaranteed his compensation when he served as FC general sales manager. Under a three-year deal, according to the complaint, \$28,450 remains unpaid, while another \$81,000 is owed on two-year extension of the pact.

Kranze, who is now assistant general sales manager at Eagle Lion Classics, asserts he agreed to work as FC sales chief on the strength of a Dec. 10, 1947, contract. For the first three years he was to get \$800 weekly. Extension period called for \$1,000 per week. Sales exec charges Cinecolor breached the pact in July, 1950, when he demanded payment of the contract and the defendant allegedly refused to turn over the money.

Schaefer to Coast

George J. Schaefer, sales chief for Stanley Kramer Productions, planned to the Coast over the weekend for 10 days of huddles with the indie filmmaker.

It is expected that decision will be made on future sales policy on "Cyrano de Bergerac." Possibility is that roadshows will be abandoned after present commitments are played out and film will be sent into regular United Artists release.

ELC Overhead Cut to Low Ebb, \$68,000 Weekly

Eagle Lion Classics has cut its overhead expenses to its lowest point as the result of hefty economies effected in the last two years. Firm's operation costs are said to have been trimmed to \$68,000 per week, as compared with \$99,000 in the period from January through April, 1949.

William C. MacMillen, ELC president, is now said to be planning on slicing the figure still further, probably to \$63,000 within the next few months.

In sharp contrast to its heavy deficit operations earlier, ELC has been running in the black consistently since last July, when the merger with Film Classics fell through. Firm scored a profit estimated at \$200,000 in the eight months which ended last Feb. 28.

On the basis of an average pic distribution fee of 30%, outfit needs about \$225,000 in total weekly gross to break even domestically. However, firm also has non-U. S. revenue coming in steadily which (Continued on page 13)

Seek Moss Hart to Do Screenplay on Sherwood Story About the Theatre

Moss Hart has been tapped by Cinema Productions to write the screenplay for "Main Street to Broadway," which Cinema will film in association with Council for the Living Theatre Foundation. Hart is holding off final decision until he returns from a forthcoming trip to the Coast. Recent illness may prevent him from doing the chore.

Producer Lester Cowan said yesterday (Tues.) that he planned to talk with Garson Kanin and Elia Kazan as possibilities for the directorial stint. Cast principals will be selected within two weeks but, in a switch of usual procedure, director will not be picked until after leads are set.

Meanwhile, Robert E. Sherwood has completed the story, which traces theatrical career of a young couple from the sticks to the big time. At least 12 top legit names will have featured roles in the (Continued on page 20)

SEE J. L. LAWRENCE IN 250G SETTLEMENT

Salt Lake City, March 6. One of the hottest cash settlements in recent private antitrust suit maneuvering within the film industry is believed to have been negotiated in the market-control suit brought by Joseph L. Lawrence Theatres against Paramount, Warner Bros., 20th-Fox and others. Plaintiff operates four theatres in this city and six others in the surrounding territory.

Lawrence figures to collect well over \$250,000 as basis for settlement, it was reported.

PUBLIC LIMITED IN PIC CHOICE

Continuing on the prowl for devices to bolster business, prominent exhibitors now are regarding as a likely h.o. uplift some means of realigning booking schedules so that the public would have a greater choice of theatre programs in each area. They've reached the conclusion the marquee reads the same at too many nabe houses with the result the entertainment shopper finds as little as two different pic shows from which to choose.

Recent bookings in the N. Y. area especially were said to demonstrate lack of any sufficiently wide variety of programs for the potential customer. "Pagan Love Song" and "Dial 1119" comprised the bill at 30 Loew's spots at the same time. No less than 20 RKO situations simultaneously were showing "The Enforcer" and "Operation X."

Large number of indie operators in the area help relieve the situation but it's felt still further remedy is needed.

Drastic Changes as Answer

Like conditions in varying degrees exist throughout the country, observers state, adding the only effective answer might be some drastic changes in pic licensing practices. Indie producers long since took note of the situation as (Continued on page 16)

Kravetz Hints Suit Vs. UA

Max Kravetz, who engineered the Paul McNutt-Frank McNamee deal for United Artists control, returned to Hollywood last Saturday (3) after washing up his official connection with company. Kravetz was non-committal on future plans, but indicated he was considering legal conspiracy action against UA top-pers.

Targets of the suit, it was hinted, would be UA, Mary Pickford, Charles Chaplin, Arthur Krim, Robert Benjamin, Matty Fox, McNutt and McNamee. Matter rests in hands of Kravetz's attorney, Sol Rosenblatt. If decision to file is reached, suit will be docketed in New York around March 15.

Kravetz, one of the option-hold- (Continued on page 12)

Additional \$500,000 Working Capital Seen for UA Via New Krim Deal

Nab 16 Hot Prints

FBI last week nabbed hot 16m prints of 24 features which had been used without authorization by Catskill Mountain resorts.

Prints were recovered in a Bronx film library on info supplied by Sargoy & Stein, counsel for the majors in matters concerning unauthorized showings of their pix. List of films included 16 from 20th-Fox, three from Paramount, two from Warner Bros., two from Universal and one from RKO. Among them were many top-grossers of the past few years.

Short-Term Loan Reached by RKO With N. Y. Bank

RKO has completed a short-term loan agreement with the Bankers Trust Co., N. Y., to provide the company with whatever coin it needs between now and Oct. 1. It is expected that by that time RKO will have determined more precisely its fiscal requirements and a new long-term financing arrangement will be worked out.

Coin which Bankers will make available on demand may be used for any purpose the Howard Hughes-controlled company sees fit, either for production or financing operations. Uncertainty as to how much will be required between now and October, or how much will be needed on a long-term basis, grows partially out of Bankers' parallel financing deal for the Jerry Wald-Norman Krasna indie unit at RKO. Wald-Krasna pact with the bank is now being worked out. If the unit is able to deliver to RKO the (Continued on page 20)

WM. SELWYN TO MONO

Hollywood, March 6. William Selwyn checked into Monogram as casting director for Monogram and its affiliate, Allied Artists.

He previously was associated with Sam Goldwyn, Enterprise, Metro and others in the same

United Artists proxy Arthur B. Krim is expected to ink a deal this week which will provide the company with \$500,000 additional working capital. It will augment the \$1,250,000 in operating funds provided by Walter B. Heller & Co. when the Krim group took control of UA three weeks ago.

Source of the new coin is being kept veiled pending consummation of contracts. Money will be available for any purpose to which UA wants to put it, including possible investment in indie production, but will be kept intact as an emergency cushion to insure stability of the company.

Krim group, which hopes eventually to offer UA funds to any producer who desires such an investment in his pic, is now negotiating several releasing deals which will give the distrib a participation in profits without making an actual monetary advance. This is being accomplished by providing completion and other bonds for producers. The added \$500,000 in capital strengthens UA's position in making its signature on the bonds acceptable.

Krim is understood offering two types of deals—or actually variations of the same deal—to producers who desire UA to provide completion or other guarantees. UA will either take a percentage of profits or will get its cut by increasing the distrib's fee after a certain income point has been (Continued on page 16)

Cowdin Coast Visit May Be Tied to New Crack at Hughes Deal

J. Cheever Cowdin, former board chairman of Universal, headed for the Coast over the weekend. Cowdin has been serving as negotiator and intermediary for a Wall street group which has been interested in acquiring Howard Hughes' holdings in RKO Pictures or RKO Theatres.

Although Cowdin's earlier efforts at a deal with Hughes produced no results, it is assumed his present Coast visit is for the purpose of another crack at the deal. It is believed that in addition to negotiating with Hughes, Cowdin would play an important part in operation of the company if successful in making a deal.

Hughes is under obligation to the federal antitrust statutory court in New York to sell his holdings in either the picture company or theatre company. They were separated under a consent decree last Jan. 1. Hughes holds 929,000 shares in each. Theatre company stock has been trusted.

Korda Back to England After Talks With Krim

Sir Alexander Korda, who was in New York for a week's visit, returned to England last Friday (2). While in the U. S., he confabbed with United Artists proxy Arthur B. Krim on prospects of working out joint distribution and production overseas. He also huddled extensively with Ilya Lopert, head of Lopert Films Distributing Corp., which handles his product in the U. S.

Korda's brother, Zoltan, is due in New York from England March 22 on his way to the Coast to see his family. He has been in Africa making "Cry the Beloved Country" for Sir Alex. He'll be in the U. S. about three weeks.

Supply Biz Down 50%

Hollywood, March 6. Supply and equipment firms, dealing with picture theatres, report a slump of 50% in business since last year, a pretty good barometer of conditions at the box-office.

One leading firm predicts a further decline.

National Boxoffice Survey Lent, Flu, Weather Clip Trade; 'Payment' Still Champ, 'Born' Again 2d, 'Enforcer' Third

The weather, Lent and flu are being blamed for the boxoffice dip this stanza. Dearth of new product and failure on part of some new pix to catch on also are responsible for current sluggishness. Many sectors of country reported heavy rains but it's doubtful if this was too damaging excepting in Los Angeles. Heavier income taxes and nearness of tax date also likely cut in somewhat.

Pacing field this round is "Payment on Demand" (RKO), which was champ also last week. New Bette Davis pic is not coming through with as strong showings, however, as a week ago. Second place is going to "Born Yesterday" (Col) while "The Enforcer" (WB) is pushing up to third spot. "3 Guys Named Mike" (MG) will finish fourth, with "Tomahawk" (U) moving ahead to fifth position. Latter was seventh last stanza. Sixth money is going to "Cry Danger" (RKO), which was third a week ago.

Seventh slot is being taken over by "Vengeance Valley" (MG) while "Storm Warning" (WB) will be eighth. "Call Me Mister" (20th) and "September Affair" (Par) complete the Big 10 list in that order. Top runnerup pic are "Steel Helmet" (Lip), "Bedtime for Bonzo" (U) and "Sugarfoot" (WB) in that sequence. Few new vehicles shape up

promisingly on basis of this week's trade. "Target Unknown" (U) looms as having as much potentialities as any but not big so far. "Molly" (Par), formerly tested under original tag of "The Goldbergs," is very lightweight in two L. A. houses. "U.S.S. Teakettle" (20th), another newcomer, is sluggish in N. Y. but neat in Philly. "Lightning Strikes Twice" (WB), okay in Buffalo, is not promising elsewhere. "Climb Highest Mountain" (20th), also new, looks okay in Louisville but disappointing in other keys.

"Cyrano" (UA) is doing okay in N. Y., Chicago and Frisco. "Mudlark" shapes up big in Chi. "Kim" (MG) is okay in slow Seattle. "Cowboy and Redhead" (Par), just getting under way, is fair in Providence but mild in Seattle.

"Cause For Alarm" (MG) is light in Minneapolis and weak in Detroit.

"13 Letter" (20th) is mild in N. Y. and Frisco. "Watch Birdie" "Undercover Girl" (U) has a good (MG) shapes big in Toronto, session in prospect in Omaha.

"Yank in Korea" (Col), fine in St. Louis and okay in L. A., is not so good in Philly. "Mystery Submarine" is oke in Omaha.

(Complete Boxoffice Reports on Pages 8-9).

The Lemon Drop Kid

(SONGS)
Paramount release of Robert L. Welch production. Stars Bob Hope, features Marilyn Maxwell, Lloyd Nolan, Jane Darwell, directed by Sidney Lanfield. Screenplay by Edmund Hartmann and Robert O'Brien; additional dialogue by Irving Elinson; story by Edmund Hartmann; music by Jay Livingston and Ray Evans; camera, Daniel L. Fapp; editor, Archie Marshek; previewed N. Y. March 2, 31. Running time, 91 MINS.

Although it has a number of entertaining and amusing qualities, "The Lemon Drop Kid" is a disappointing picture. It is neither true Damon Runyon, from whose short story of the same title it was adapted, nor is it very funny Bob Hope. It may do fair business on the marquee value of the Hope and Runyon names, but it's unlikely to be helped much by word-of-mouth comment.

It seems curious that a producer with as much comedy and dramatic experience as Robert L. Welch, who had an outstanding record as director of the Allen, Cantor and Benny radio shows before switching to films, should miss so flagrantly on a story like "Lemon Drop Kid." And it is apparent that the picture fails because its basic concept is wrong. Given this flip, wise-cracking treatment, it could scarcely fail to be a letdown.

For Damon Runyon stories are invariably a curious combination of sentimentality and farce, with the accent heavily on sentimentality. Despite their surface toughness and cynicism, they are fundamentally highly romantic, innocent and, in treatment, utterly serious. Their comedy stems not from funny men getting off witty gags, but from not-too-bright guys reacting with utmost seriousness to essentially ludicrous situations. As soon as a Runyon character realizes the whole yarn isn't completely on the level the joke is lost. Paramount itself scored a bullseye years ago with the deadpan approach in making Runyon's "Little Miss Marker," and the smash "Guys and Dolls" is currently demonstrating the same point on Broadway.

So, although Hope is the principal interest and gets most of the laughs in "Lemon Drop Kid," his comedy style, and particularly his wise-cracking lines, are at the root of the picture's failure. It not only destroys the Runyonesque sentimental flavor but actually pulls the props from under the inherent humor of the story. Every time he gets off a typical Hope gag or plays some slapstick business it kills the plausibility of Runyon's premise. That the title character is no longer a dimwit, but a bright-as-a-glass-diamond chiseler, and thereby no longer sympathetic, is pretty much incidental.

Marilyn Maxwell is decorative as the sophisticated and therefore un-Runyon love interest, and she teams neatly with the star in the catchy incidental songs. Other members of the cast are generally excellent, primarily because they conform to the Runyon requirements. Thus, Lloyd Nolan is passable though a trifle over-sweet as a racketeer, while Jane Darwell, Fred Clark, Jay C. Flippen, William Frawley, Harry Bellaver, Sid Melton and various others are properly intense and therefore genuinely comic as assorted minor hoodlums.

The picture's best (and basically funniest) scenes are the ones that most nearly recreate the Runyon flavor. Thus, when the Lemon Drop Kid gets in his original jam by innocently touting a losing horse and causing a tough gangster to lose a wad of loot, it seems believable and laughable. But the scheme to open an old dolls' home as a front to collect Christmas funds to be used to pay off the loss is used for too many gags, although some of the coin-getting gimmicks are amusing. And the sequence where the Kid dresses in an old lady's duds to snitch back the hijacked roll is turned into pure slapstick.

Except that it is basically out of key with the Runyon approach, Sidney Lanfield's direction is competent. At least it is compact and brisk.

Popkin's UA Talks
Indie producer Harry Popkin slipped into N. Y. from the Coast on Monday (5) to set releasing plans for his upcoming product.

Popkin will huddle with top United Artists execs during his 10-day stay. Extension of his current distributing pact with UA has yet to be decided.

Up Front

Universal release of Leonard Goldstein production. Stars David Wayne, Tom Ewell, features Marina Berti, Jeffrey Lynn, Richard Egan, Maurice Chevalier, directed by Alexander Hall. Screenplay by Stanley Roberts, from book by Bill Mauldin; camera, Russell Mottley; editor, Milton Carruth; previewed N. Y. Feb. 26, 31. Running time, 92 MINS.

Universal has a potential box-office winner in "Up Front." Pic, loosely based on the "Willie" and "Joe" characters created by Bill Mauldin in his syndicated cartoons and book of the same title, is a funny, sometimes hilarious spoof of Army life among GI infantrymen in the Italian campaign of World War II. Marquee value, except for the title, is slight, with David Wayne and Tom Ewell the only names of any consequence. Film will snare fine word-of-mouth, though, which should make it a sure bet in key city first-runs and a top grosser in lesser situations.

There may be some critics who will carp at the emphasis placed on Army snafus in these days of a new war effort. But the fun content, providing excellent escapism to compensate for that. While the film evolves into just racy slapstick after the first few battle sequences, scripter Stanley Roberts has nonetheless captured much of the poignant situation of Mauldin's dog face characters. Their perpetual bafflement and mild disgust at the ways of Army brass will hit home, particularly with ex-GIs in the audience.

Wayne and Ewell, who migrated to Hollywood after making their marks in Broadway legit, are fine choices as the battle-hardened infantrymen, buddies to the last. With an excellent makeup job, complete to chin whiskers and muddled uniforms, they bring "Willie" and "Joe" to life. They're both accomplished comedians and the script gives them full opportunity to display their talents. Story puts the two of them in virtually every scene, and they carry it off without a hitch.

Yarn has them in an undermanned infantry unit on the front lines north of Naples. When Wayne is slightly wounded in action, Ewell wangles a three-day pass to visit him in the Naples hosp. Slapstick shifts into high when the snobbish rear-echelon MP's try to pick him up because he's "out of uniform." He eludes them, gets to the hospital, talks Wayne into ducking out to join him back at the front, but then the two get involved with a Neapolitan gal and her black-market-dealing father. That gets them back into the MP's hands again. After a series of escapades, they flee with an Army truck filled with black-market goods which they hope to drive back to their buddies on the line. Full squad of MP's gives chase and the film winds in an incredible but any finale.

Director Alexander Hall, working with a good cast, milks the script to the fullest. Supporting players, with the exception of Jeffrey Lynn, who has a small role as the new-to-action captain, are virtual film unknowns. Television fans, however, will recognize two familiar faces in Vaughn Taylor, who registers solidly as the pompous MP major, and Maurice "Butch" Cavell, as the Naples gal's kid brother. Marina Berti does okay as the girl; Richard Egan is good as an Italian native, and Silvio Minciotti turns in a neat characterization as the father out to make a fast buck from the GIs.

Film has been mounted on standout sets, with both the battle sequences and Naples street scenes looking authentic. Other production credits are good.

Only the Valiant

Hollywood, March 2.
Warner release of William Cagney production. Stars Gregory Peck, Barbara Payton, Ward Bond; features Gig Young, Lon Chaney, Neville Brand, Jeff Corey, Warner Anderson, Steve Brodie. Directed by Gordon Douglas. Screenplay by Edmund H. North, Harry Brown; from novel by Charles Marquis Warren; camera, Lionel Linford; music, Franz Waxman; editor, Walt Hannemann; Robert S. Seiter. Previewed March 1, 31. Running time, 104 MINS.

Gregory Peck... Barbara Payton... Ward Bond... Gig Young... Lon Chaney... Neville Brand... Jeff Corey... Warner Anderson... Steve Brodie... Edmund H. North... Harry Brown... Charles Marquis Warren... Lionel Linford... Franz Waxman... Walt Hannemann... Robert S. Seiter... March 1, 31. Running time, 104 MINS.

For those who like their serious entertainment rugged and bloody,

Miniature Reviews

"The Lemon Drop Kid" (Songs) (Par). Bob Hope gets laughs in Damon Runyon yarn, "Up Front" (U). Fine slapstick based on Bill Mauldin's "Willie" and "Joe" characters; solid b.o. prospects.

"Only the Valiant" (WB). Top-notch cavalry-Indian actioner for strong grosses.

"Rawhide" (20th). Suspense western aimed for solid returns.

"Inside Straight" (Songs) (Metrol). Strong cast unable to overcome static yarn. Program entry.

"M" (Col.) Adult fare, heavy on the morbid side and suspense-loaded. Appeal may be limited to horror fans.

"House On Telegraph Hill" (20th). Interesting domestic melodrama about a psychopathic killer. Fair b.o.

"Abbott & Costello Meet the Invisible Man" (U). One of the better A. & C. pix; geared for healthy grosses.

"My True Story" (Col.). Weak program meller for the duels.

"Happy Go Lovely" (British) (AB-Pathé). David Niven, Vera-Ellen, Cesar Romero in solid backstage musical; shapes as big boxoffice winner.

"Outlaw Gold" (Monol). Weak Johnny Mack Brown western. Strictly for lower duels.

"Texans Never Cry" (Col.). Fair Gene Autry boss opera.

"The Little Ballerina" (British) (U). Martita Hunt, Margot Fonteyn, Yvonne Marsh in light story; okay for arty spots.

"Joseph Schmidt Story" (German) (Indie). Okay for some arty spots, solid for German-language houses.

"Only the Valiant" stacks up as a hard-hitting entry. A cavalry yarn unfolding in the wild Apache country of the old west, great pains have been exerted to provide interesting characters and make this a standout for action market fans particularly. Star name of Gregory Peck will further enhance its boxoffice chances for excellent returns.

Peck plays a martinet, an Army captain with lives strictly by the rule book; consequently, although regarded as a fine soldier he is greatly disliked by his men. Plot revolves around his leading a detachment of men to an outpost which guards the only pass by which the Apaches can cross the mountain. Indians are known to be on the verge of attacking an undermanned garrison, and Peck and his troopers are to try to hold the pass until an expected reinforcement of 400 men arrive. He deliberately picks the men whom he knows hate him the most, for the dangerous assignment.

Screenplay by Edmund H. North and Harry Brown develops this action-promising premise with broad strokes, and Gordon Douglas' direction socks over the basic idea of Indian menace. Narrative, at times approaches point where it may be a bit too glib for femme audiences, but in no wise is this any reflection upon the fine degree of story-telling evinced at all times. Neither scripters nor megger overlook a bet, and film emerges one of the best cavalry-Indian offerings in several seasons.

Peck delivers soundly, and he makes the most of a colorful role. Ward Bond, in a Victor McLaglen-type of tough-and-hearty Army corporal, scores in one of his outstanding performances, and hefty support is furnished by Lon Chaney, Neville Brand, plus Jeff Corey, Gig Young, Varner Anderson and Michael Ansara in briefer portrayals. Barbara Payton, only femme in film and co-starred, has little to do.

William Cagney as producer tossed in the type of values which pay off best. Camera work by Lionel Linford is artistic and realistic, and Franz Waxman's musical score is properly atmospheric. Editing in capable hands of Walt Hannemann and Robert S. Seiter is tight and compact.

Whit.

Class B for 6 Pix

Four Hollywood pictures and two foreign film imports were rated Class "B" by the National Legion of Decency last week. Yank pix include "Payment on Demand" (RKO), "Raton Pass" (WB), "Quebec" (Par) and "Valentino" (Col). Imports are "Flesh and Blood" (London Film Prod.) and "Volcano" (Italian feature which Eagle Lion Classics is distributing in the U. S. Most of the six pictures were criticized for their "low moral tone."

Rawhide

Hollywood, March 2.

20th-Fox release of Samuel G. Engel production. Stars Tyrone Power, Susan Hayward, features Hugh Marlowe, Dean Jagger, Editor Buchanan, Jack Elam. Directed by Henry Hathaway. Screenplay by Dudley Nichols; camera, Milton Krasner; music, Sol Kaplan; editor, Robert Simpson. Previewed Feb. 26, 31. Running time, 87 MINS.

Maximum suspense for a western is generated in this Tyrone Power-Susan Hayward costarrer, which offers potent promise of satisfactory grosses. Dudley Nichols' original screenplay packs a powerful dramatic wallop which direction by Henry Hathaway was quick to realize, and general air of impending climax keeps spectator fully engrossed. Despite a strongly-told story, however, picture isn't the proper vehicle for Power, who is wasted in part and comes off second best to number of other players.

Situation which motivates action isn't new, but in present background is rounded into a thoroughly intriguing off-the-beaten-path western. Power and Miss Hayward are held prisoners at a stagecoach station in the early west by Hugh Marlowe, an escaped murderer from a prison in the territory, and his three companions, who are waiting to rob the east-bound stage next day which carries \$100,000 in gold. Power is employed at station, and Miss Hayward is there with her infant niece only until she can catch the next stage east, but outlaw thinks they're married and threatens their lives if they don't obey him. Fast wind-up lends a suitable climax.

Acting honors are about evenly divided between femme star and Marlowe, both in hardboiled parts. Miss Hayward injects authority into her interpretation of a disillusioned entertainer taking her dead sister's daughter back to child's grandparents, and Marlowe is particularly strong as the murderer, who makes Power go about his regular duties as west-bound stage stops for meals. Jack Elam, too, fares particularly favorably as woman-hungry escaped con, member of Marlowe's park, and Edgar Buchanan, Dean Jagger and George Tobias likewise are effective. Power is never permitted a chance as a hero.

Production values have been well essayed by Samuel G. Engel, and Milton Krasner's fluid camera catches the spirit of the piece. Technical credits universally are excellent. Sol Kaplan's music score contributing to dramatic buildup and Robert Simpson's editing lending briskness to the pace. Whit.

Inside Straight

(SONGS)
Hollywood, March 1.

Metro release of Richard Goldstone production. Stars David Brian, Arlene Dahl, Barry Sullivan, Mercedes McCambridge, Paula Raymond, features Claude Jarman, Jr. and Don Chaney. Directed by Jerry Mayer. Story and screenplay, Guy Truax; camera, Ray June; editor, Newell P. Kinslin; music, Leonie Hayton. Previewed Feb. 26, 31. Running time, 87 MINS.

Despite a capable cast, "Inside Straight" is handicapped by an over-dialog script and slow-paced direction to merit only passing attention in the first runs and program houses. Only the cast names will catch top-line bookings, but word-of-mouth will not generate holdovers.

Story is laid in the fabulous 1870 era of San Francisco, when millionaires were made and broken through speculations in Comstock Lode mining stocks. When a run is threatened on the bank owned by Mercedes McCambridge, tycoon David Brian, who parlayed some dubious mining stock and a small bankroll into a fortune, is called on to prevent financial panic in the city. When meeting of a small group is held at his house, his personal history is told in flashbacks after he has dealt a stud poker hand to Miss McCambridge where in he needs a four for an inside straight with her bank or his coin.

to save the institution as the stakes.

The flashbacks, as related by persons present, traces his experiences since arrival in the west as a youth, and his resultant drive to amass a fortune through mining speculation. But his lust for money and power wrecks two marriages—first to Arlene Dahl, who clips him for plenty of coin; and second to Paula Raymond, who dies in childbirth. Story, basically, details the life of a ruthless and unscrupulous man as a character study, with inconclusive results; aside from the fact his hand is finally called and he packs in without revealing the hole card to either the witnesses or the audience.

Star billing is shared by Brian, Miss McCambridge, Barry Sullivan, Arlene Dahl and Paula Raymond, with Claude Jarman, Jr. and Lon Chaney featured. They partially overcome the script and direction deficiencies provided.

Brian is excellent as the ruthless stock manipulator bent on amassing a fortune, regardless of other individuals. Miss Dahl, his first wife, catches his attention as a hotel dining room singer, delivering "What Can a Poor Maiden Do?" Monica Lewis, who succeeds her in the entertaining spot, sings "Up in a Balloon" to become his girl on the side, and directly responsible for his marital splitup. Good performances are delivered by Sullivan, Miss McCambridge, Miss Dahl, Chaney, Jarman, Jr. and Miss Raymond.

Walt.

Columbia release of Seymour Nebenzal production. Stars David Wayne, Howard da Silva, features Martin Gabel, Luther Adler, Steve Brodie, Glenn Anders, Norman Lloyd, Walter Burke, Raymond Burr. Directed by Joseph Losey. Screenplay, Norman Reilly Ransel; music, Michael Minkler; editor, Edward Mann. Previewed March 1, 31. Running time, 86 MINS.

David Wayne... Howard da Silva... Martin Gabel... Luther Adler... Steve Brodie... Glenn Anders... Norman Lloyd... Walter Burke... Raymond Burr... March 1, 31. Running time, 86 MINS.

Strictly adult fare, "M" is the psychological study of a killer's twisted mind. Whether it is entertainment depends on the individual viewer. Although loaded with suspense, pic is at times morbid and gruesome, reaching a dynamic climax that is tops for high tension.

"M" is a remake of picture produced in Germany by Seymour Nebenzal in 1933. Principal change is its shift in locale, presumably to California.

David Wayne, as the killer of small children, is effective and convincing. Luther Adler, as a drunken lawyer member of a gangster mob, turns in an outstanding performance, as do Martin Gabel, the gangleader, and Howard da Silva and Steve Brodie as police officials.

Story is that of a killer (Wayne), whose only victims are children. The city is up in arms over failure of the police to nab the murderer. A series of raids by police is hampering the activities of a crime syndicate headed by Gabel. Mob knows that it cannot continue with its floating dice games, bookie joints and other enterprises until the killer is caught. To protect his rackets, Gabel orders his gang to catch the killer. It becomes Operation M. Although police act on the killer's trail, Gabel's mob captures him and even tries him before a crowd of beggars and underworld characters. Adler defends him, and a high spot in the picture is Wayne's pleading of his case, explaining his warped mind. Arrival of police halts an attempt to lynch the killer.

Joseph Losey's direction has captured the gruesome theme skillfully. Picture has quality but its appeal may be limited to fans who like horror in heavy doses.

Alst.

House on Telegraph Hill

20th-Fox release of Robert Bender production. Stars Richard Basehart, Valentina Cortes, William Lundigan; features Fay Baker, Gordon Gebert. Directed by Robert Wise. Screenplay, Elia Kazan; story, Frank Partos; from novel by Dana Lynn; camera, Lucien Ballard; music, Sol Kaplan; musical direction, Alfred Newman; editor, Nick De Maggio. Previewed March 2, 31. Running time, 93 MINS.

Richard Basehart... Valentina Cortes... William Lundigan... Fay Baker... Gordon Gebert... Alfred Newman... Nick De Maggio... March 2, 31. Running time, 93 MINS.

This is a slow but interesting melodrama about a psychopathic killer, with San Francisco's quad hill residential sections as back-

(Continued on page 18)

COLUMBIA IN TV PROD. PLUNGE

Phonevision Pace Steadies

Chicago, March 6.

Phonevision families apparently have settled on a fairly standard viewing pattern. Orders during the last three weeks have maintained a consistent pace, with the total for the eighth week (Feb. 19-25) numbering 431, or 20.5% of the total possibilities, which is down only a fraction from the 433, or 20.6% of the previous round. Figures are reported by Zenith Radio to the major film companies supplying product for the experiment.

Following is a breakdown by the time of screenings each day for the eighth week:

	2 p.m.	7 p.m.	9:30 p.m.	Total	% of Families Who Saw One Film
Feb. 19 (Mon.)	3	11	27	41	13 1/2
Feb. 20 (Tues.)	2	25	25	52	17
Feb. 21 (Wed.)	2	9	35	46	15
Feb. 22 (Thurs.)	7	16	36	59	19 1/2
Feb. 23 (Fri.)	6	22	21	49	16
Feb. 24 (Sat.)	5	28	48	81	27
Feb. 25 (Sun.)	22	26	55	103	34
Total	47	137	247	431	

Stabilization Board Studies Industry For Possible Exemptions on Pay Lids

Washington, March 6.

Film industry is awaiting word from the Wage Stabilization Board on whether any of the industry salaries are to be exempted from the ceiling on wages and salaries. Picture industry has two irons in the fire on this, either or both of which might deliver an exemption from the freeze for certain types of earners. These are:

1. Wage Stabilization Board is making a special study of the Hollywood studio situation, to consider whether the talent groups may not get out from under the ceilings. This follows a meeting last Wednesday (28) at which acting Motion Picture Assn. of America presy Joyce O'Hara, Hollywood lawyers Maurice Benjamin and Arthur Preston and others conferred with William Wirtz, executive director of WSB. They gave Wirtz considerable amount of data to support their position that the actors, directors, writers, etc. should be released from the freeze. One WSB official later admitted that "This is a tough situation. We have no regulation designed to cover such things as the special talent income problems. There will be an intensive study before we work out a solution."

2. WSB will shortly announce public hearings to consider the general problem of wages and salaries in industries which are exempt from price stabilization. In this category are motion pictures (exhibition as well as production-distribution); radio, TV, and the entire amusement business.

Best guessing at the moment is that the talent groups will be unfrozen but that others in the entertainment field will have to stay under the ceilings. Meanwhile, all industry wages continue under the freeze.

FILM SALESMEN ASK PAY-FREEZE EXEMPTION

Exemption from wage freezes for film salesmen is being demanded by Colosseum of Motion Pictures Salesmen of America. In a telegram dated March 1 to Eric Johnston, administrator of Office of Economic Stabilization, David Benzer, counsel for Colosseum, said aside from questionable legal right to freeze salaries in industries exempt from price controls, film salesmen's wages were lagging behind cost of living.

Benzer wired Johnston that immediate relief was necessary to permit freedom of collective bargaining.

Jerry Fairbanks Seen Floating Stock Issue

Hollywood, March 6.

Jerry Fairbanks Productions is expected to float a stock issue late this month. Fairbanks is currently in N. Y. working out final details. Size of issue is not yet known.

Solo Package

Hollywood, March 6.

Ernest K. Gann, author of the novel, "Fiddler's Green," is a package deal all by himself at U.I.

In addition to working on the screenplay, Gann is serving as technical advisor, providing his own fishing boat, navigating the craft at sea and functioning as casting director in hiring fisherman types for the film.

McCormick Pools Pub-Admen's Ideas For Film Festival

S. Barret McCormick, RKO pub-ad topper, last week requested publicity-advertising chiefs of other majors to send him their ideas for a Film Festival which is tentatively being considered for next September. McCormick is acting in his capacity as chairman of the Motion Picture Assn. of America's pub-ad committee.

He has taken over the chore of preliminary planning for the Festival inasmuch as Ned E. Depinet, prez of RKO and of the Council of Motion Picture Organizations, has not yet named a committee to handle it. Festival would be under COMPO sponsorship.

Present idea for the Festival is that it would run four months, with channeling by each company of top six into the period and appropriate institutional ballyhoo.

SIRITZKYS LOSE \$25,692 JUDGMENT TO PAGNOL

Marcel Pagnol, French writer, producer and director, last week won a \$25,692 judgment in N. Y. supreme court against Leon. Joseph and Sam Siritzky. Award grew out of two distribution contracts in which the Siritzkys agreed to handle several Pagnol films in the U. S. market.

Made in October, 1945, the first deal called for the Siritzkys to release "The Baker's Wife," "The Weidigger's Daughter" and "Nais." Second pact was inked in November, 1946. It covered "Harvest," "Angeli" as well as the trilogy, "Marius," "Fanny" and "Caesar." Judgment was secured by Societe Nouvelle Films Marcel Pagnol against the three Siritzkys, doing business as Leon Siritzky & Fils. They operated Siritzky International Pictures, a distribution organization in the U. S., during the postwar years.

1ST MAJOR TO DO AMUSEMENT PIX

Columbia Pictures appeared ready to take the plunge into television production this week, following completion of employment deals with two additional execs who will work in the firm's expanding TV department under Ralph Cohn.

When plans materialize, Col will represent the first major film firm to look to TV as an added source of revenue via actual production of entertainment material for the medium. Other pic outfits have TV subsidies but these engage in distribution of filmed video shows and production of TV commercials.

It was disclosed last week Will Ballin, secretary-treasurer of the Television Broadcasters Assn., will switch to the Col subsidiary, Screen Gems, next Monday (12) to make a series of "Disk Jockey Toons." These will be clips of filmed action which individual stations can synchronize with records.

Under the new setup, it's understood, Ballin also will serve as general sales manager for Screen Gems' entertainment TV output. Subsid in the past has limited itself to production of commercials for agencies and sponsors, in addition to TV trailers for Col's regular pix.

Add Two to Dept.

Additions to the Col video department, with deals already set, are John Gilmour and Peter Keane. Gilmour at one time was producer-director for the Jam Handy commercial pic outfit, had been in charge of film production for the Army Signal Corps in Astoria, N. Y., during World War II, and previously was producer-director for WRGB, General Electric TV station in Schenectady, N. Y. Keane was production head of Sarra & Co., commercial pic producers on the Coast, previously was in charge of training film projects for the Army and at one time was associated with Technicolor.

Specific type of programs which Col has in mind for TV was not officially disclosed but indications are the firm will turn out films almost exclusively. Cohn, son of Col-exec-v.p. Jack Cohn, is now on the Coast and unavailable for comment. He and Jules Bricken head the TV setup for Col.

Gilmour will join the firm as a producer-director and Keane will come in in a general production capacity.

RCA'S DRASTIC PRICE CUT ON THEATRE TELE

Camden, March 6.

RCA Victor has announced a drastic reduction in the price of their PT-100 instantaneous theatre-TV systems as well as plans to go full speed head on the production of theatre-tele.

In line with the recent squawks by exhibs and showmen's organizations that the theatre-tele systems were priced out of reach, Kreuzer announced that the previous price of \$25,500 had been slashed sharply to \$15,800. The reduction, he said, had been made possible by mass production of the PT-100 systems.

Behind the RCA-Victor moves is seen the recent buildup given the Eldefor system, devised by the engineering branch at the University of Zurich, in which Spyros Skouras is interested. Skouras has been quoted as trying to get an American manufacturer (preferably RCA Victor) to produce the Swiss system.

RCA, which now has about a dozen systems in 10 different cities, is speeding up its installations to checkmate the possible spread of the new Swiss competitor.

Fabian, United Par, Skouras Chains Eye TV Transmitters Atop Empire State

TV's Boost to Pix

Creating quite a ripple on Wall St. last week were remarks by Paul Raibourn, Paramount v.p., in a talk to the Assn. of Customers' Brokers. He gave the security men a reverse twist on the effect of TV on the value of film company shares.

Par topper pointed out that potential worth has risen on the basis alone of the value of pic companies' libraries to TV. He illustrated with the fact that Republic's backlog of pix—regardless of any of its other assets—the liquidation to TV would be worth as much per share as the current total selling price of the stock (around \$4).

With signs pointing to a number of metropolitan New York film-eries participating in theatre television soon, at least three of the major N. Y. circuits reportedly have applied for transmitter sites atop the Empire State Bldg. These are Fabian, United Paramount and Skouras (20th-Fox), each of which expects to be feeding big-screen video programs to a number of houses in their circuits within 18 months.

Decision to spot their transmitters atop the Empire State tower signifies that the theatre chains have virtually abandoned their original intention of leasing coaxial cable facilities from American Telephone & Telegraph. Rates suggested by AT&T for the service were reportedly more than the circuits were willing to pay. As a result, if and when they begin networking their big-screen programs to a number of theatres simultaneously, they plan to use microwave channels, which would give them direct point-to-point transmission from the Empire State to each house in the circuit.

While the applications for space atop the skyscraper are pending, any final decision on whether the circuits can utilize such transmitters must await action by the Federal Communications Commission to allocate exclusive microwave channels for theatre TV. Commission is expected to set a date for hearings on the subject within the next two months and the National Exhibitors Theatre TV Committee is presently lining up arguments for presentation at that time.

Move by the circuits to the Empire State would make them neighbors of at least five of the seven broadcast video stations in N. Y. WNBT, WGBS-TV, WJZ-TV, WABD and WPXI are all making final engineering adjustments on new transmitters on the tower, with WNBT expecting to start beaming its shows from the new site within a couple of weeks.

SWG EYEING PACTS WITH SIMPP, IMPPA

Hollywood, March 6.

With a new basic agreement for film writers now in effect at the majors, Screen Writers Guild is now moving to negotiate similar pacts with the Society of Motion Picture Producers and the Independent Motion Picture Producers Assn.

Notice of termination was sent IMPPA Feb. 28. Initial meeting between negotiators for two groups will be held Thursday (8). Sessions with SIMPP producers, who currently hold no contract but previously operated under major terms and conditions, are slated to start late this month.

BARGAINING HEARING ON SOPEG-PAR ELECTION

Informal hearing to determine whether Screen Office and Professional Employees Guild will consent to election of a bargaining agent for Paramount homeoffice white collarites and Loew's N. Y. exchange personnel has been set for next Monday (12). Session will be attended by reps of National Labor Relations Board, distribs. SOPEG and Home Office Employees Guild. Local H-63.

Scheduled meeting stems from NLRB's agreement last week to give SOPEG and Screen Publicists Guild another opportunity to answer charges that they had lost their identities by merging last summer. Guilds had asked for reconsideration on premise that they had not been notified of move by approximately 150 Par workers to switch from SOPEG to Local H-63.

Jurisdictional rights of SOPEG and SPG at both Par and Loew's exchange have been challenged by H-63, which is affiliated with International Alliance of Theatrical Stage Employees. Union has asked NLRB to approve an election at both companies.

9-Week Shooting For 'White Road' in France

Rudolph Mate disclosed in N. Y. a nine-week shooting schedule has been set for "The White Road," which he'll direct in France for Benagoss Productions. He stated lesser operating expenses abroad permit an extensive lensing project, whereas such a sked for a moderately budgeted pic is virtually unheard of in Hollywood at present.

Mate and scripter Charles Bennett left for Paris on Monday (5) to join Glenn Ford and Geraldine Brooks, costars of the pic. Financing the production is a group of private European investors brought together by William Auten, former Continental rep for Eagle Lion Classics. He's president of Benagoss.

Mate directs one a year for Paramount under a non-exclusive pact which allows outside work. Bennett, a freelancer, wrote "White Road" as a novel which is expected to be published next fall, he said.

Rain Dampens L.A. Biz; 'Lightning' No Flash at \$28,000 But Leader, 'Mountain' Drab 25G, 'Mike' \$21,000

Los Angeles, March 6.

Local first-runs are hitting a very slow pace this frame, with nothing outstanding among five new bills. Rainy weather, which hurt last week, continues to contribute to general slowness at wickets. Best of new bills, but still thin, is "Lightning Strikes Twice," moderate \$28,000 or less in three theatres.

"Climb Highest Mountain" shapes slow \$25,000 in five spots. "Three Guys Named Mike" is slender \$21,000. "Flying Missile" and "Yank in Korea" is okay \$22,000 or near in two sites but "Molly" and "Quebec" combo is very small \$12,000, also in two.

Estimates for This Week

Los Angeles, Chinese, Uptown, Layola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-\$1.10) — "Climb Highest Mountain" (20th) and "Fingerprints Don't Lie" (Lip). Slow \$25,000. Last week, "13th Letter" (20th) and "Naughty Arlette" (EL), \$23,600.

Hollywood, Downtown, Wilshire (WB) (2,756; 1,757; 2,344; 70-\$1.10) — "Lightning Strikes Twice" (WB). Modest \$28,000. Last week, "Cry Danger" (RKO), \$25,800.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-\$1.10) — "Three Guys Named Mike" (M-G) and "Outlaws of Texas" (Mono) (Loew's only). Slight \$21,000. Last week, "Gambling House" (RKO) and "Law Badlands" (RKO), \$15,800.

Hillstreet, Pantages (RKO) (2,890; 2,812; 60-\$1) — "Born Yesterday" (Col) (11th wk-4 days) and "Revenue Agent" (Col) (9th wk). Into 11th round Monday (5) after great \$19,500 last week.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 60-\$1) — "Molly" (Par) and "Quebec" (Par). Small \$12,000. Last week, "Great Missouri Raid" (Par) (2d wk) and "War With Army" (Par) (4th wk), \$17,300.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 70-\$1.10) — "Flying Missile" (Col) and "Yank in Korea" (Col). Oke \$22,000. Last week, "Mutiny on Bounty" (M-G) and "Day At Races" (M-G) (reissues) (2d wk-4 days), \$4,000.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-\$1.10) — "Tomahawk" (U) and "Top Secret" (Indie) (2d wk). Off to \$17,000. Last week, sold \$29,000.

Four Star (UA) (900; 70-90) — "Manon" (Indie) (4th wk). About \$2,800. Last week, \$3,000.

Fine Arts (FWC) (677; \$1.20-\$2.40) — "Cyrano" (16th wk). Into 10th stanza today (Tues.) after medium \$4,300 last week.

Beverly Canon (ABC) (520; \$1.20) — "Trio" (11th wk). Steady \$3,500. Last week, about same.

El Rey (FWC) (861; 70-\$1.10) — "Seven Days to Noon" (Indie) (2d wk). Oway \$3,000. Last week, nice \$4,300.

'Tomahawk' Dandy 12G Indpls.; 'Born' Sockeroo 14G, 'Affair' Nice 10G

Indianapolis, March 6.

Televisioning of state high school basketball games here Saturday failed to make much of a dent in better-than-average biz at first-run situations downtown. "Born Yesterday" looks big at Loew's and may hold. "Tomahawk" at Indiana also is dandy. "September Affair" at Circle looks oke.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65) — "September Affair" (Par) and "Quicksand" (UA). Nice \$10,000. Last week, "Sugarfoot" (WB) and "Second Face" (EL), \$9,000.

Indiana (G-D) (3,200; 44-65) — "Tomahawk" (U). Dandy \$12,000. Last week, "Call Me Mister" (20th) and "Double Deal" (RKO), \$10,500.

Keith's (G-D) (1,300; 44-65) — "Bitter Rice" (Indie). Modest \$5,000 in 10 days after nifty \$8,000 first week.

Loew's (Loew's) (2,427; 44-65) — "Born Yesterday" (Col). Sock \$14,000. Last week, "Three Guys Named Mike" (M-G) and "Revenue Agent" (Col), \$12,000.

Lyrie (G-D) (1,600; 44-65) — "Prehistoric Woman" (EL) and "Two Lost Worlds" (EL). Oke \$7,500. Last week, "The Missourian" (Rep) with Pee Wee King on stage, neat \$11,700 at 50-55c scale.

Broadway Grosses

Estimated Total Gross
This Week \$448,500
(Based on 17 theatres.)
Last Year \$543,500
(Based on 18 theatres.)

'Enforcer' Good \$11,000, K.C. Ace

Kansas City, March 6.

Prospects for current week are somewhat lighter than recently. "Enforcer" at Paramount looks good at \$11,000, and may hold. "Bedtime for Bonzo" in three houses shapes average while "Sugarfoot" is light at the Missouri. Weather is milder after a siege of severe cold.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-60) — "Blue Angel" (Indie) and "Tangier" (Indie) (reissues) so-so \$2,500. Last week, "Salerno Beachhead" (Indie) and "Fighting Sullivan" (Indie) (reissues), \$2,800.

Kimo (Dickinson) (500; 60-85) — "Red Shoes" (EL) (4th wk). Trim \$1,500 will wind up third run of film at this house. Last week, pleasing \$1,700.

Midland (Loew's) (3,500; 50-75) — "Three Guys Named Mike" (M-G) and "Cause for Alarm" (M-G) (2d wk). Fair \$8,000. Last week, \$15,000.

Missouri (RKO) (2,650; 50-75) — "Sugarfoot" (WB) and "Sideshow" (Mono). Light \$7,000. Last week, "Payment on Demand" (RKO), strong \$11,000.

Paramount (Tri-States) (1,900; 50-75) — "The Enforcer" (WB). Good going at \$11,000 or better, and may hold. Last week, "Branded" (Par) (2d wk), moderate \$6,000 in 4 days.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 50-75) — "Bedtime for Bonzo" (U). Average \$12,000. Last week, "Call Me Mister" (20th), happy \$18,000.

Ice, Snow Hurt Seattle But 'Valley' Big \$11,000

Seattle, March 6.

Vaude bows out after a checkered course at Palomar, which reverts to straight-film, and burley comes back at long-shuttered Rivoli. Biz generally is being hurt this week by snow and ice. Only newcomer to do real trade is "Vengeance Valley," great at Liberty.

Estimates for This Week

Coliseum (Evergreen) (1,877; 65-90) — "Stage of Tucson" (Col) and "Cock-Eyed Wonder" (Col). Oke \$8,000. Last week, "September Affair" (Par) and "Rhythm Inn" (Mono) (2d wk), \$6,000 in 6 days.

Fifth Avenue (Evergreen) (2,349; 65-90) — "Born Yesterday" (Col) and "True Story" (Col) (6th wk). Big \$8,000. Last week, \$9,200.

Liberty (Hamrick) (1,650; 65-90) — "Vengeance Valley" (M-G) and "Cuban Fireball" (Rep). Great \$11,000. Last week, "Target Unknown" (U) and "Operation Disaster" (Continued on page 22)

'Helmet' Modest at 5G, Omaha; 'Mystery' 10G

Omaha, March 6.

"Steel Helmet" at the small State got off to a flying start despite cold, rainy weather albeit is not big on week. "I'd Climb the Highest Mountain" is only fair at the Paramount. Orpheum is okay with "Sleeping City" and "Mystery Submarine."

Estimates for This Week

State (Goldberg) (863; 20-75) — "Steel Helmet" (Lip). \$5,000. Last week, "Call Me Mister" (20th) (2d wk), \$5,000.

Paramount (Tristates) (2,800; 16-70) — "Climb Highest Mountain" (20th). Fair \$9,500. Last week, "Bedtime for Bonzo" (U), \$10,000.

Orpheum (Tristates) (3,000; 16-70) — "Mystery Submarine" (U) and "Sleeping City" (U). Okay \$10,000. Last week, "Admiral Was a Lady" (UA) plus Lawrence Weik orch and revue, \$17,500 at 20-80c scale.

Omaha (Tristates) (2,100; 16-70) — "Undercover Girl" (U) and "Baron of Arizona" (Lip). Good \$8,000. Last week, "Shakedown" (U) and "Deported" (U), \$8,500.

Brandels (RKO) (1,500; 16-70) — "Born Yesterday" (2d wk). Fine \$5,000. Last week, \$7,000.

'Tomahawk' Wow \$25,500, Denver

Denver, March 6.

Standout this session is "Tomahawk," with smash total in two houses. "Storm Warning" also is big in three spots. Biz is up at most theatres. "September Affair" looks robust at Denham and may hold. "Vengeance Valley" shapes sock at Broadway, and stays.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80) — "Storm Warning" (WB) and "Blondie Goes to College" (Col), day-date with Tabor, Webber. Big \$8,000. Last week, on moveover.

Broadway (Wolfberg) (1,500; 40-80) — "Vengeance Valley" (M-G). Sock \$12,000. Holds. Last week, "Never Dull Moment" (RKO) (3d wk), \$6,500.

Denham (Cockrill) (1,750; 40-80) — "September Affair" (Par). Rousing \$14,500. Last week, "Great Missouri Raid" (Par), \$11,000.

Denver (Fox) (2,525; 40-80) — "Tomahawk" (U) and "Bowery Battalion" (Mono), day-date with Esquire. Smash \$22,000. Last week, "Harvey" (U) and "Undercover Girl" (U) (2d wk-3 days), \$12,000.

Esquire (Fox) (742; 40-80) — "Tomahawk" (U) and "Bowery Battalion" (Mono), also Denver. Big \$3,500. Last week, "Harvey" (U) and "Undercover Girl" (U) (2d wk-5 days), \$2,500.

Orpheum (RKO) (2,000; 40-80) — "Payment on Demand" (RKO) and "Law Badlands" (RKO) (2d wk). Down to \$9,500. Last week, nice \$16,000.

Paramount (Fox) (2,200; 40-80) — "California Passage" (Rep) and "Belle Le Grande" (Rep). Fair \$8,000. Last week, "Deported" (U) and "Rogue River" (EL), \$10,000.

Tabor (Fox) (1,967; 40-80) — "Storm Warning" (WB) and "Blondie Goes to College" (Col), also Aladdin. Webber. Sock \$8,000. Last week, "Operation Disaster" (U) and "Border Outlaws" (EL), \$5,000.

Webber (Fox) (750; 40-80) — "Storm Warning" (WB) and "Blondie Goes to College" (Col), also Aladdin. Tabor. Big \$4,000. Last week, "Harvey" (U) and "Undercover Girl" (U) (2d wk-5 days), great \$3,000.

'Payment' Smooth 12G in Mild Cincy; 'Target' Solid \$7,500, 'Danger' 9G

Cincinnati, March 6.

"Payment on Demand," in winning stride at the RKO flagship Albee, is the standout grosser this week. Three other new bills, "Cry Danger," "I'd Climb Highest Mountain" and "Target Unknown," are bunched with moderate prospects.

"Valentino" and "Vengeance Valley," two holdovers, are above par.

Estimates for This Week

Albee (RKO) (3,100; 39-75) — "Payment on Demand" (RKO). All right \$12,000. Last week, "Enforcer" (WB), moderate \$10,000.

Capitol (Mid-States) (2,000; 39-75) — "Climb Highest Mountain" (20th). Fairish \$8,000. Last week,

"Call Me Mister" (20th) (2d wk), good \$8,200.

Grand (RKO) (1,400; 39-75) — "Vengeance Valley" (M-G) (2 wk). Favorable \$6,000 trailing big \$10,500 opener.

Keith's (Mid-States) (1,542; 39-75) — "Target Unknown" (U). Solid \$7,500. Last week, "Operation Disaster" (U), slow \$4,500.

Lyrie (RKO) (1,500; 39-75) — "Valentino" (Col) (m.o.). Slick \$6,500. Last week, "Born Yesterday" (Col) (m.o.) (3d wk), ditto.

Palace (RKO) (2,800; 39-75) — "Cry Danger" (RKO). So-so \$9,000. Last week, "Valentino" (Col), solid \$14,000.

Hub Way Off; 'Patrol' Slow \$10,000, 'Danger' 12G; 'Payment' Fast 14G, 2d

Key City Grosses

Estimated Total Gross
This Week \$2,092,500
(Based on 24 cities, 203 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,643,000
(Based on 23 cities, and 201 theatres)

'Mister' NSH 18G Best in Mild D.C.

Washington, March 6.

Biz is definitely off along main stem, particularly in contrast with last week's holiday bonanza. Even "Call Me Mister" at Palace got off to mild start, and looms only good on week. Best bet appears to be "So Long at Fair," a British import at Trans-Lux. Close on its heels is "Of Men and Music," at the Dupont, the Lopert small seater. "The Enforcer" is over average at Warner theatre but below hopes for Bogart starrer.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90) — "Man Who Cheated Himself" (20th) plus Evelyn Knight heading vaude. Mild \$18,000 despite lure of native chanteusey Knight. Last week, "Milkman" (U) plus vaude, \$23,000.

Dupont (Lopert) (375; 50-85) — "Of Men and Music" (20th). Big \$3,000 for small house, thanks to hypo of benefit preem. Last week, "Manon" (Indie), \$3,500 in 10 days.

Keith's (RKO) (1,939; 44-80) — "Payment on Demand" (RKO) (2d wk). Down to \$7,500 after hefty \$15,000 last week.

Metropolitan (WB) (1,163; 44-74) — "Born Yesterday" (Col) (m.o.) (2d wk). Hot \$6,500 for 5th midtown week. Last week, \$8,500.

Palace (Loew's) (2,370; 44-74) — "Call Me Mister" (20th). Good \$18,000, but not up to house standard for musical. Last week, "Kim" (M-G) (2d wk), \$14,000.

Playhouse (Lop) (485; 50-90) — "They Were Not Divided" (EL). Died, despite brasshat military preem, with slim \$4,000. Last week, "Cyrano" (UA) (6th wk), trim \$5,500 at roadshow scale.

Warner (WB) (2,174; 44-74) — "Enforcer" (WB). Better tan average \$13,000. Last week, "Storm Warning" (WB), \$12,500.

Trans-Lux (T-L) (654; 44-80) — "So Long at Fair" (EL). Sock \$8,000 likely, and holds. Last week, "Seven Days to Noon" (Indie) (6th wk), \$4,500.

TOMAHAWK' ROUSING \$12,000 PACES PORT.

Portland, Ore., March 6.

Biz is down this week at many houses after three strong weeks. "Tomahawk" looks best with big total at the Broadway. "Steel Helmet" looms okay in two spots. "Magnificent Yankee" and "Sound of Fury" both are highly disappointing, latter only lasting three days. Nabe houses do great biz with two films and 65c top.

Estimates for This Week

Broadway (Parker) (1,890; 50-90) — "Tomahawk" (U) and "Under Gun" (U). Big \$12,000. Last week, "Enforcer" (WB) and "Hit Parade 1951" (Rep), \$10,300.

Mayfair (Parker) (1,500; 50-90) — "Sound of Fury" (UA) and "Girl From San Lorenzo" (UA). Poor \$800 in 3 days. Last week, "Great Manhunt" (Col) and "Killer That Stalked N. Y." (Col), \$4,800.

Oriental (Evergreen) (2,000; 50-90) — "Steel Helmet" (Lip) and "Three Desperate Men" (Lip), day-date with Paramount. Good \$6,000. Last week, "Call Me Mister" (20th) and "Revenue Agent" (Col), \$5,800.

Orpheum (Evergreen) (1,750; 50-90) — "Born Yesterday" (Col) and "Stage To Tucson" (Col) (3d wk). Great \$8,500. Last week, \$9,800.

Paramount (Evergreen) (3,400; 50-90) — "Steel Helmet" (Lip) and "Three Desperate Men" (Lip), also Oriental. Oke \$7,500. Last week, "Call Me Mister" (20th) and "Revenue Agent" (Col), \$9,000.

United Artists (Parker) (890; 50-90) — "Magnificent Yankee" (M-G). Only \$2,000 in 4 days. Last week, "Kim" (M-G) (3d wk), \$5,800.

Boston, March 6.

Biz is taking a nosedive this stanza with holdovers in several majors and new product not overly strong. "Cry Danger" at Memorial shapes mild and "Korean Patrol" at Boston is mild. "Jennings of Oklahoma" at State coupled with Vic Damone and Helen O'Connell onstage is disappointing. "Payment on Demand" in second round at Astor looks okay while "Born Yesterday" in third at Orpheum is nice. "Call Me Mister" in second at Met and "Enforcer" also in second rounds at Paramount and Fenway, are slipping.

Estimates for This Week

Astor (B&Q) (1,200; 50-95) — "Payment on Demand" (RKO) (2d wk). Holding nicely at \$14,000 after sock \$19,000 for first.

Boston (RKO) (3,200; 40-85) — "Korean Patrol" (EL) and "Mad Loves of Dr. Goebbels" (Indie). Slim \$10,000. Last week, "Gambling House" (RKO) plus Louis Jordan orch, Wally Brown, others, onstage, \$16,000.

Fenway (NET) (1,373; 40-85) — "Enforcer" (WB) and "Model Wife" (Indie) (reissue) (2d wk). Down to \$4,500 after nice \$8,000 first week.

Memorial (RKO) (3,500; 40-85) — "Cry Danger" (RKO) and "Call of the Klondike" (Mono). Mild \$12,000. Last week, "Tomahawk" (U) and "Rhythm Inn" (Mono) (2d wk), solid \$12,500.

Metropolitan (NET) (4,267; 40-85) — "Call Me Mister" (20th) and "Blue Blood" (Mono) (2d wk). Okay \$11,500 after \$18,000 for first.

Orpheum (Loew) (3,000; 40-85) — "Born Yesterday" (Col) (3d wk). Holding up nicely at \$14,500 after neat \$18,500 for second.

Paramount (NET) (1,700; 40-85) — "Enforcer" (WB) and "Model Wife" (Indie) (reissue) (2d wk). Good \$11,000 after nifty \$16,000 for first.

State (Loew) (3,500; 50-95) — "Al Jennings Oklahoma" (Col) plus Vic Damone, Helen O'Connell, others, onstage. Good \$17,000 but below hopes. Last week, "Cause for Alarm" (M-G) plus Ink Spots, Jack E. Leonard, onstage, not too strong at \$19,500. Current week winds vaude policy for present.

Real Snow in Frisco, Biz Down; 'Mike' Fancy \$18,000, 'Lightning' 13G

San Francisco, March 6.

History-making snowfall here plus torrential rains sloughed most of holdovers here this stanza, and hurt many newcomers. Topping new entries is "Three Guys Named Mike," nice at Warfield. "13th Letter" looms mild at the Fox while "Lightning Strikes Twice" is rated only fair at Paramount. "The Enforcer" held fairly well in second round at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85) — "Payment on Demand" (RKO) and "Double Deal" (RKO) (2d wk). Off to \$11,000. Last week, big \$23,500.

Fox (FWC) (4,651; 60-95) — "13th Letter" (20th) and "The Wicked City" (EL). Mild \$15,000 or less. Last week, "Call Me Mister" (20th) and "Blue Blood" (Mono), \$20,000.

Warfield (Loew's) (2,656; 60-85) — "Three Guys Named Mike" (M-G). Nice \$18,000. Last week, "Vengeance Valley" (M-G) (2d wk), \$10,000.

Paramount (Par) (2,646; 60-85) — "Lightning Strikes Twice" (WB). Fair \$13,000. Last week, "Redhead and Cowboy" (Par) and Atlantic Honeycombs (Rep), 9 days, only \$16,500.

St. Francis (Par) (1,400; 60-85) — "The Enforcer" (WB) (2d wk). Held to \$11,000. Last week, sock \$15,000.

Orpheum (No. Coast) (2,478; 55-85) — "Valentino" (Col) (3d wk). Way down to \$7,000 in 6 days. Last week, \$14,500.

United Artists (No. Coast) (1,207; 55-85) — "Born Yesterday" (Col) (8th wk). Steady \$9,000. Last week, hefty \$10,000.

Stagedoor (A-R) (370; 85-91) — "Cyrano de Bergerac" (UA) (7th wk). Firm \$6,300. Last week, \$6,700.

Clay (Rosener) (400; 65-85) — "Blue Angel" (Indie) (reissue) (3d wk). Still nice \$3,300. Last week, \$3,900.

Larkin (Rosener) (400; 65-85) — "Blue Angel" (Indie) (reissue) (3d wk). Holding at \$3,500. Last week, \$4,000.

Vogue (S. F. Theatres) (365; \$1-\$1.20) — "Trio" (Par) (7th wk). Big \$3,800. Last week, \$4,000.

Chi OK; 'Valley'-Stage Best Bet, Big \$48,000, 'Bonzo' Brisk \$12,000, 'Enforcer'-Vaude 40G, 'Target' 13G

Chicago, March 6.

Loop is chalking up an average session, helped by a few new ptx and some sturdy warmovers. Topping the town is Oriental bill of "Vengeance Valley" plus Debbie Reynolds and Carleton Carpenter in person, with big \$48,000. "Enforcer" and vaude looks okay \$40,000 at Chicago.

The Grand, with "Bedtime For Bonzo," looms nice \$12,000. Twin-bill of "Target Unknown" and "Oh, Susanna" should hit fair \$13,000 or near at United Artists.

"Mudlark" continues mighty \$7,500 in second heat at Ziegfeld. Seventh frame of "Born Yesterday" is solid \$14,000 at Woods. Selwyn, with "Cyano" on roadshow policy, has lush \$11,000 for seventh session.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Enforcer" (WB) and all-vaude show. Okay \$40,000. Last week, "Operation Pacific" (WB) and Connie Russell heading stagelash (2d wk), \$28,000.

Grand (RKO) (1,200; 55-98)—"Bedtime for Bonzo" (U). Good \$12,000. Last week, "Groom Wore Spurs" (U) and "Melody Time" (RKO), \$12,000.

Oriental (Indie) (3,400; 55-98)—"Vengeance Valley" (M-G) plus Debbie Reynolds and Carleton Carpenter onstage. Big \$48,000. Last week, "September Affair" (Par) and Guy Mitchell and Ken Griffin onstage (2d wk), \$38,000.

Palace (RKO) (2,500; 55-98)—"Cry Danger" (RKO) and "Boy From Indiana" (EL) (2d wk), Drab \$9,000. Last week, \$11,000.

Roosevelt (B&K) (1,500; 55-98)—"Sugarfoot" (WB) and "Blue Blood" (Mono) (2d wk). Light \$9,500. Last week, \$11,000.

Selwyn (Shubert) (1,000; \$125-\$240)—"Cyano" (UA) (7th wk). Lush \$11,000. Last week, \$12,000.

State-Lake (B&K) (2,700; 55-98)—"Al Jennings Oklahoma" (Col) and "Yank in Korea" (Col) (2d wk). Slow \$11,000. Last week, \$14,000.

United Artists (B&K) (1,700; 55-98)—"Target Unknown" (U) and "Oh, Susanna" (Rep). Average \$13,000. Last week, "Company She Keeps" (RKO) and "Second Face" (EL) (2d wk), nice \$13,000.

Woods (Essaness) (1,073; 98)—"Born Yesterday" (Col) (7th wk). Neat \$14,000. Last week, \$16,000.

World (Indie) (587; 80)—"Bitter Rice" (Indie) (9th wk). Tidy \$4,000. Last week, about same.

Ziegfeld (Lopert) (434; 98)—"Mudlark" (20th) (2d wk). Great \$7,500. Last week, \$8,500.

L'ville Climbs; 'Helmet' Big \$10,000, 'Mountain' 11G, 'Kan. Raiders' 12G

Louisville, March 6.

Looks like biz is slowly coming back to first-runs here. Patrons, who have been paying out on a TV set, are gradually finding their way back to the wickets. Favorable weather and top product figure strongly in upturn here. "Steel Helmet" at Mary Anderson is bringing that house one of best takes in weeks, with big session. "I'd Climb Highest Mountain" at the Rialto is reaping okay response. "Kansas Raiders" at State is fair.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Steel Helmet" (Lip). Likely big \$10,000, best here in long time. Last week, "Enforcer" (WB), nice \$7,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Climb Highest Mountain" (20th) and "Blue Blood" (Mono). Okay \$11,000. Last week, "Great Missouri Raid" (Par) and "Rhythm Inn" (Mono), same.

State (Loew's) (3,000; 45-65)—"Kansas Raiders" (U) and "Magnificent Yankee" (M-G). Fairly good \$12,000. Last week, "Three Guys Named Mike" (M-G) and "Modern Marriage" (M-G), \$11,000.

Strand (FA) (1,400; 45-65)—"Columbia Passage" (Rep) and "I'm in the West" (Rep). Modest \$7,000. Last week, "Mr. Universe" (EL) and "The Torch" (EL), ditto.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

'Mister' Lusty \$12,000 in Pitt

Pittsburgh, March 6.

Biz is picking up some this week, with "Call Me Mister" at Harris and "3 Guys Named Mike" at Penn leading. "Steel Helmet" got off well at Fulton, too, and should give that house a winning stanza after several drab ones.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Steel Helmet" (Lip). Fancy \$8,000. Last week, "Bedtime for Bonzo" (U), \$5,000.

Harris (Harris) (2,200; 50-85)—"Call Me Mister" (20th). Nice \$12,000 or over. Will probably hold for a few extra days. Last week, "Milkman" (U), \$6,000 in 5 days.

Penn (Loew's) (3,300; 50-85)—"3 Guys Named Mike" (M-G). Fairly okay \$14,000 or over. Holds over. Last week, "Vengeance Valley" (M-G), fine \$19,500 in 10 days.

Stanley (WB) (3,800; 50-85)—"Enforcer" (WB). Crime isn't paying very well at the boxoffice any more. Critz embraced Bogart's latest but isn't likely to crack slim \$10,000. Last week, "Sugarfoot" (WB), about same.

Warner (WB) (2,000; 50-85)—"Gambling House" (RKO). Mild \$5,000. Last week, "Company She Keeps" (RKO), \$7,500.

'Mike' Rugged \$11,000, Balto; 'Payment' 7G, 2d

Baltimore, March 6.

Some slight improvement is being registered here with "Three Guys Named Mike" attracting good trade to Century. "Once a Thief," getting a mountain of support from accompanying stage layout, looks nice at combo Hippodrome. "Payment on Demand" is holding up nicely at the Town in second week.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Three Guys Named Mike" (M-G). Good \$11,000. Last week, "Vengeance Valley" (M-G), \$8,200.

Hippodrome (Rappaport) (2,240; 20-80)—"Once a Thief" (UA) plus Ray Anthony orch. Kitty Kallen and Guy Mitchell onstage. Stage layout credited for landing nice \$16,000. Last week, "Cry Danger" (RKO) and Ted Mack's Amateurs, \$10,300.

Keith's (Schanberger) (2,460; 20-70)—"Seven Days to Noon" (Indie). Opens today (Tues.) after week of "Redhead and Cowboy" (Par) hit midfigure \$6,000.

Mayfair (Hicks) (980; 20-70)—"Rogue River" (Rep). House average of \$5,000. Last week, "Fighting Sullivan" (Lip) and "Salerno Beachhead" (Lip) (reissues), \$5,400.

New (Mechanic) (1,800; 20-70)—"Call Me Mister" (20th) (2d wk). Getting some continued action at \$6,000 after ok \$8,900 opener.

Stanley (WB) (3,280; 25-75)—"Sugarfoot" (WB). Blah \$8,000. Last week, "Enforcer" (WB), \$7,700, very disappointing.

Town (Rappaport) (1,500; 20-70)—"Payment on Demand" (RKO) (2d wk). Maintaining nice pace at \$7,000 after \$9,200 initial week, over hopes.

Lippert's 'Men Only'

Hollywood, March 6.

Robert L. Lippert closed a deal with H-N Productions, headed by Paul Henreid and William Nassour, for the filming of "For Men Only," with Henreid as producer, director and star.

Production starts in September, for release under the Lippert banner.

'Birdie' Bright \$12,000, Toronto; 'Question' 11G

Toronto, March 6.

With flu epidemic over, town is on the upbeat. "Born Yesterday" in third frame looks smash, \$20,000. Canadian preem of "Sugarfoot" is very big at five houses, while "Watch the Birdie" at Loew's shapes solid.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,050; 955; 470; 698; 694; 35-57)—"Sugarfoot" (WB) and "Tougher They Come" (Col). Big \$16,500. Last week, "Steel Helmet" (Lip) and "Hot Rod" (Mono), \$17,000.

Eglinton, Victoria (FP) (1,180; 1,140; 38-77)—"Prince of Peace" (Int) (2d wk). Holding big at \$10,000. Last week, \$12,000.

Imperial (FP) (3,373; 38-77)—"Born Yesterday" (Col) (3d wk). Smash \$20,000. Last week, \$21,000.

Loew's (Loew) (2,096; 48-67)—"Watch Birdie" (M-G). Big \$12,000. Last week, "Kim" (M-G) (2d wk), \$8,000.

Norlawn, University (FP) (959; 1,556; 38-77)—"Call Me Mister" (20th) (3d wk). Okay \$9,500. Last week, \$12,000.

Odeon (Rank) (2,390; 50-80)—"Woman in Question" (EL). Okay \$11,000. Last week, "Halls Montezuma" (20th) (2d wk), ditto.

Shea's (FP) (2,386; 38-77)—"Cry Danger" (RKO). Fair \$10,000. Last week, "Mrs. O'Malley, Mr. Malone" (M-G), \$9,000.

Uptown (Loew) (2,743; 38-67)—"Tomahawk" (U) (2d wk). Fairish \$7,000. Last week, \$8,000.

'Teakettle' Loud \$23,000, Philly

Philadelphia, March 6.

Lent and the flu continue to slow local film biz. "The Enforcer" looms okay \$24,000 at Mastbaum while "U.S.S. Teakettle" is headed for neat \$23,000 at Fox. "So Long at Fair" shapes speedy at Trans-Lux but elsewhere newcomers are disappointing for most part.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Magnificent Yankee" (M-G). Mild \$9,000. Last week, "Cyano" (U) (6th wk), \$8,500.

Boyd (WB) (2,360; 50-99)—"Born Yesterday" (Col) (6th wk). Okay \$12,000. Last week, \$14,000.

Earle (WB) (2,700; 50-99)—"Target Unknown" (U). Fair \$13,000 or close. Last week, "Great Missouri Raid" (Par), \$15,000.

Fox (20th) (2,250; 50-99)—"U.S.S. Teakettle" (20th). Neat \$23,000. Last week, "13th Letter" (20th), \$13,000.

Goldman (Goldman) (1,200; 50-99)—"Vengeance Valley" (M-G) (3d wk). Fair \$9,000. Last week, \$14,000.

Mastbaum (WB) (4,360; 50-99)—"Enforcer" (WB). Oke \$24,000. Last week, "Cause for Alarm" (M-G) (2d wk), \$9,000.

Midtown (Goldman) (1,000; 50-99)—"Payment on Demand" (RKO) (2d wk). Fine \$15,000 after \$22,000 opener.

Randolph (Goldman) (2,500; 50-99)—"September Affair" (Par) (3d wk). Good \$11,000. Last week, \$14,000.

Stanley (WB) (2,950; 50-99)—"Storm Warning" (WB) (2d wk). Off to \$11,000. Last week, nice \$20,000.

Stanton (WB) (1,473; 50-99)—"Yank in Korea" (Col). NSG \$9,000. Last week, "Flying Missile" (Col), \$11,000.

Trans-Lux (T-L) (500; 50-99)—"So Long at Fair" (EL). Great \$7,000. Last week, "Seven Days to Noon" (Indie) (4th wk), \$3,000.

World (G&S) (500; 50-99)—"Bitter Rice" (Indie) (16th wk). About \$3,500. Last week, nice \$3,700.

'GROOM' OKAY \$11,000, IN ST. LOO; 'KOREA' 5G

St. Louis, March 6.

Boxoffice shapes spotty here this session. "Sugarfoot" has been added to "Bedtime for Bonzo," after four days, and is doing okay at the Fox. "Groom Wore Spurs" shapes fairly good at Missouri. "At War With Army" coupled with "Call Me Mister" still holding nicely though in fourth round at Ambassador. "Yank in Korea" is fine at Shubert.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"At War With Army" (Par) and "Call Me Mister" (20th) (4th wk). Holding at \$12,000 after great \$14,000 for third session.

Fox (F&M) (5,000; 60-75)—"Sugarfoot" (WB) and "Bedtime for Bonzo" (U). (Continued on page 22)

B'way Spotty; Josie Baker on Stage Boosts 'Warning' to Great \$65,000, 'Mike'-Vaude NSG 45G, 'Target' 16G

Combination of wet weather, Lent and spread of flu is taking a heavy toll at Broadway first-run theatres this stanza. Dearth of new bills also is an obvious handicap. All-day snow, sleet and rain last Saturday (3) and dismal weather Sunday cut into trade at many houses. Rain Thursday (1) also hurt.

The big news on the Street currently is the way in which Josephine Baker, topping stage bill, is putting over the new bill at the Strand. With Monday (5) and yesterday's business holding up in remarkable fashion, a smash \$65,000 is in prospect for Miss Baker and "Storm Warning," greatest at this house in months. While the pic drew some nice reviews, obviously Miss Baker is the boxoffice magnet. Original booking of show is for two weeks but it may hold for three.

The Capitol has the other important new bill, "Three Guys Named Mike," plus Georgia Gibbs and Johnny Long band heading stage-show. However, only about \$45,000 or less, fair, is in prospect. Lone fresh straight film outside of the usual change at the Palace is "Target Unknown," which shapes up to good \$16,000 at the Criterion.

Third and final session of "Payment on Demand," with stagelash, is down to \$105,000 or less at the Music Hall. Despite this dropoff, it gives "Demand" a very nice run at the Hall. "Royal Wedding" and annual Easter stagelash opens tomorrow (Thurs.), this combination being the Hall's Easter week bill.

"U.S.S. Teakettle," with Ritz Bros. topping stage bill, is down sharply to \$55,000 in second round at the Roxy. Holds five days of third week, with "Bird of Paradise" and Easter stagelash opening March 14. Second week of "Cry Danger," plus Eddie Fisher and Russ Case band heading stagelash, is off to \$48,000 in second frame at the Paramount. "Molly," with Nellie Lutcher, George de Witt and Sam Donahue band, replaces today (Wed.).

"Dodge City"—"Virginia City," reissue combo, are holding solidly with \$15,000 in second Mayfair week. "Tomahawk" is off to okay \$14,000 in third round at the State but stays.

Estimates for This Week

Astor (City Inv.) (1,300; 55-\$1.50)—"14 Hours" (20th). Opened yesterday (Tues.) following invitation preview Monday (5) night. Last week, "Harvey" (U) (11th wk) was down to \$6,000 in final four days after \$11,500 for 10th week, making highly successful run.

Bijou (City Inv.) (589; \$1.20-\$2.40)—"Cyano" (UA) (16th wk). The 15th frame ended last night (Tues.) dipped to \$7,500 after nice \$9,000 in 14th week. Stays a few weeks longer, with "Tales of Hoffman" (Indie) opening on April 4. "Cyano" continues its roadshow run on that date at the Golden, former legit house in same block on 45th Street.

Capitol (Loew's) (4,820; 55-\$1.50)—"Three Guys Named Mike" (M-G) with Johnny Long orch. Georgia Gibbs heading stagelash. Not getting far, with only around \$45,000 likely on first round. Holds in ahead. "Vengeance Valley" (M-G) plus Blue Barron orch. Joey Adams, Felix Knight, onstage (2d wk), \$31,000.

Criterion (Moss) (1,700; 50-\$1.75)—"Target Unknown" (U). Shaping to land good \$16,000. Last week, "Under Gun" (U) (9 days), routine \$14,000.

Globe (Brandt) (1,500; 50-\$1.20)—"No Orchids for Miss Blandish" (Indie) (2d wk). Holding with about \$15,000 after lousy \$17,800 opening round. Stays on.

Mayfair (Brandt) (1,736; 50-\$1.20)—"Dodge City" (WB) and "Virginia City" (WB) (reissues) (2d wk). Continues strongly at \$15,000 after socko \$18,200 opening round. Holds again.

Palace (RKO) (1,700; 55-\$1.20)—"Second Woman" (UA) and vaude. Heading for \$14,000 or a bit over, which spells no profit. Last week, "Mrs. O'Malley, Mr. Malone" (M-G) with vaude, only \$15,500, below expectancy.

Paramount (Par) (3,664; 55-\$1.50)—"Molly" (Par) plus Nellie Lutcher, Sam Donahue orch. George de Witt heading stagelash. Opens today (Wed.), with Gertrude Berg, star of pic, making personals today. Last week, "Cry Danger" (RKO) with Eddie Fisher, Russ Case orch. 5 De Marco Sisters onstage (2d wk), off to fair \$48,000

after solid \$60,000 opening frame. Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40)—"Payment on Demand" (RKO) with stagelash (3d-final wk). Winding up this stanza and down sharply to \$105,000 after big \$137,000 for second session. "Royal Wedding" (M-G) with Easter stagelash opens tomorrow (Thurs.).

Rivoli (UAT-Par) (2,092; 60-\$1.25)—"13th Letter" (20th) (3d wk). Initial holdover frame ended last night (Tues.) was down to around \$11,000 after fine \$19,000 opening week.

Roxy (20th) (5,886; 80-\$1.75)—"U. S. S. Teakettle" (20th) plus Ritz Bros. Gale Robbins, Maxellos onstage (2d wk). Sagging to light \$55,000, but holding five extra days to open Easter bill on March 14. First frame was around \$65,000. "Bird of Paradise" (20th), with Tony Martin heading stagelash, constitutes the forthcoming Easter show.

State (Loew's) (3,450; 55-\$1.50)—"Tomahawk" (U) (3d wk). Down to around \$14,000 after solid \$20,000 for second round. Staying a few weeks longer, according to present plans.

Strand (WB) (2,756; 55-62)—"Storm Warning" (WB) with Josephine Baker, Buddy Rich orch. topping stage bill. While pic got mostly nice reviews, Miss Baker is the obvious draw and mainly responsible for a smash \$65,000 or near. This is unusually great for this time of year. Holds in ahead. "Operation Pacific" (WB), with Johnny Pineapple and Hawaiian Revue (4th wk), only \$18,500, with this stagelash coming in for fourth week only.

Sutton (R&B) (561; 90-\$1.50)—"Trio" (Par) (22d wk). The 21st session ended Monday (5) was \$4,500 after okay \$6,000 last week. "Kon-Tiki" (RKO) opens April 2.

Trans-Lux 60th St. (T-L) (453; 74-\$1.50)—"So Long at Fair" (EL) (7th wk). Shapes up okay at over \$4,000 this frame after \$5,500 last week.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50)—"Seven Days to Noon" (Indie) (12th wk). The 11th week ended Sunday (4) dipped to \$3,700 after \$5,600 last round. "Teresa" (M-G) opens soon but definite date not set.

Victoria (City Inv.) (1,060; 95-\$1.50)—"Born Yesterday" (Col) (11th wk). The 10th frame ended Monday (5) was \$20,000 after sturdy \$24,000 for ninth week. Continues on.

Flu Blamed for Slump In Det.; 'Helmet' Fancy \$18,000, 'Affair' Oke 11G

Detroit, March 6.

Flu epidemic is being blamed for slough off in biz. Rainy weather has not helped oddly enough. "Steel Helmet" at the Palms looks the best entry this week, with fine total. "Call Me Mister" is fair at the Fox as is "September Affair" at the Adams. "Born Yesterday" is slipping in third round at the Michigan.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Call Me Mister" (20th) and "Bowery Battalion" (Mono). Fair \$23,000. Last week, "Cry Danger" (RKO) and "Double Deal" (RKO) \$19,000.

Michigan (United Detroit) (4,000; 70-95)—"Born Yesterday" (Col) (3d wk). Trim \$12,000. Last week, \$15,000.

Palms (UD) (2,900; 70-95)—"Steel Helmet" (Lip) and "Rhythm Inn" (Rep). Fine \$18,000. Last week, "Tomahawk" (U) and "Once a Thief" (Mono), \$16,000.

Madison (UD) (1,800; 70-95)—"Cause for Alarm" (M-G) and "Three Desperate Men" (Mono). Weak \$7,000. Last week, "Company She Keeps" (RKO) and "Big Timber" (Mono), \$8,000.

United Artists (UA) (1,900; 70-95)—"Payment on Demand" (RKO) (2d wk). Down to \$8,000 after fast \$14,000 session in first week.

Adams (Balaban) (1,700; 70-95)—"September Affair" (Par). Oke \$11,000. Last week, "Bedtime Bonzo" (U), \$8,000.

Downtown (Balaban) (2,900; 70-95)—"Mad Loves of Dr. Goebels" (Indie) and "Atrocities of Gestapo" (Indie), Ng \$5,000. Last week, "Mister Universe" (EL) and "Cattle Queen" (EL), \$6,000.

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65% Fewer H'wood Films in Italy Last Year Than in '49; 284 Screened

Rome, March 7.

Hollywood films distributed in Italy during 1950 dropped 65% from the number released in 1949, a report of the Italian Board of Censors discloses. Last year only 284 U. S. pictures were screened as against 436 for the preceding 12-month period. American product was not alone in this slump. Some 11 other film-producing countries also saw fewer of their pix played in Italian theatres.

But despite its loss in point of quantity through 1950, Hollywood likely will fare better in 1951. Reportedly the government would like to stabilize the number of American imports to between 300 and 350 annually. This, at least, is better than the 284 features brought in during 1950.

Indication that Italian theatremen used far less product last year is seen in the fact that the Censor Board viewed a total of only 440 full-length features compared with 645 for 1949. Shorts, however, rose from 970 in 1949 to 1,363 last year. Although imports fell badly in the 12 months ending Dec. 31, 1950, Italian releases climbed to 100 films in contrast to 68 the previous year.

Figures for 1950 show that France followed the U. S. in respect to imports with 24 features. Britain ranked next with 18. Others were Mexico, 8; Russia, 2, and one apiece from Argentina, Germany, Sweden and China. Tally for 1949 gave France 79; Britain, 30; Mexico, 10; Russia, 3; Argentina, 4; Germany, none; Sweden, 5; China, none; Spain, 2; Portugal and Hungary, 1 each.

ITALY MAY TIGHTEN PACT WITH GERMANY

Genoa, Feb. 27.

A further tightening and adjusting of the old Italo-German and Italo-Austrian film trade agreements has been discussed in Rome in the light of recent developments, notably the success obtained by some Italian films on recent German dates. To avoid repetition of the recent failure of one Italo-German co-production venture, future collaboration schemes with Germany will be conducted along lines adopted for the recently successful 50-50 filming pacts with France.

It is pointed out that France's signing of similar collaboration agreements with Germany makes a three-way (Franco-German-Italian) pact a future possibility.

Franco-Italian Setup Plans 4 Films for '51

Rome, Feb. 27.

The Franco-Italian motion picture collaboration agreement, which has flourished amicably for the last two and a half years, calls for definite plans to make four pix in 1951. Films will be made in two versions at the same shooting. A great many Italians speak French, and dubbing is nothing unusual here.

The first one ready to go is "Messalina," to be produced by Carmine Gallone, of Rome, and Filmsonor Co., of Paris. The story is from a novel by Felicien Champ-saur. Cast includes Corinne Calvet, Ludmilla Tcherina, George Marchal, Francoise Rosay, Vittorio Gassman and Aye Ninchi. The exteriors will be done in Sicily, while the interiors will be made in Cine Citta Studios here. Others on the co-production list are "The Two Truths," with Chronos Films, of Paris, and Villani Productions; "Two Pennies With Hope," with Ariani Films, of Paris, and Universal-Edel of Italy; and "Terminal Station."

British Plan Talks On Chemical Shortage

London, Feb. 27.

A request for an emergency meeting with Board of Trade president Harold Wilson has been made by the Film Laboratories Assn. to discuss the critical shortage of chemicals used in processing.

Although the trade admits that the amount of chemicals used is infinitesimal in relation to national consumption, the supply is vital to the maintenance of the industry.

Flagstad to Quit

Continued from page 1

concerts. Buffeting she's taken politically in the past five years, because she stayed in occupied Norway during the war years with her Quilting husband, is also believed to have taken its toll on her nervous system.

Sensational welcome the diva got on her return to the Met in January was considered a complete vindication for her personally, as well as proof that she still holds the top rung vocally. Having proved her point that she was still welcome and could still sing, the singer now feels she wants to quit at height of her powers and not when she begins artistically to slip.

Although the Met is already dickering with singers for next season, Mme. Flagstad has asked her manager, Marks Levine, head of National Concert & Artists Corp., not to negotiate for her services at the Met next season. As late as yesterday morning (Tues.), Met execs were pleading with Levine to persuade the diva to change her mind. Mme. Flagstad, however, has found the routine too hard. For her performance in last night's (Tues.) "Fidelio," for instance, she's had 10 days of rehearsals alone. She claims both acting and singing are a little too strenuous now, and would prefer just to do recitals and appearances with orchestras.

Present plans are for the diva to make her final opera appearance in London next September, when she appears in Purcell's "Dido and Aeneas" at a new, intimate theatre, the Mermade, for the Covent Garden Opera Co.

ELC Funds

Continued from page 1

arranged by MacMillan. It's in the form of a \$1,000,000 loan which the firm negotiated with a group of banks which have asked not to be identified. In reaching out to bring product of boxoffice significance into the fold, ELC is putting up 50% of the production costs as "first" money, with the producer called upon to arrange for the second financing and completion bonds or otherwise have a stake in each pic.

While UA has a similar fund but in the amount of \$2,000,000, ELC figures its terms will prove a stronger lure to producers. In exchange for providing the initial financing, company collects 6% in straight interest and takes 10% ownership of each film.

2d Fund for \$600,000

Second fund, of \$600,000, actually is the balance of an old credit established last year by a group of private investors. They were identified as friends of Robert R. Young, head of Pathe Industries, which is ELC's parent. Private money men through this fund, which originally was in the amount of \$1,200,000, provided "first" money for 15 ELC pix in '50. They were paid 10% of the production profits, plus 6% interest in deals identical with those which ELC, on its own, will enter in the future. It was on the strength of the outcome of these transactions, in which ELC participated indirectly as an intermediary in bringing the producers and investors together, that the distrib was able to set its own \$1,000,000 deal. It's said the banks were sufficiently impressed with the record of past fiscal performances to go along with the ELC borrowing.

While waving the fistful of cash at the producers, ELC also is bent on proving itself capable of obtaining full distribution coin with higher-calibre films. Angle here is the company in the past has been largely identified with program product rather than deluxe merchandise. Firm consequently is out to establish that when big revenue is in order the distrib figures to collect it.

In line with this, ELC is pointing to its record of experience with a certain group of pix in the past. Firm so far has scored a domestic distribution take, excluding Canada, of \$3,400,000 with "Red Shoes"; \$1,700,000 with "Tulsa"; \$1,100,000 with "Destination Moon" in its first five months, and \$650,000 so far with "Jackie Robinson Story." Company also claims an achievement with its 11,000 booking contracts for "Sundowners," which was said to be not too powerful a h.o. draw.

Brit. Exhibs Unexcited by Beveridge Committee Ideas on Theatre TV

London, Feb. 27.

Start 'Hood' May 1, With Dick Todd in Title Role

Glasgow, Feb. 27.

Richard Todd will start work in title role of Disney's "Robin Hood" on May 1, going on location in England's New Forest. Coal workings have killed the oaks and other trees in the original Sherwood Forest, home of Robin Hood.

Robert Newton will play the role of Friar Tuck and James Robertson Justice as Little John. New British starlet Joan Rice is mentioned as a possible Maid Marian. Todd has taken a course in archery, swordsmanship and hunting methods lined for his "Hood" role.

Wechsler's '4 in Jeep,' Latest Multi-Lingual, Ready for March Preem

Zurich, Feb. 27.

With the reshooting of final street scenes in Vienna and musical scoring and mixing in Paris, Lazar Wechsler's Praesens Films has completed its latest multi-lingual "humanistic" film. These have included the Oscar winning "Last Chance" and "The Search" as well as "Four Days Leave."

Newest Praesens opus, "Four in a Jeep," deals with the dramatic international patrol in Vienna. This military police organization which sends radio cars, each manned by Russian, French British and American soldiers on a city-wide patrol of that city is in the only remaining example of four power collaboration in the post-war world. Star is Viveca Lindfors, the director is Leopold Lindberg, writer Richard Schweizer. It will have its world preem here in March. Wechsler will take a print to N. Y. to arrange a U. S. release.

"Jeep" follows the unique pattern of having each screen character use his native tongue where it would be natural for him to do so. English, Russian, German and French are all heard in "Jeep." Josef Yadin, young player from Moscow by way of Tel Aviv's Habimah theatre, speaks Russian as a Soviet of the Patrol. Miss Lindfors talks in German, but mostly English because that is the one common language between the polyglot cast members. The film may be played for English speaking audience without subtitles, and for others with an absolute minimum of them.

"Four in a Jeep" story attempts to express traditional Swiss neutrality in depicting the East-West tension. It takes no position for or against the Soviet. The Russian MP is shown terrified that his bosses may discover the human emotions which lead him to help his three patrol-mates in sheltering Miss Lindfors, as a young Viennese wife in trouble with the Russian secret police because her husband has fled from a homebound convoy of prisoners from Russia. Film has no love story, except for the devotion between Miss Lindfors and her screen husband.

Much of "Jeep" was shot in Vienna on actual sites depicted. Other exteriors were made in Graz, in Austria's British Zone, with the film jeep shots taken there. Here there was no fear of interference by real Russians over the company's use of the Soviet uniform.

Kravetz-UA

Continued from page 3

ers on the UA stock with McNutt and McNamee, has taken position that with the exit of his partners in the setup, he now holds the entire option. However, to exercise the option by the July, 1952, deadline for \$4,800,000 is regarded in trade circles as being impractical in view of the fact that the admitted value of the company is considerably less than that.

Kravetz's suit, if filed, may be a move to recoup money advanced personally and to recompense him for being eased out of company as secretary at reported salary of \$600 a week.

Theatre owners are showing no signs of excitement or enthusiasm at the recommendations of the Broadcasting Committee under Lord Beveridge, which advocated the granting of licenses for theatrical TV. The immediate reaction has been a cautious wait-and-see, with few positive moves contemplated until the eventual Parliamentary debate has taken place and indications given of the government's proposals. The cautious outlook is attributed to the demand contained in the Beveridge proposal that the industry would have to share all major public events with the British Broadcasting Corp. home TV service. The safeguard advocated by the Commission that theatre interests should be prohibited from outbidding the BBC robs exhibitors of much if any advantage to be gained by TV installation.

There is still some confusion arising from the committee's statement that only a limited number of wave-lengths could be allocated to the industry. Theatre chains, anxious to dabble with TV on a big scale, envisaged setting up their own transmitting stations from which a complete program could be beamed for the whole circuit ultimately. The alleged shortage of adequate wave-lengths has been found difficult to accept when the single TV outlet in Britain is contrasted with the far greater number that exist in New York alone. Exhibs believe an adequate number of wave-bands could be allocated for them to operate on an independent and comprehensive basis.

TV Experimental Period

Circuit chiefs who have been active in exploring TV in recent years now claim that the period of technical experiment is virtually over. The trade, the press and the government have seen the technical standards achieved on big screen television. Next stage of the experiment, as they see it, is to determine public reaction to a mixed film and TV program.

Those with a stake in the future of TV are now watching closely the experiment in U. S. as to attendance when major sports events are televised on theatre programs. Bearing in mind that British exhibs will have little or no opportunity of getting exclusive rights to top sporting or national events, they will have to find out by practical experience whether the paying public will be willing to leave their home TV sets to see a big fight in a theatre if included with a regular film program.

Within the limitations of the Beveridge recommendations, the industry is not thinking much beyond the telecasting of major current events although the long-term plan envisaged by major groups is to have a complete program telecast from a central studio and picked up by each theatre in the circuit. A coaxial link would be too expensive for the present time.

There appears little doubt that if the government gives its blessing to the Beveridge proposals a limited number of trial installations will be made here. Each group will probably limit the experiment to one or two theatres apiece and try to learn whether the installation costs are justified by an increase in theatre biz.

See Japan's 1st Tinter Ready to Go This Year

Tokyo, Feb. 27.

Japan's first full-length color pic may be produced this summer, according to an announcement by Daiel Motion Picture Co. Firm is reported to have concluded a deal to use Anso color films and processing. Daiel also announced it was negotiating with Samuel Goldwyn and Walt Disney for U. S. distribution of the proposed tinter.

Pic will be a screen adaptation of "The Tale of Genji," medieval novel which has become a Nipponese classic. Studio said it would shoot 8,000 feet of film in producing the epic, and plans to order 30 prints for domestic distribution. A Daiel spokesman said the studio realized that a Japanese film, to invade the U. S. market successfully, must "astound" foreign audiences.

British Quota Looks Set to Stay At 30% in 1951-'52; Council Okays

London, March 8.

The quota for 1951-'52 is going to remain at 30%. That is, if Harold Wilson, Board of Trade prexy, accepts the recommendation of the Films Council, carried with only two dissenting votes, at its meeting last Thursday (1). The Council also proposed that the supporting program quota should continue unchanged at 25%. The decision confirms the industry's expectations following the tacit understanding arrived at between producers and exhibitors.

Although there was little doubt about the first feature quota being unaltered, there was a growing movement among indie theatre operators in favor of revising the supporting quota, having one figure for second features and another for shorts.

Main opposition to the retention of the 30% quota came from the Labor spokesman, George H. Elvin, who had made it clear previously that he was going all out to tilt the figure back to its original 45%. But the overwhelming majority of trade members of the Council and the entire independent group were against him.

If Wilson should reject the Films Council recommendation (he has done so twice before), he will have to make an order in Council which will require confirmation from both Houses of Parliament before the end of this month. This procedure has to be followed only when there is a change in quota, but if the figure remains at 30%, no Parliamentary approval will be necessary. Feeling here is that the 30% quota will stay.

Arg. Television Still In Talk Stage Despite New Ambitious Planning

Buenos Aires, Feb. 27.

Now that Senor Jaime Yankelevich, head of Argentina's Broadcasting Assn., has returned from his U. S. trek to look into the possibilities of purchasing television equipment, the local radio industry is becoming TV conscious. Yankelevich has waxed enthusiastic over tele as a major accomplishment in America, and he has also announced that a company has been formed to manufacture video sets locally to sell at around \$333.

At the same time, Yankelevich went into the question of the purchase by the Argentine government of television transmitters, citing that he came near completing a deal with the General Electric Co. for a small television transmitter. However, when this matter was discussed with the Senora de Peron (who still has the last word in everything connected with radio), she immediately queried whether the proposed plan included color TV. She has steadfastly refused to consider the purchase of any equipment which is not of the latest type. Chances of Argentina getting any television transmitters at all may become more and more remote. General Electric alone had a transmitter available. It was reported, and if this one is rejected by the Argentine government because of the absence of color, it may be two or three years before Argentina will have anything to pick up on tele sets.

Video transmission will offer some difficulties to radio engineers in Argentina, because of the very flat terrain general in most of the country. A television aerial is to be erected on a 25-meter mast atop the tower of the Alvear Palace Hotel here, which is known to visitors from the U. S.

Philips Argentina, the Dutch electrical and radio manufacturing outfit, which settled in Argentina during World War II, have experimental television transmitting set-up at the factory on the city outskirts, but this does not televise to the public generally.

Glass Upped by Hoyts Circuit

Sidney, Feb. 20.

John Corrigan Glass, Hoyts' circuit general manager, has been named a director of the pic theatre circuit.

Glass has been with Hoyts for a long time in various departments.

Barrault Won't Produce Strange Prostie Play

Paris, Feb. 27.

Jean-Louis Barrault has finally washed his hands of staging the controversial "La Farce Aux Tenebres" of Ghelderode this April. This searing study of hypocritical puritanism was to have Arletty in the role of a prostitute. Story concerns a phoney who claims he is haunted secretly by his dead fiancée for whom he leads a life of purity.

Pals follow him and find he is being haunted in a house of ill-repute. They get one of the prosties to play the deceased fiancée. This hot potato is being replaced by Jean Vilar's interpretation of Andre Gide's "L'Oedipe."

Scot Film Leader Battles Brit. Tax

Glasgow, Feb. 27.

A new campaign against the government refusal to reduce the entertainment tax for film exhibitors was launched here by Sir Alexander King, cinema magnate and past prexy of the Cinematograph Exhibitors' Assn. of Britain and Northern Ireland. He appealed to exhibitors to go all out on a policy of reduction in seat prices and an adjustment in the incidence of tax, irrespective of the cinema size.

Speaking to annual confab of Scot exhibs, Sir Alex referred to the recent speech by Sir Laurence Olivier, adding: "There is no greater actor than Sir Laurence Olivier, but never in my wildest dreams did I think he would voluntarily pick the part of becoming a stooge for George Elvin" (the technicals' spokesman).

Sir Alex recalled how he had lost \$78 by showing "Hamlet" in one of his cinemas. Sir Alexander said the only source of revenue for British pix is the exhibs' boxoffice.

The Film Finance Corp. was no answer. It was the same as the government lending money for the building of the Queen Mary. The Queen Mary had to pay its own way after it was built. So does a picture after it is produced, he believed.

'PENNY' SHAPES ONLY LIMITED IN LONDON

London, March 6.

Following a tryout at the Wimbledon theatre, Tennent Productions, Ltd., unveiled "A Penny for a Song" at the Haymarket Thursday (1). A first play by John Whiting, it's set in the Napoleonic era showing England preparing for invasion. First-nighters found the piece an odd mixture of farce and fantasy, which was well staged, directed and acted.

But despite the cordiality of the opening night audience, crux opinions were lukewarm and the play is likely to have a limited appeal. Cast is headed by Ronald Squire and Marie Lohr. In supporting roles are Denys Blakelock, Alan Webb, Virginia McKenna, George Rose and David Cannan. Emmett, of "Punch," designed the scenery, while Peter Brook directed.

Claims Irish Censors Powers Too Limited

Dublin, Feb. 27.

Powers of the Irish Film Censor were termed inadequate by John C. Fagan, chairman of Irish National Film Institute, speaking at the organization's annual meeting here. Fagan said its powers were strictly limited, and useless in preventing the exhibition of some films "of poor quality and low moral tone."

He added, "When such films as "Duel in the Sun," even with extreme cuts, can force its way past the censor's office, then it is idle for us to rest on the censorship act as an adequate safeguard."

'Kashmir' Short Banned

London, March 6.

Claiming that a British-made short, "Kashmir Conflict," presented a one-sided picture of the Pakistan-Indian controversy, the London County Council control committee, which has overriding powers for licensing in the London area, banned its showing unless the opposite view was expressed, because "it might give offense to Festival visitors."

The ban was immediately challenged by the producers, Editorial Film Productions, and now the ban has been raised until mid-April. The Festival period does not start officially until May.

Formula for Legiters On British TV Set If Actors, Musicians Okay

London, Feb. 27.

Subject to the approval of actors and musicians, an agreement has been reached between theatre managers and the British Broadcasting Corp. for televising excerpts from current West End plays. After negotiations lasting more than a year, legit managements have submitted a formula for a trial period to test the boxoffice reaction.

The idea back of the managements' offer is to provide the public with an appetizer, but not to divulge the climax of a drama or the details of a musical's finale. It is suggested that for three-act plays, permission should be given for telecasting either the whole of the first or second act. In two-act plays, not more than 40 minutes of the first act will be released. In the case of musicals, any part of the performance except the closing 20 minutes may be shown.

It is felt that this formula would provide the TV public with enough entertainment, but would not draw potential play-goers away from the theatre.

Cost of televising an excerpt from a West End play would be around \$600, whereas a normal studio production never costs less than \$2,000. Big productions which have a midweek repeat performance often cost more than \$5,000.

Somerville Script Case Dismissed in Mexico

Mexico City, Feb. 27.

Biggest and quickest film trade criminal trial in Mexico, that of Ryland S. Madison Somerville, American scripter-producer, accused by Filmadora Internacional, S.A. of selling it a stolen script, brought his acquittal. Script of Filmadora's "Red Fury" was alleged to have been stolen by the plaintiff. Somerville was immediately released from jail. Judge Arturo Hernandez Fernandez dismissed the case on the grounds of lacking sufficient evidence.

Somerville testified that he had not received any money for the script. But he said he had signed two payment receipts, one for \$7,000, the other for \$3,000, because Filmadora had put plenty of coin into "Fury" and he wanted to help by waiting for his full payment. He showed the court a ministry of public education certificate that he had registered "Fury" script with it on March 6, 1948. That registration in Mexico amounts to copyrighting any literary material.

Current London Shows

(Figures show weeks of run)

London, March 5.

"Blue for Boy," His Majty's (14).
"Carousel," Drury Lane (39).
"Consul," Cambridge (4).
"Dear Miss Phoebe," Ph'nix (21).
"Dish Ran Away," Vaude (36).
"Fol de Rols," St. Martin's (9).
"Gay Invalid," Garrick (6).
"Gay's the Word," Saville (3).
"His Excellency," Piccadilly (41).
"Holly and Ivy," Duchess (43).
"King's Rhapsody," Palace (76).
"Knight's Mad'n's," Vlc Pal. (51).
"Lace on Petticoat," Amb'ss. (12).
"Little Hut," Lyric (28).
"Mad'n's Chafflot," St. Pa's (3).
"Man and Superman," New (3).
"Penny for Song," Haym'k'l (11).
"Point of Departure," York's (10).
"Reluctant Hero's," Wh'Th'l (25).
"Ring Round Moon," G'l'be (49).
"Seagull's Sorretto," Apollo (38).
"Take It From Us," Adelphi (18).
"To Dorothy a Son," Savoy (15).
"Who Is Sylvia," Criterion (14).
"Will Any Gent," Strand (26).
"Worm's View," Comedy (202).

CLOSED LAST WEEK

"Home P. R. ... y," Wind'm (22).
"Mr. Panmare," Aldwych (21).

West End Off But 'Mike' Rousing 21G; 'Mountain' \$7,000, 'Pool' OK 8½G

London, Feb. 27.

Brown Sets 'Capt. Blood' For London Prod. in '51

London, Feb. 27.

Harry Joe Brown, Columbia producer, who was impressed with the speed and efficiency of British technicians when he filmed location backgrounds for "Dick Turpin's Ride" last fall, is keeping his pledge to make a picture here. He returns to London this summer, with lensing to start at Nettlefold studios in July on "Captain Blood Returns."

Brown is hoping to use many of the technicians who worked with him on location last year. That unit was headed by Leslie Thompson, production controller of Columbia's British organization and George Pitcher, production manager.

Mexico Censors Ban 3 U.S. Films

Mexico City, Feb. 27.

Metro's "Viva Villa," starring the late Wallace Beery, which was produced in 1933 and caused quite a stir down here at the time because of alleged distortions of Mexican history, "The Miniver Story" and "A Mexican Robin Hood" have been banned from all exhibition in Mexico by the censors, which J. Jesus Castillo Lopez heads.

Censors say "Villa," which Metro was readying for reissue, was banned for the identical objections raised against it in Mexico 18 years ago. "Miniver" was barred because it is British. Since Britain steadfastly nixes exhibition of Mexican pix, Mexico has retaliated by banning British films. "Robin," tale of Joaquin Murrieta, Mexican character who operated in California in pre-U. S. times, depicts him as a 100% baddie, whereas history proves that the gold seekers did him dirt, all of which disparages Mexico.

CHANCES OF 'PENNY' GO STRONG FOR BALLET

Buenos Aires, Feb. 24.

It looks as though the great success of the Perez-Fernandez Ballet here throughout 1950, added to the interest aroused by the Katherine Dunham Dancers, plus shows at the Casino and the Opera here, and later at the Casino Auditorium, Mar del Plata, have awakened Argentine audiences to an interest in terpsichore generally.

This is shown by the large audiences that flock two or three times a week to the open-air ballet and opera productions staged by the Colon Theatre Management (Argentina's official Opera House). These shows are extremely well produced, with attractive decor, excellent costumes, and choreography by Colon's Ballet Manager, Margarita Wallman. The standard of dancing has been improving steadily over the last five years or so, to the extent that Serge Lifar found nothing to complain about when he made his last visit to Argentina last September and October.

Victor Sturdevant's Ice-ballet has also been another big attraction in December and January. It will close early this month. Admission scales for this show have been priced lower this year than during the company's previous visit last year, but grosses have been high.

Now a Berlin Film Festival

Berlin, Feb. 20.

Some 14 film-producing countries out of 30 nations invited already have indicated interest in an International Film Festival to be held here June 6-June 17.

Among pictures expected to be shown at the fete is the Italian entry, "Il Brigante Musolino," which stars Silvana Mangano. Hollywood reportedly will support the event and it is anticipated that the film industries of Britain and France will also be well represented.

Although there were five new bills in the West End last week, business continues below average. Fortunately, however, trade in the suburbs and Provinces is fairly brisk.

Best newcomer is "A Walk in the Sun" at the Plaza, which did a strong \$4,000 in its first three days. British-made "Pool of London" is winding its first round at the Odeon, Leicester Square, with about \$8,500, while Warners' "Rocky Mountain" hit \$4,500 in four days. "Three Guys Named Mike" registered a resounding \$21,000 in its opening Empire week.

Back in the West End after its initial two-month run at the Gaumont and subsequent general release, "All About Eve" got a sock \$4,800 in opening stanza at the New Gallery.

Estimates for Last Week

Carlton (Par) (1,128; 65-\$1.60)—"Samson and Delilah" (Par) (10th wk). Down to about \$4,500, good considering length of run. Stays one more week with "Rio Grande" (Rep), opening March 2.

Empire (M-G) (3,090; 50-\$1.60)—"Three Guys Named Mike" (M-G) and stagelike. Very good \$21,000. Stays another two weeks with "Wedding Bells" (M-G) following. Gaumont (CMA) (1,500; 45-\$1.60)—"Our Very Own" (RKO) and "Gambling House" (RKO) (2d wk). Down to about \$3,600 after stout \$7,300 opening round.

Leicester Square Theatre (CMA) (1,733; 45-\$1.60)—"Long Dark Hall" (BL) (3d wk). Finishing final round at moderate \$3,900. "Rawhide" (20th) opens March 1.

New Gallery (CMA) (1,376; 45-\$1.60)—"All About Eve" (20th). Still in money after first West End run and general release, at strong \$4,800. Stays indef.

Odeon, Leicester Square (CMA) (2,200; 45-\$1.60)—"Pool of London" (GFD). British-made did not come up to expectations and opening stanza being just okay \$8,300.

Plaza (Par) (1,902; 65-\$1.60)—"Walk in Sun" (Indie) and "Quiet Woman" (Indie). Rave notices helped this to do solid weekend trade. First 3 days landed about \$4,000. In for two weeks with "Flesh and Blood" (BL) following.

Warner (WB) (1,735; 45-\$1.60)—"Rocky Mountain" (WB). Grossed \$44,500 in first 4 days, and expected to land like \$7,000 on week. Stays a second round, with "Storm Warning" (WB) following.

Bernstein Sees Fewer Pix Under Eady Plan, 30% Quota as Failure

London, Feb. 27.

That the introduction of the Eady plan, with its subsidy for British production, may result in fewer films being made, is the view expressed by Sidney L. Bernstein, chairman of Granada Theatres, in his annual statement to stockholders. As Bernstein points out, the fewer the pix made the more will producers draw for each film from the production pool. Results may not therefore work out as satisfactorily for the industry and the country as the government anticipated.

The Granada topper, explaining exhibitor support for the Eady plan, asserts that they were anxious to see the development of a lively and intelligent production industry. He feels, however, that this measure of assistance is quite inadequate and of little real help in a long term plan.

About the 30% quota, he feels it doesn't insure the production of an adequate supply of British films, and that all it does is compel exhibitors to show home-made product irrespective of quality.

As previously announced, Granada Theatres had a net profit of \$560,000 in the year ended last Sept. 30.

"Scotland" for Scot Festival

Pitlochry, Scotland, Feb. 27.

The play, "Mary of Scotland," by Maxwell Anderson, will launch the summer festival in the Hills here May 19.

Opening ceremony will be handled by Thomas Johnston, ex-Cabinet minister and former Secretary of State for Scotland.

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CENTURY-FOX

Inside Stuff—Pictures

Hollywood's contribution toward world progress was carefully underlined by Dore Schary in a recent speech accepting a Doctor of Humane Letters Degree at the College of the Pacific. Degree was conferred upon the Metro production topper for "Distinctive Service in the Creative Aspect of the Motion Picture Industry."

The impact of the film medium upon every-day life as well as upon international understanding were explored by Schary as he pointed out that films have contributed "many things—from our way of dress to our standard of living. . . . The movies have attempted to elevate and dignify all members of the human race."

Schary's speech touched humorously on the varied criticisms leveled at the film medium, particularly the recurrent complaint that pictures are "sentimental." Technical criticisms leveled at Hollywood also were answered by Schary who pointed out that such things as the stream of consciousness technique, use of the camera as the protagonist, the traveling shot, the color camera and depth in focus were originated in American films long before the foreign producers who are now credited with them actually began using these techniques.

One of the initial tasks being undertaken by United Artists proxy Arthur B. Krim is revision of the form of distribution contract with indie producers releasing through the company. Weakness of UA's position in the past few years had brought about relinquishment, in order to attract producers, of some of the prerogatives which a distributor ordinarily retains. Krim's aim is to regain this control.

One of the points, for instance, is to take out of the hands of producers and give back to the distributor control of field exploitation men. Indies had been hiring their own men recently and notifying UA later. Pub-ad v.p. Max Youngstein is anxious to build up a permanent staff, even if it means considerable expenditure by UA itself in supporting the men between p.k.s. Indicative of the new order of things was the publicity release Monday 15) by Youngstein announcing Ann del Valle's assignment to special exploitation for the opening of Robert Stillman's "Sound of Fury" at the United Artists theatre, San Francisco. It added: "Miss del Valle, who is assistant to Irving Rubine, Stillman's vice-president in charge of advertising and publicity, joins Mori Krushen's UA field exploitation staff for this assignment."

Gagwriter Mac Benoff broke into dailies across the country with a United Press story on the prices of Hollywood stars' autographs. Benoff, touted as an expert on John Hancock and a member of the National Society of Autograph Collectors, reported it's the oldtime pic greats—such as Charles Chaplin, Greta Garbo, Rudolph Valentino, John Barrymore, D. W. Griffith and Erich von Stroheim—whose signatures rate high prices, rather than the current faves. The oldtimers' autographs bring \$10 apiece, while a Bing Crosby, Sonja Henie, Ray Milland and Kirk Douglas cost around 50c each.

Benoff said Gloria Swanson's autograph has soared from 50c to \$2 since her comeback.

Naming of Don Hartman to top production post at Paramount last week was partly the result of a pitch by two of the studio's top stars—Bob Hope and Bing Crosby. They knew Hartman for his screenwriting and production chores on some of their most successful "road" p.k.s. As a result, when the Par post became vacant as the result of Sam Briskin's illness, they urged on studio topper Y. Frank Freeman that Hartman be brought over from Metro.

Like his former boss, Dore Schary, incidentally, Hartman came up the production ladder from screenwriter ranks.

State Dept. Drafts Pixites

Continued from page 3

stone, Herbert Leeds, Ralph Murphy, Frank McDonald, Richard Whorf, Harold Shuster, Ewing Scott, Leslie Selander, Alex Thurn-Taxis, Hal Walker, Richard Wallace and John Waters.

Recruited personnel will be utilized in projects in which their individual talents will help the most. They will be paid on a daily rate, yet to be determined. Meanwhile, Screen Writers Guild on the Coast has agreed to advance salary and expenses to writers called up by the State Dept. This is necessary because the Government can make no coin advances to the "drafted" writers. Advance will be made in the form of a loan which will be paid back to the SWG when the Government pays off the writer after the chore is completed.

None of the pictures to be produced for the division will be exhibited in the U. S. All will be directed to foreign countries, especially rural areas, in order to show American life and standards. A series also will be made to explain functions of the various United Nations organizations.

Civilian Production

Actual production will be in the hands of civilian producing companies, under contract to the State Dept. Eastern producers were given their initial briefing at a meeting Thursday 1) in the division's new headquarters at 1560 Broadway, N. Y. Entire 10th floor of the building has been taken over by the State Dept. for the project.

"Dos" and "don'ts" in production were transmitted to the eastern producers at Thursday's huddles. Inasmuch as many of the people who will see the p.k.s. have never seen a streetcar, elevator, inside of an airplane or a plane on the ground, producers were advised not to cut such scenes short just because they are familiar sights to Americans and dwellers in large cities in foreign countries.

Most of potential viewers' conception of the U. S. has been gleaned from Hollywood p.k.s. and, producers were told, there should be a link between the factual sub-

jects and the entertainment films they have seen. Prospective films of western life in the U. S. will show cowboys and ranch life as they really are, sans the gun-toting. Clips of oaters will be inserted as a medium to show the resemblance of the real-life cowpunchers to those of the screenplays. Kissing is taboo because of moral objections in many eastern countries.

James Faichney is in charge of production of the films for the State Dept., with Charles Mertz his assistant. Dr. Mehmed Simsal will supervise the foreign-language aspects of the p.k.s.

Doylestown Suit

Continued from page 4

Schlanger, president of the County Corp., is the son of Ted Schlanger, zone manager of Warner Bros. Theaters here. Officers of the corporation include the senior Schlanger and Lesfer Krieger, another Warner exec.

Richard Dilworth, unsuccessful Democratic candidate for governor of Pennsylvania last November, is counsel for the Key Theatre Corp. The suit asks \$225,000 in treble damages under the Sherman-Clayton and Robinson-Patman acts from Kahn, the Schlangers, Krieger and the film companies. Another \$75,000 is asked of Kahn, the Schlangers and Krieger for an alleged conspiracy which prevents the Key from getting a fair split on product, even when competitive bidding is required. The complaint charged that when the Key made the highest sealed bid, its rivals were informed by the distributors. An additional \$75,000 was asked from Kahn for his alleged disparaging remarks.

The fourth action in the suit requested Judge Welsh to grant a preliminary injunction restraining and enjoining all the defendants from these alleged unfair competitive practices. The judge set March 13 as the date for hearing on the injunction.

COMPO Payments

Continued from page 3

return envelopes to regional units of Allied States Exhibitors Assn. They went out with pledge cards for distribution to individual exhibitors. Latter are asked to sign the cards and enclose their checks with them in the N. Y. return envelopes.

As originally planned, distributors in the field were to bill their exhibition customers each month. This scheme was adopted because exhibitors objected to anyone knowing what their film rentals amounted to. It was argued that distributors naturally know how much a theatreman is paying them, so that by this method of collection info wouldn't go beyond the personnel who already have it. Many exhibitors agreed to go along with COMPO on this basis.

What the reaction will be to requests to send checks directly to New York remains to be seen. Pledge cards and envelopes went out too recently for returns to be expected as yet. Additional batches will go out to Theatre Owners of America and other exhib regional units within the next few days. They've been held up only awaiting printing of additional stationery.

COMPO is by no means insistent that the coin be sent directly to it. That plan has been adopted only as an expedient because of the lack of any other collection agency. Exhibitors are welcome to send their dues via their local organizations or by any other method they see fit.

Regional exhib groups are free to make such suggestions in forwarding to individual theatreman the pledge cards and return envelopes which have been sent to them in bulk by COMPO headquarters.

Dues are 1/10th of 1% of film rentals for 1950. Stubs on return envelopes make provision for exhibitors to check off whether they want to pay the amount in full, semi-annually or quarterly.

Distributors are pledged to match exhibitor contributions. That will be handled through the Motion Picture Assn. of America, which will be appraised monthly of the amount of COMPO exhib collections. Distrib payments will then come from MPAA, since the Assn.'s own assessments for its regular operation are already figured on a pro rata of each company's film rentals.

Independent Theatre Owners Assn. of New York at a meeting last week ratified the proposed changes in COMPO bylaws. These would revise the membership and voting setup and have been approved by most of the other charter members of the organization.

Industry Crix

Continued from page 3

plenty taken in by their words. Although Hollywoodians regularly protest that they are not making "critics' pictures," they're naturally anxious to get an artistic nod from the reviewers. Despite their protestations that the critics don't influence them, let the reviews be good—particularly those of the New York writers—and any producer, director, writer or actor is ready to whip out a handy copy of his notices.

It is felt, as a result, by distributor and exhib leaders that Hollywoodites are often guilty of going too far to please the critics. The obvious way to get good reviews is to give the reviewers what it is assumed they'll like—and what they like is not necessarily good for big grosses.

A secondary effect on knocks by the critics is more directly allied with b.o. returns, in the opinion of trade observers. That grows out of the fact that while people may not have read reviews and are going only because they "heard about" a picture, what they "heard" may well have been influenced by a newspaper or magazine notice. In other words, the effect is an indirect process.

Further following this line, it is figured that reviewers exercise considerable influence because they are read by the "opinion-makers" in a community if not by the majority of the community itself. Thus, too, constant knocking by highbrow crix gradually spreads the word around that everything from Hollywood is unworthy and the b.o. is permanently damaged far beyond the effect on any single picture.

DuMont's Slip as Par Climbs Nips Stock Swap for 3 Video Stations

6 for Hallmark

Hallmark Productions has blueprinted a six-picture program for 1951 and '52. Prexy Kroger Babb said in N. Y. Thursday 1) that two films would be produced this year and four next year. First-run deals for three completed pictures have been set with the Criterion theatre, N. Y.

Babb will fly entire U. S. and foreign personnel of company to Honolulu in December for annual sales convention.

\$35,000,000 Loan To United Par In Credit Fund Deal

United Paramount Theatres has placed a heavy dent in the \$45,000,000 credit fund which the chain established with Metropolitan Life Insurance Co. and three banks. It was disclosed this week UPT has completed borrowings in the amount of \$35,000,000 from the total.

UPT reported \$9,000,000 of the cash placed at its disposal was used in connection with the corporation's acquisition of full ownership of Interstate and Texas Consolidated Theatres. Purchase of the 50% stock interest held by Karl Hobbeltzelle and Robert J. O'Donnell was approved by the U. S. statutory court in N. Y. last Thursday 1). In addition to this, \$24,600,000 will be used to liquidate prior indebtedness.

Net result of the mammoth transaction is UPT is left with \$1,400,000 in cash and \$10,000,000 in credit. Latter is part of the arrangement with Metropolitan and may be used at any time up to Dec. 31, 1951. UPT pays a service fee of 1 1/2% for the availability of the money, and has agreed to pay 3 1/2% in interest on any part or all of the available amount as it is taken.

New \$35,000,000 loan was broken down on the basis of \$26,250,000 from Met Life, \$3,500,000 from the First National Bank of Chicago, \$2,800,000 from Manufacturers Trust Co. and \$2,450,000 from Bankers Trust. UPT issued 3 1/2% notes to Met which mature serially from 1956 to 1970. The three banks were handed 2 1/2% notes maturing serially from 1951 to 1956.

N. Y. court approved the Hobbeltzelle-O'Donnell deal over the objections of Russell Hardy, attorney for Fanchon & Marco. He complained UPT's full ownership of the dual southwest chain would substantially increase the firm's buying power and lessen competition. Government attorneys, who had okayed the deal, expressed a contrary view. They pointed out that UPT, in taking over the Texas properties, would be called upon to divest 71 houses, thus assuring a widening of competition.

Additionally, they stressed UPT will be required to dispose of more theatres in the rest of the country than originally demanded under terms of the Par consent decree in the industry antitrust suit.

ELC Overhead

Continued from page 3

is chalked up on the profit ledger. This amounts to about \$4,000 per week as net from the foreign market, and \$3,000 weekly net from Canada and miscellaneous sources such as the Army and Navy.

Debt incurred by Eagle Lion, ELC's predecessor, which amounted to over \$9,000,000, meanwhile is being steadily liquidated by Pathe Industries, ELC's parent corporation. Plan apparently is for ELC to declare dividends up to Pathe sometime in the future. But for the time being the distrib is operating on its own, fiscally, unencumbered by indebtedness problems.

Possibility of Paramount acquiring the three stations of the DuMont TV network via a stock swap has been kicked over—for the time being, at least—by recent reversal in the per-share price of the two issues. A deal was all but consummated six months ago, it has now been learned, on the basis of an exchange of 1 1/2 shares of Par for one share of DuMont.

At the time that deal was cooking, DuMont was selling for about \$25 and Paramount for about \$18. By coincidence, the values are almost precisely reversed at the moment. Paramount having topped \$25 last Saturday 3) and DuMont flirting around \$18.

Par already holds 28% (565,000) of the DuMont class B shares, plus 43,200 class A shares. This allows it to elect only three members of the eight-man DuMont board and keeps it from gaining control.

Par currently owns two tele outlets, one in Chicago and one in Los Angeles. It is permitted under the law to hold up to five, and three DuMont stations would bring it up to that maximum. Dr. Allen B. DuMont is thought willing to part with the stations since they've been a loss, while his set-manufacturing division has been a heavy money-maker for him.

Incidentally, one of the reasons believed contributing to the great strength of Par's shares on the New York Exchange recently is its program of using surplus cash to buy its own stock. Quantity of its outstanding shares has been so reduced that it must earn only about \$1,250,000 per quarter to maintain its annual \$2 dividend rate.

Company still has something around \$12,000,000 available to continue its stock purchase program if and when the price recedes. It recently had to discontinue an offer to buy up its own shares at 21 1/2 when their market strength caused too few to be offered at that price. It is expected that if a general market recession sends the quotation down to around 20, Par will renew its offer to buy at something around that price.

Newsreels

Continued from page 3

Jan. 1, when approximately 1,500 theatres of the 14,000 or so that play the reels had dropped them.

Since that time there has been no further loss and some indications, as a matter of fact, of limited regaining of lost ground. Although there was a flurry of renewed interest in the reels immediately after the Korean action last June, theatres continued to drop them right up to January.

While the falloff was largely attributed to lack of interest brought about by speedier showing on TV, sales execs now are of the opinion that tele wasn't the real villain. They feel that losses were mostly due to exhibs feeling around for economies under the pressure of last year's poor b.o. With the mild upturn in biz that started the beginning of the year, some of the urge to save coin at any cost was relaxed.

New formula to which most of the reels have turned gives more variety of material than before. Footage on Presidential addresses, Congressional hearings and other events that are well covered by video is held to a minimum "just for the record" basis. Cameramen, on the other hand, are being given a greater number of spot news assignments, plus the usual number of beauty contests and feature events that have been standard with the reels.

Sending the lensers afield is pushing up production cost of the reels while income has been going down, but sales toppers see no alternative if they're to have a strong talking point with exhibs. Since all of the TV reels are said to lose coin, they're not in a position to compete on this basis.

On the other hand, once the freeze on new stations is off, potential income for tele news clips is expected to exceed that for theatrical reels. At that point, the major newsreel producers agree, they're preparing to jump into the tele field.

UA Sets 8 Pix for Next 3 Months; Benjamin Studies O'Seas Operation

In a double-barrelled move to cut operating losses as quickly as possible, United Artists this week set a release schedule of eight pictures—with the possibility of a ninth—for the next three months and began a study designed to hypo foreign income. Robert S. Benjamin, a principal associate of prexy Arthur B. Krim in the group that recently acquired control of UA, is handling the overseas matters.

Release schedule tentatively starts Friday (9) with Robert Stillman's "Sound of Fury"—although that may be held up by last-minute changes—and follows with Harry Popkin's "Second Woman" the Friday after. Both pix have played only a handful of dates, producers having delayed them because of the upset condition at UA prior to the advent of the new regime.

April will see release of I. G. Goldsmith's "The Scarf," Stillman's "Queen for a Day" and Roberts' Productions' "He Ran All the Way." "Ran," John Garfield-starrer, was financed by the Krim-Benjamin group prior to their UA acquisition.

May Slate

On the May slate are Sam Spiegel's "The Prowler," Jules Levey's "Fabiola" and Joseph Lucachevitch's "First Legion." There's a possibility of substitution for "Legion" of W. Lee Wilder's "Three Steps North."

An additional pic which may go on the sked is Irving Allen's "New Mexico." It hinges on ability of Anscolor to get out prints in time.

"Fabiola" had not been previously announced for distribution by UA. Deal was inked last week. Film is a large-scale historical epic made in Italy and dubbed into English. Marc Connelly did the adaptation.

Benjamin has started a study of the contracts with franchisees in the 15 or 16 countries where UA does not handle its own distribution. He'll also survey income with the eventual intent of recovering UA control as soon as contractually possible where results are unsatisfactory under the present setup.

Further studies will be made by Benjamin of UA returns and organization in its own foreign territories. Effort will be made to aid foreign chief Al Lowe in inspiring personnel to push up grosses.

Krim's Korda Talks

Talks were also held by Krim with Sir Alexander Korda last week. They explored in very general terms various suggestions for handling of UA product by Korda's British Lion in various parts of the world or for handling by UA of BL product in some places. Also co-production by Korda and UA producers abroad. Conversations were vague and no action is expected in the foreseeable future.

Sitting in on the huddles was Ilya Lopert, head of Lopert Films Distributing Corp., which releases Korda pix in the U. S. There has been some suggestion of combining Lopert and UA distribution in this country, but Lopert's ties with City Investing Co. and other partners make this possibility very remote.

Okla.-Texas Fight

Continued from page 4

particular service to the TOO director beyond calling attention to a borderline infraction of ethics, which was rectified. Loewenstein asserted that TOO does a similar service almost every month at its forum meeting without any "chest-pounding."

Cole also had asked Loewenstein why he had underscored a sentence in which latter referred to TOO directors as "bonafide theatre owners." In reply, Loewenstein said he was uncertain of Cole's official position in Texas Allied and had been informed that Cole had no direct theatre interests.

"I assume," Loewenstein wrote, "you are acting in your capacity as national director. This is really immaterial, except that we feel that 'owners' seem to approach our problems with better understanding."

UA Working Capital

Continued from page 5

reached. The effect, of course, is the same either way.

Krim has been meeting with bankers during the past week with the sole purpose of familiarizing them with the aims and plans of the new management. Banks are not yet ready to advance coin for pictures for UA release, and Krim is not asking them to do so.

It is expected that in six months or so, when and if the new regime has indicated its stability and has shown success in moving the company toward profitable operation, banks will be ready to offer first-money financing. Meantime, UA is in moderately good shape on that score by willingness of Heller to put as high as \$300,000 into any pic which has Krim's recommendation. This could be as first-money, second-money or a combination.

Temporary board of directors got around at the end of last week to working out a slate of officers for the company. Permanent board will be named shortly, pending receipt of acceptances of several invitations now out. It is understood that Paul V. McNutt and Frank L. McNamere, who were mentioned as possible members of the directorate, will not serve. McNutt was board chairman and McNamere prexy of the regime which the Krim syndicate replaced.

Aside from Krim, new officers are William J. Heineman, v.p. in charge of distribution; Max E. Youngstein, v.p. and national director of advertising, publicity and exploitation; Seymour M. Peyser, v.p. and general counsel; Gradwell Sears, v.p.; Seward I. Benjamin, secretary; Harry J. Muller, treasurer; Loyd Wright and Muller, assistant secretaries, and H. A. Weimer and Seward I. Benjamin, assistant treasurers.

Benjamin is a brother of Robert S. Benjamin, Krim's principal associate in the syndicate which recently acquired control. Both he and Peyser are members of the same law firm as Krim and Robert S. Benjamin—Phillips, Nizer, Benjamin & Krim.

Muller has been a fiscal officer with the company since 1927, having lived through its numerous regimes since that time. Wright is Coast counsel for Charles Chaplin, one of UA's owners. Weimer is an employee in the treasurer's department.

Appointment of Peyser as general counsel ends the tenure in that position of O'Brien, Driscoll, Rafferty & Lawler, firm which had repped UA for many years.

Heineman, in a wire to the field force on moving to UA from Eagle Lion Classics Monday (5), assured personnel of continued tenure if they prove their mettle.

"Every person in this company will be given ample opportunity to prove his worth by pulling his own weight in the tremendous job that lies before us," Heineman's telegram stated. He added his assurances "that given a steady flow of quality product you will come through."

Regarding Sears, whom he replaces as chief of the distribution organization, Heineman stated in his wire: "I am happy and fortunate that Grad Sears has consented to remain with us and to work with me, and I am grateful for the privilege of being able to utilize his great ability and experience."

Another personnel move saw appointment by Youngstein of Jonas Arnold as assistant to ad manager Francis M. Winikus. Arnold, formerly at Paramount, was more recently associated with Youngstein at Eagle Lion.

Leon Roth, who has been in charge of national tie-ins and handled other back chores at UA for the past seven years, was upped yesterday (Tues.) to assistant to publicity manager Alfred H. Lamar.

Stillman's Ad Shift

Indie producer Robert Stillman has shifted his ad account from Buchanan agency to Monroe Greenthal setup. Stillman is first of a number of United Artists producers who may shift from other agencies to Greenthal because of the latter's close association to the new UA managerial regime of Arthur B. Krim, Robert S. Benjamin and Matty Fox.

Stillman returned to the Coast over the weekend after eight days in New York. Irving Rubine, his pub-ad chief, remains out for huddles on UA's "Sound of Fury" and "Queen for a Day."

BRITISH 'YELLOW' PIC SNARED BY COL FOR U.S.

"The Clouded Yellow," British pic which opened at the Odeon theatre, London, last November, has been acquired by Columbia for U. S. distribution. It's a Carillon Films presentation produced by Betty E. Box, and stars Jean Simmons and Trevor Howard.

While Col hasn't made any official disclosures regarding the film, it's understood the deal was engineered by Harry Kosiner, who recently joined the firm to head a newly-treated foreign film unit. Presumably he'll supervise distribution of the import.

"Clouded Yellow" pact is in line with Col's stepped-up practice of taking on outside pic for handling. Firm recently closed to handle Arch Oboler's "Five."

Sked Shifts

Continued from page 5

it existed in the Detroit territory and made it a point in a law suit.

Producers insisted that because of the alleged control exercised by the Paramount and Michigan co-ops chains, the public often was forced to select from only two different sets of pic. While this developed into a legal contest, some circuit chieftains say the present cause of the program insufficiency largely is the court edict on trade practices in the industry antitrust suit.

This directed the distrib grant "reasonable" clearances across the nation and had as a result numerous exhibits moving up to the same run. In the Philadelphia sector, for example, as many as 20 spots play on a first neighborhood availability. While, as in N. Y., these situations are not in direct competition, the fact remains the theatre-goer willing to travel from one neighborhood to the next for a different show obviously now has no incentive to do so.

Subsequent Availability

Problem has reached the point in certain locales where exhibits on a prior run have expressed willingness to fall back to a subsequent availability. This, though, develops into a new set of problems with the distrib since the early run brings better licensing terms on higher admission scales.

Manner in which the overall headache can be cured is far from being determined. But industry execs, particularly highly-placed exhibs, are figuring on giving it precedence over numerous other current proposals for building business.

Tied in with the limited quantity of programs, it's said, also as a result of court decisions, is the matter of top pic going to "shooting gallery" theatres. This refers to non-prestige houses, which, because of their low overhead, are able to outbid the class spot for an important film.

This was identified as another poser being mulled in trade circles. Obviously, a second-rate type of theatre operation discourages patronage to some extent even though the screen program is topnotch.

Some remedy in this situation, however, is seen when divorcement is completed by the three remaining theatre-owning film firms, according to indie exhib spokesmen. They point out that the product of a major almost automatically falls into the theatre owned by the same company, despite the fact a competing exhib might have a more attractive house.

MPAA's Canty

Continued from page 4

head of AGIS, an exhibitors' organization; Dr. Renato Gualino, prexy of the Producers Assn., and Etel Monaco, chief of ANICA, the Italian equivalent to the MPAA. Quartet is coming in an unofficial capacity and it's hoped that discussions will lead to something of a more permanent nature. It's uncertain as to how long they'll stay.

At present both parties are deadlocked over proposed trade concessions. Italians want the U. S. industry to guarantee them a fixed income from distribution of their product in America and also ask that Hollywood set up a voluntary quota to hold down release of Yank pix in Italy. Majors repeatedly have rejected such suggestions and insist that a free market be maintained in Italy.

18 Metro Features Set For Next 5 Months In Upped Releasing

Stepping up the practice of releasing pix as soon as they're made available by the studio, Metro sales v.p. William F. Rodgers this week disclosed 18 features, including eight in Technicolor, have been set for the five months beginning March 9. Policy of fixing immediate dates is believed in consequence of shorter runs and quicker payoffs.

At least one tinter will be sold by M-G in each of the five months, Rodgers pointed out. Trio in March consists of "Three Guys Named Mike," color, starring Jane Wyman, Van Johnson, Howard Keel and Barry Sullivan; "Inside Straight," David Brian, Sullivan, Arlene Dahl and Mercedes McCambridge; "Royal Wedding," Fred Astaire and Jane Powell.

April sked includes "Father's Little Dividend," Spencer Tracy, Elizabeth Taylor and Joan Bennett; "Soldiers Three," Stewart Granger, Walter Pidgeon and David Niven; "The Great Caruso," color, Mario Lanza and Ann Blyth.

May program comprises "Painted Hills," color, Paul Kelly, Lassi; "Headline Story," Donald Crisp, Jeffrey Lynn and Marjorie Reynolds; "Pandora and the Flying Dutchman," color, Ava Gardner and James Mason; "Go for Broke," Van Johnson.

June quartet consists of "People in Love," Ray Milland, John Hodiak, Nancy Davis; "Mr. Imperium," color, Lana Turner and Ezio Pinza; "Calling Bulldog Drummond," Pidgeon; "Excuse My Dust," color, Red Skelton, Sally Forrest and MacDonald Carey.

On the July list are "Kind Lady," Ethel Barrymore and Maurice Evans; "An American in Paris," color, Gene Kelly; "Love is Better Than Ever," Elizabeth Taylor and Larry Parks; "Show Boat," color, Kathryn Grayson, Howard Keel.

Goldwyn-FWC

Continued from page 3

scored an important point last week when George Skouras, UATC president, submitted to a deposition proceeding in N. Y. He told Alioto that in 1931, when he was a Paramount exhibitor partner, he planned to erect a theatre in Philadelphia in competition with Warner Bros. Skouras at the time repped 25% of the ownership of Atlantic Theatres and Paramount held the balance. He added that Par officials rejected the idea. However, his deposition shows he believed there might have been personal reasons involved in rejection of the plan, rather than any business alliance, stemming from Sam Warner's death at that time.

Shows Interest in Contract

During the course of his interrogation, Alioto showed particular interest in Skouras' contract as UAT prexy, as possibly linked with the pooled income arrangement which the three Skouras brothers recently terminated.

He questioned why George Skouras received no salary from UAT from October through December, 1950, implying that his income actually might derive from F-WC, headed by Charles Skouras, because of the income pool. Answer was the UAT post was not made official until last Jan. 1 and in the three previous months he gave the chain only a part of his time.

Skouras stated the income pool was dropped when he decided to take the UAT presidency for the reason the chain and F-WC are competitors. It also was noted that during the three-month period in question, he derived his regular compensation from Skouras Theatres and Metropolitan Playhouses, both N. Y., which he also heads.

Under his new deal with the latter two and UAT, all three of which are linked in a complex corporate setup, Skouras is to be paid \$130,000 annually for five years. Of this Metropolitan contributes \$30,000; UAT \$75,000, and Skouras Theatres \$25,000.

Skouras professed no knowledge of any agreement among the majors on not competing but claimed he was "forced" into pooling arrangements in three New Jersey towns with WB. He said he went along with the joint operations as his only means of survival.

BOXOFFICE :: February 3, 1951



Palace Theatre



Superland, Tex.



Fox Theatre



Winfield, Kan.

Paradise Theatre

Los Angeles

Martin Theatre

Bainbridge, Ga.

321 New Theatres Are Opened in 1950

131 Others Placed Under Construction; Total Cost: \$55,580,600

theatres in

"And, as usual, M-G-M is ready with the hottest line-up of hits in the entire industry!"



THINGS ARE LOOKING

UP!

UP! "SHOW BOAT" COMPLETED!

It's all you dreamed! Technicolor Musical Magic!

UP! "AN AMERICAN IN PARIS"

Biggest Musical since "Annie"! Technicolor Masterpiece!

UP! "ROYAL WEDDING"

Technicolor Musical World Premiere at the Music Hall!

UP! "FATHER'S LITTLE DIVIDEND"

Funnier than "Father of the Bride" and that means a WOW!

UP! "GO FOR BROKE!"

"Battleground's" famed producer and writer have done it again!

UP! "THE GREAT CARUSO"

One BIG M-G-M Technicolor Musical after another from Leo!

UP! "TERESA"

It will enchant the fans and bring them a NEW star!

UP! "PANDORA AND THE FLYING DUTCHMAN"

The Technicolor Gold-Mine! Romance! Thrills! Unique!

—and many, many more!

THE FIRST with the M-G-MOST!

Film Reviews

Continued from page 6

House on Telegraph Hill
ground. Story, though farfetched and obvious, holds attention throughout. Film will carry its freight as a dueler.

Yarn starts a little unexpectedly in the femme concentration camp at Belsen under the Germans. This section is brief, but it's vivid enough to convey the brutalities sustained by Poles and other refugees under the Nazi terror. One Polish woman (Valentina Cortes) sustains herself with the thought that she must someday come out alive. A fellow inmate has relatives in America and has promised to take her there, if the two ever get out. Her friend dies almost simultaneously with release of the prisoners by victorious Americans, and Miss Cortes, on impulse, takes the other's identity papers, proclaiming herself that woman.

She gets to America to find she's pseudo-mother to a boy, heir to a fortune, whose guardian (Richard Basehart) is scheming to acquire the inheritance. Basehart makes a play for Miss Cortes, gets her to marry him, and then plots her death, as he's been plotting that of the child. Rest of film is taken up with his scheming and Miss Cortes's efforts to escape him after she discovers his designs, until Basehart is finally caught in his own trap and dies.

Sinister mood, and heightened tensions, are well sustained, and performances by Basehart and Miss Cortes convey the drama convincingly. Miss Cortes is also attractive in most scenes. William Lundigan is okay as the attorney who befriends the woman. Gordon Gebert plays the child without unpleasant precociousness, and Fay Baker is properly mysterious and a little menacing as the child's nurse.

Direction and camera work are okay. Climactic scenes—such as the runaway car hurtling down the Frisco hills, or the moment that Miss Cortes slips on a dangerous ledge—are graphically handled. Production is modest but not skimpy. **Bron.**

Abbott & Costello Meet the Invisible Man (ONE SONG)

Universal release of Howard Christie production. Stars Abbott & Costello, features Nancy Guild, Adele Jergens, Arthur Francis, William Franier, Sheldon Leonard. Directed by Charles Lamont. Screenplay, Robert Lees, Frederic I. Rinaldi. John Grant from story by Hugh Wedlock, Jr., and Howard Snyder, suggested by H. G. Wells. "The Invisible Man," camera: George Robinson; editor, Virgil Vogel; musical direction, Joseph Gershenson; song, Frederic Herbert. Released at RKO 32nd St. theatre, N. Y., March 5, 31. Running time, 61 MINS.

Abbott and Costello, whose fun-making routines had become decidedly wearing in some of their more recent films, partially redeem themselves in "Meet the Invisible Man." Team's stock doubletakes and bewhiskered gags are still fulsome, but the hackneyed quips achieve a new gloss in this entry. It's geared for healthy grosses.

Credit for the comics' renaissance goes primarily to the story that Hugh Wedlock, Jr., and Howard Snyder fashioned from H. G. Wells' "The Invisible Man." With three other writers screenplay, the yarn comes out as a timely satire on fixed fights. In light of New York's current basketball expose and other alleged sports-dumping, exhibitors will find the film a piece of exploitable merchandise.

Plot is tied around the efforts of fighter Arthur Franz to clear himself of a murder rap. He hires private eyes Abbott and Costello to help him in his mission. When Franz injects himself with a serum possessing powers of invisibility, a flock of amusing sequences are touched off. Best of these is a scene in which Costello kayoes the champ (with the invisible man's help).

Eventually A. & C. crack their ease and foil the fixers, who are led by racketeer Sheldon Leonard. The comedians go about their bits of business and slapstick routines with a mechanical finesse. But whereas most of the corn was forced off the cob in a number of the team's earlier releases, it slides off a lot smoother in this vehicle.

Franz does a crisp job as the "invisible" boxer, while Leonard is well cast as the heavy. Nancy Guild portrays Franz's girl with a tender affection and, in contrast to her demureness, is the blonzy Adele Jergens injects into her role

as a comen for the fixers. William Frawley, John Day and Gavin Muir lend good support.

Charles Lamont directed at a breezy pace that milked the script's levity dry. Producer Howard Christie draped the picture with adequate physical accoutrements, and George Robinson's camerawork is creditable. One song, "Good Old D.D.T.," by Frederick Herbert, Joseph Gershenson and Milton Rosen, is sung by a group early in the footage. **Gilb.**

My True Story

Columbia release of Milton Feldman production. Features Helen Walker, Willard Parker. Directed by Mickey Rooney. Screenplay, Howard J. Green. Brown Holmes, from story by Marjot Mantiva, camera, Henry Freulich; editor, Richard Panti; musical director, Mischa Bakaleinikoff. Tradeshown N. Y., March 2, 31. Running time, 67 MINS.

"My True Story" is a weak melodrama that will get by as a program picture but won't stir up much smoke boxoffice-wise. A tieup with True Story mag, whose editors reportedly cooperated in making the film, may be of some value. However, the non-name cast in this low-budgeted and the flabby plot are factors that hold it down to lukewarm supporting fare.

Helen Walker, as a convicted jewel thief, is paroled through the efforts of gangleader Wilton Graff. Springing her from stir is part of his master plan to steal a fabulously expensive perfume oil owned by wealthy recluse Elisabeth Risdon. Events leading up to the attempted heist move slowly, and not much excitement ensues until former O.S.S. man Willard Parker foils the crooks with Miss Walker's help.

Performances have a routine tinge to them that largely stems from Mickey Rooney's static direction. This film is the half-pint actor's first such chore. Miss Walker is pert and pretty but isn't too convincing as a femme thief who reforms. Miss Risdon, a veteran trouser, does much better with her character role. Parker shows ability as the hero of the piece. Graff is an okay heavy.

Lensing of Henry Freulich is workmanlike. Milton Feldman's production values reflect the film's modest budget. Withal, "My True Story" belies its title, for the yarn is too far-fetched. **Gilb.**

Happy Go Lovely

(Musical-Color)

(BRITISH)

London, March 8.
ABParthe release of ABC-Morell Hollman production. Stars Vera-Allen, David Niven, Cesar Romero; features Bobby Howes, Diane Hart. Directed by Bruce Humphreys. Screenplay, Val Guest; camera, Technicolor; Erwin Hillier; editor, Bert Bates. Technicolor consultant, Joan Bridge; music, Mischa Spoliansky; lyrics, Jack Fishman; Barbara Gordon; dance sequences, Jack Billings. At Studio 54. Running time, 92 MINS.

At last a British musical that can face the world on its own merits and will not have to bear odious comparison with a Hollywood production. True, it has two U.S. stars, and was megged by a Hollywood director. But that formula had been tried before and not always paid off. This time, the finished product comes out a big winner which should click wherever shown.

As a backstage musical, the plot breaks no new ground. Val Guest, rapidly emerging as one of Britain's most prolific screenwriters, has concocted an intriguing yarn which more than satisfies as a vehicle for the stars. It is an amusing, lightweight story, rich in situations and with some good dialog.

The song and dance numbers are excellent, but there could be more of them. Vera-Allen's terping ranks with anything she has done in Hollywood, and the closing "London Town" number is easy on the ear and a treat for the eye. The lyrics for the three songs in the show achieve a moderate rating but do not come across as potential candidates for any hit parade.

Story is staged in Edinburgh at the time of the International Festival. It is the old routine with a

few new angles. There is the penniless producer hounded by creditors before his show opens. There is a star who quits because there is no money around and the chorus girl who gets top billing when it's rumored she is engaged to a local millionaire. When the potential bankroller eventually comes on the scene, he is mistaken for a newspaper reporter, but the masquerade is carried on almost to the end.

There is a fine all-round acting standard which gives the film polish and charm. Vera-Allen sings and dances her way through the picture with poise, artistry and grace. But at all times she remains a warm and colorful character, handling the romantic scenes with much delicacy. David Niven has his best role in a British film for many years as the millionaire, slightly underplaying the part, but displaying a nice sense of comedy and ironical humor. Cesar Romero provides most of the laughs by his broad, but enjoyable interpretation of the harassed producer.

Topping the subsidiary characterizations is Bobby Howes, perfectly cast as the "yes-man" stage manager who is constantly chased around by Romero. Diane Hart, in her first big celluloid part, scores as Vera-Allen's friend from the chorus, and John Laurie stands out as spokesman for the anxious creditors.

Color is given to the dance and ballet sequences, which were devised by Jack Billings and Pauline Grant. Principal dancers are David Lober, Jonathan Lucas, Jack Billings, Douglas Scott and his Debonair Boys, Rolf Alexander, Ian Stuart and Leon Biedrsky.

Bruce Humphreys's direction is crisp, smooth and imaginative and proves conclusively that with proper guidance, a British studio can turn out the goods. Erwin Hillier's Technicolor camera work keeps up the high technical standard of the production. **Myro.**

Outlaw Gold

Monogram release of Vincent Fennell production. Stars Johnny Mack Brown, features Jane Adams, Milburn Morante, Marshall Reed. Directed by Wallace Fox. Screenplay, Earl Lewman; camera, Gilbert Warrenton; music, Edward Kay; editor, Fred McGuire. At New York theatre, N. Y., Feb. 28, 31. Running time, 61 MINS.

Despite several fistfights, gun battles and hard riding sequences, "Outlaw Gold" ranks as a mediocre sagebrusher. Story is illogical and some of the gun duels border on the ridiculous, in that pointblank shootings by the heavy fail to find their marks on the galloping hero. Dialog, too, is corny.

Best performance is turned in by Myron Healey as a gunman recently released from prison who is out to get Johnny Mack Brown's scalp for having arrested him five years earlier. Story basically concerns Brown, a U. S. marshal, and his assistant, Milburn Morante, who are on the trail of hijackers of a shipment of Mexican government gold. Trail leads to a border town where Marshall Reed, as copublisher of the town's newspaper, is revealed to be the leader of the hijackers and the murderer of his newspaper partner. Brown's sleuthing clears up the robbery and the murder.

Chase scenes are well handled and offer the few commendable ingredients. Photography is okay and musical background adequate. **Alst.**

Texas Never Cry

(SONGS)

Columbia release of Gene Autry (Armand Schaefer) production. Stars Autry; features Champion (quester), Pat Buttram, Mary Carter, Duke York, Gail Davis, Richard Powers, Don Harvey, Roy Gordon. Directed by Frank McDonald. Screenplay, Norman S. Hall; camera, William Bradfield; editor, James Sweeney; music, director, Mischa Bakaleinikoff. Tradeshown N. Y., March 5, 31. Running time, 66 MINS.

Gene Autry's newest boss opera, "Texas Never Cry," provides enough action and tunes to satisfy Autry fans. However, a stock story and routine performances make this film one of the star's lesser efforts. Its b.o. potential will best be realized at Saturday matinees and houses whose patrons have a leaning toward hoofbeats and haciendas.

This time Autry's a Texas Ran-

ger. The villain of the piece is Richard Powers, who's trying to pick up some easy money by printing phony Mexican lottery tickets. Before Powers and his cohorts are rounded up, Autry occasionally cuts loose with his dukes and also polishes off a couple of tunes, including the title number by an uncredited writer.

Sound effects man had a field day with this entry. Everytime Autry's fist or that of his opponent's connects, a thud is heard which resembles a good whack on a bass drum. While the participants in the bare knuckle bouts show no lack of energy, nevertheless the encounters have a pronounced stagy effect that is more evident than usual.

Autry is amply stalwart as the champion of law and order. Pat Buttram supplies adequate comedy relief. Mary Castle, a member of the outlaw band, brightens the outworn with bit of pulchritude as does Gail Davis, a rancher's daughter. Powers is a standard heavy while average support is furnished by Russ Hayden, Don Harvey and Roy Gordon among others. Frank McDonald's direction tends to cause some of the scenes to be overplayed. Camerawork of William Bradford is good. **Gilb.**

The Little Ballerina

(BRITISH)

Universal release of Geoffrey Barkas (J. Arthur Rank) production. Features Margaret Fonteyn, Maritza Hunt, Yvonne Marsh. Directed by Lewis Gilbert. Story by Lewis Gilbert. Mary Cathcart-Borer; camera, Frank North. At 35th St. Playhouse, N. Y., starting Feb. 27, 31. Running time, 61 MINS.

This is a whimsical British-made about the struggle of a little London girl to win fame as a ballet dancer. It is reminiscent somewhat of "Red Shoes" though not as well done. "Little Ballerina" appears too lightweight to do much in the U. S. except at a few arty theatres despite the presence of Maritza Hunt, Margaret Fonteyn and a new youngster, Yvonne Marsh.

Story focuses attention on the efforts of an English girl, from a family of modest means, to overcome this handicap and win the attention of Miss Fonteyn, known to dance lovers as prima ballerina of Sadlers Wells Ballet Co. Miss Fonteyn plays herself in the film, and, of course, contributes some excellent dancing in one sequence from "Les Sylphides."

Pie is loaded with ballet stepping as the aspiring youngsters go through a professional school. However, this does not prevent neglect of a rather heart-warming tale, done in typical English-producing style, as Miss Marsh twice is nearly kept away from her big opportunity. The young ballet hopeful is nicely done by Miss Marsh while Miss Hunt is superb as the head mistress at the ballet school. Beatrice Varley adequately carries the role of the girl's mother, while Herbert C. Walton is okay as her grandfather.

Lewis Gilbert's direction is easygoing as is the Gilbert-Mary Cathcart-Borer story. Frank North's camera job is best on his closeups. **Wear.**

Joseph Schmidt Story

(GERMAN)

(Songs)

Arthur Davis Associates release of Richard Oswald production. Stars Joseph Schmidt, Richard Oswald, Ernest Neubach; music, Hans May; English titles, Robert Joseph. At Stanley, N. Y., starting March 2, 31. Running time, 75 MINS.

Richard Oswald's "Joseph Schmidt" is a story of a German singer who, because both Schmidt and Oswald were Jews, one negative reportedly was found by U. S. Army troops in Germany, and this ultimately was restored to Oswald. Despite the by-now antiquated production with its flaws in photography, old garb and at times awkward pace, "Schmidt" is sparked by fine singing and typical earmarks of strong German film-making. It should suffice in some arty houses and do fine in German language theatres, vocalizing alone making the film stand out.

Plot relates why Schmidt was forced to achieve his greatest fame as a radio singer and recording artist because of his diminutive stature. Screen story swims in the love angle, emphasizing that while

the femmes loved his singing, they never loved him. Yarn pairs him with a fairly tall German gal to point up his unhappy love affair, which is wound up satisfactorily, Schmidt being satisfied with the applause of millions as a substitute for his lost sweetheart.

Climax has Schmidt, fulfilling his life ambition to appear in a theatre in straight evening garb as he comes out of the audience, to save his partner's act. He sings, among the better known songs, "O Paradiso" from "L'Africana," three Italian folk songs, Schubert's "Lindenbaum" and Hans May's "Frag Nicht" and "Ein Lied Geht Um Die Welt."

Picture was produced in Venice, with the cast spelling German although the locale spots all as Italians. Oswald's direction is much better than his scripting, in which he was assisted by Ernest Neubach. Schmidt died in a Swiss internment camp during the last war after being hounded out of Germany and France. **Wear.**

Red Bankrollers

Continued from page 3

Jose Ferrer, John Garfield, Anne Revere and Fred Graff, and writers Waldo Salt and Robert Lees. Committee spokesman declared, in addition, that scripters Michael Uris and Jack Berry and actress Georgia Backus have been "wiffully evading" the subpoenas.

Abe Burrows, radio-television comic and co-scripter of "Guys and Dolls," also is on the subpoena list. He is thus the first personality directly connected with legit, radio and television to have been involved. It's expected that the committee will launch its search for supposed Red sympathizers in those branches of show business as soon as it wraps up the film case. Committee is reported to have perused carefully the "Red Channels" brochure, which purports to list personalities in broadcasting with Communist ties.

According to committee spokesmen, they hope also to ascertain exactly how rampant Communism now is in the film industry. One committee member voiced the opinion that there is just as much Communist activity in Hollywood now as ever. Since the conviction of the "Unfriendly 10" two years ago, which sent eight of them to jail for one-year terms, he said, much of that activity has gone underground. It will be the committee's job, he added, to bring it to the surface.

Edward G. Robinson, who testified recently at his own request in an attempt to clear himself of alleged Red activities, has not been subpoenaed. Committee gave him a clean bill but individual members have subsequently questioned the wisdom of that move. It's expected, consequently, that he may be called back for further testimony, particularly since he has indicated his willingness to do so at any time.

Preliminary testimony starts Thursday (8) with the committee's questioning of V. J. Jerome, described by the committee as "cultural commissar" of the CP in this country. Howard Rushmore, one-time film critic for the Communist Daily Worker, who later denounced Communism and is now writing for Hearst's N. Y. Journal-American, testified in the 1947 hearings that it was Jerome who gave orders to John Howard Lawson, another member of the "Unfriendly 10," on how to run the Party in Hollywood. Committee hopes, to get several leads from Jerome.

Studes' Boycott

Continued from page 3

resolution passed by students in the university's law school, which called upon all students to join what they termed a "crusade against inflation." Other organizations at the school joined the fight, with the boycotting decided on after a meeting with the managers of the two houses failed to bring about the students' demand for cut rates.

Two managers of the Metropolitan and Warner, denied publicly that they "are out to gouge anybody." They explained that the 6c hike in prices was not unique to Morgantown but was part of a national trend resulting from upped operating costs. George Sallows, of the Metropolitan, pointed out that his theatre actually nets only 51c of the 61c ticket tab, with the rest representing Federal, state and local taxes.

...AND
RIGHT
BEHIND
"BORN
YESTERDAY"



Save
extra
time
for
JUDY.....and
save
plenty
more
for
RUDY!

the picture
with legs!

Columbia has

VALENTINO

An EDWARD SMALL Production
starring

ELEANOR PARKER
ANTHONY DEXTER

with Richard Carlson · Patricia Medina · Joseph Calleia

Written by George Bruce · Produced by EDWARD SMALL

Associate of Producer—Jan Grippo · Directed by LEWIS ALLEN



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Pre-release
engagements in
SAN FRANCISCO,
CINCINNATI,
PHOENIX,
SPRINGFIELD, Mass.,
all great! Better hop
on that Easter
bandwagon now!



"THERE'LL BE A LONG WAIT
FOR ALL SEATS..." WITH

Columbia

Breweries Eye Drive-In Outlets

Breweries are eyeing drive-in theatres as a new outlet for their products as result of experiment last summer by M-and-Ds Drive-In theatre near Albany, N. Y. Ozone sold 2,500 cases at 25c a can, with no beer allowed to be taken from the concession area. All cans were opened and poured by attendants.

Approximately 125 breweries in the U. S. have retained Research Co. of America to determine exhibit attitude toward selling beer in their drive-ins. Survey has not been completed, but early indications are that operators are being cautious in their approach to the new revenue possibilities. However, success of the Albany outdoor theatre in selling the suds apparently has started them thinking, and some additional drive-ins may give it a try next summer. Albany drive-in is believed to be first in U. S. to sell beer.

Because liquor control laws are different in each state, exhibs will run up against problem of getting licenses in some areas. Understood that it will be up to the local liquor license commissioner to determine whether a drive-in can sell beer. Survey shows that independent ozone operators are seeking new revenue sources, aside from the conventional soft drinks and popcorn. Available information reveals that drive-ins, on the average, sell 40c worth of merchandise for each \$1 in admissions.

Reason for brewers' interest in the open-air theatres as an outlet is that the yeasters need a shot in the arm from a volume standpoint. Some of the larger breweries could not take on new sales sources because they are operating at absolute capacity, but they are reported to be in the minority. The overall picture in the brewing industry shows that beer factories are working at 60% of capacity. Beer sales in 1950 fell off 2% from the '49 level.

Circuit-operated ozoners are said to be opposed to beer-selling on the premises, despite big revenue possibilities. Indie operators, in some instances, however, are looking favorably toward the idea, provided they can administer proper control. Breweries are reported to be looking toward the indies as a possible means of helping to fill the 40% gap between present production and capacity. Uninterrupted delivery to the drive-ins is being assured by the breweries.

FRANKOVICH TO EUROPE FOR 2 MORE FILMS

Independent producer Mike Frankovich, who completed two pictures in Italy last year, plans for Europe today (Wed.) to set up plans for two more films to be made on the continent. First to go before the cameras, he disclosed before leaving New York, will be "The Lady and the Lion." Based on a story acquired from Gene Markey. It's slated to roll next June at the Scalera studio, Rome.

Second venture on Frankovich's 1951 production schedule is "The Great Bear." It's also due to be filmed at Scalera sometime in September. Associated with him in the projects are Mayflower Pictures, headed by Aubrey Baring and Maxwell Setton, and film importer-exporter Robert Haggis. Latter recently acquired an interest in the Scalera studio.

On his 1950 program Frankovich turned out "Shadow of the Eagle" and "Fugitive Lady" (formerly "The Dark Road"). Producer will attend the London preem of "Lady," to be held this week and will meet his actress-wife, Binnie Barnes, in Paris Friday (9). She's featured in the pic along with Janis Paige and Eduardo Ciannelli. Republic will release in the U. S. Distribution deal on "Eagle," in which Miss Barnes costars with Richard Greene, hasn't been set yet.

B'nai B'rith Honors Hunt

William C. Hunt, operator of six theatres in Wildwood and Cape May, is recipient of the second annual B'nai B'rith citizenship award, sponsored by the Gidding Lodge and Wildwood Civic Club.

Award was based on civic and community activities.

STUDIO PRODUCT TALKS OPENED BY UNIVERSAL

Universal homeoffice was practically deserted by top execs this week as result of studio sessions opening today (Wed.) on new releases and prexy Nate J. Blumberg's trip abroad. Accompanied by his wife, U topper left last week for a six-week business tour of Paris, Rome, Brussels and Amsterdam.

Pic releasing sked for the next several months is likely to be set at the Coast huddles. Studio heads Leo Spitz and William Goetz will sit in with Al Daff, director of world sales; Charles J. Feldman, domestic sales chief; Maurice J. Bergman, h.o. exec, and David A. Lipton, ad-pub vicepresident.

750G in Rentals Snared By 'Born' So Far in 500 Dates; Holdovers Strong

Columbia's "Born Yesterday," which has played only about 500 dates so far, has approximately \$750,000 in rentals in the till. While no estimates have been made yet of its potential domestic gross, experience to date makes it appear certain to rank close to the top of the payoff pic for the year.

Judy Holliday-starrer has proved particularly phenomenal in winning holdovers and long runs. As a matter of fact, it is because of length of runs that Col distribution execs have been unable to provide as yet to prexy Harry Cohn an estimate of ultimate gross. Play-off has been so slow there's been no subsequent-run experience.

Only bookings where b.o. has proved less than smash have been in some small midwest towns, where it is figured hinterlanders didn't savvy the comedy's full sophisticated flavor.

Runs have been topped by that at the Victoria, N. Y., where "Born" is currently in its 11th week and is figured to stick through the summer. City Investing Co., which operates the house, was off its guarantee by the sixth week and the film hasn't yet gone below a \$20,000 gross.

At the Orpheum, New Orleans, a 1,650-seater, pic got five weeks. That's the house record for length of run. In Los Angeles, it winds up an 11-week stand March 13 at the Hill street and Pantages. It set new b.o. records for the twin houses.

At the Woods, Chicago, it is in its 7th frame and holds indef. It is this extended playing time which is the basis, of course, of all top grosses, indicating Col will come out with a profit on a negative cost of about \$2,600,000.

Screen rights to the Garson Kanin play were the costliest in film history — \$1,000,000 — giving the studio a tough nut right from the teoff. Because of this Cohn resisted the idea of starring Miss Holliday, who had made a name in the legit. He felt a top film marquee draw was needed to insure the heavy investment. It was virtually only because no other satisfactory femme player could be found that the legit actress got the role. She's been getting heavy acclaim, accounting in large measure for the film's b.o. strength, and Col. is seeking other properties for her.

Joe Lerner Sets Up New Indie Company

Joseph Lerner, former production head of Laurel Films, has set up his own independent producing organization and expects to turn out six pictures within the next 18 to 24 months. New outfit, he said in New York this week, is North American Films. First on the company's program will be "Poochy," a comedy by Ben Ross Berenbourg, who'll also act as Lerner's production associate.

Privately financed between \$350,000-\$500,000, "Poochy" will probably be made in New York. It's due to start around May 1 with Lerner directing and producing. He'll also hold down similar chores on the other five ventures. Second film on the company's agenda will be the tentatively titled "Quadruple Honeymoon." Third will either be "Cry All the Way Home" or "The Goodest Man." No distribution commitments have been made as yet.

RKO Loan

Continued from page 1

12 pix a year for which it has contracted. Studio itself will require much less financing than if W-K makes fewer pix and the lot must up its production.

New loan replaces a \$10,000,000 credit which Bankers and affiliated institutions made to RKO's predecessor company prior to divorce of theatre and picture companies Jan. 1. At that time, the theatre unit passed over to the picture company \$10,000,000, of which \$8,500,000 was used to repay the part of the Bankers credit that was then outstanding. Picture company was thus left with \$1,500,000 in cash.

There's no certainty that RKO will require any of the new coin now available to it. Whether it does will be partially dictated by extent of its losses during the year. It has been losing money, and is expected to continue doing so for a time.

Relatively free nature of the Bankers loan is dictated by the company's basically strong position, however. It has assets of better than \$30,000,000, plus an inventory of finished films worth well over \$10,000,000 and liabilities of only about \$3,000,000.

Eastman's Top Year

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the 13-period calendar in use by the company.

Hefty consumer buying in the last half of the year as a result of the Korean situation accounted for the big upswing, according to the Wilcox-Hargrave report.

Net sales jumped from \$396,232,518 in '49, to 461,389,980 in '50, the report shows. Percentage breakdown of Kodak's '50 sales by product groups shows commercial and professional photography accounted for the greatest amount at 27%, followed by amateur photography is 26%. Professional motion picture films represented 9%.

Common stock cash dividends declared in '50 were \$1.80 per share, or \$24,574,468, as compared with \$1.70 per share in '49. The '50 divvy was larger than that of the previous year by \$2,484,021 due to the increase in both the rate and number of shares outstanding. Firm declared a stock divvy of one common share for each group of 10 held last November.

Payrolls totaled \$160,500,000 in '50, compared with \$149,300,000 in the previous year. Employee benefits, including wage dividends, insurance premiums and other items, advanced from \$37,512,997 in '49, to \$44,701,144 in '50.

Swiss Officials

Continued from page 3

Reinert. Before returning to Europe several weeks ago the filmmaker showed "Man" to officials of the Church-sponsored Legion in New York. They indicated that a number of cuts were required in the subject matter before the film could be classified. 20th-Fox, which partially financed the picture, has the European distribution rights.

"Man" outlines the problem of an illiterate fisherman whose fellow islanders ask him to replace a priest who has deserted them because of their sins. Pierre Fresnay is cast as the man who assumes the functions of the cleric.

Picture won an international prize at the Venice Festival last year. Graet's own A.F.E. Corp. will release in the U. S. It's understood that the pic will probably preem in New York within the next two months. Meanwhile, the producer's associates feel that the Legion may take a kinder slant toward the French import in light of the Zurich award.

Sues Col on 'India'

Los Angeles, March 6

Parliament Pictures, through Gordon W. Levy, trustee, filed suit against Columbia Pictures in federal court, demanding an accounting of returns of "Song of India."

Picture released by Columbia in 1949, was produced by Al Hugel and Manning Foot who later by United Artists interest in India.

SEEK TO ELIMINATE KANSAS FILM BOARD

Kansas City, March 6.

State Board of Review, which passes on moral taste of all films for State of Kansas, is threatened by a bill introduced into the legislature at Topeka last Friday (2). The bill was introduced in the Senate by the ways and means committee, headed by Wilfred Cavanaugh, Chanute, Kans.

The senator said the board is useless, serving little purpose since the film industry is doing a good job in policing its own films. A separate censor board for Kansas is unnecessary, he said. The bill provides that the board clear its books by May 1 and turn over the board property to the state for disposition. The board has maintained offices in Kansas City, Kans., so as to be near film row in Kansas City, Mo., where new films are available early.

The bill is looked upon by other legislators as a budget-saving move by the Cavanaugh committee. It would eliminate salaries amounting to \$3,700 and other expenses. The three-member board now has Mrs. Frances Vaughn, of Bonner Springs, as chairman at a salary of \$2,100 per year. The other two members are Mrs. Bertha Hall, of Mission, and Mrs. J. R. Stowers, Kansas City, Kans. Each of the two receives a salary of \$1,800 per year, plus necessary travel expenses.

Feb. B.O. Champs

Continued from page 4

had been expected, finishing fifth two weeks in a row and being in sizeable money every week it was out on release. "September Affair" (Par) was eighth.

"Cyrano" (UA) captured ninth place, although playing mainly in smaller theatres. It nosed out "Halls of Montezuma" (20th), which was second in January, the Marine opus finishing 10th. "Vengeance Valley" (M-G), while out on release only two weeks, is good enough for 11th money.

"Harvey" (U), which was champ in January, rounds out the Golden Dozen, although obviously it finished most of its key engagements in the previous month.

"Storm Warning" (WB), "Steel Helmet" (Lip), "Mudlark" (20th) and "Company She Keeps" (RKO) are the month's runnerup films in that order. "The Enforcer" (WB) is not carried in the February ratings because it was out only the final week in the month. However, this session indicates it will be among the winners in March.

Besides "Enforcer" and "Payment," the crop of new productions with high potential at the boxoffice appears limited. "Valentino" (Col) looms as one of the bigger grossers on the basis of a few test dates. "Great Missouri Raid" (Par), which finished eighth one week last month, has not been too impressive to date. "Bedtime for Bonzo" (U), also new, has ranged from okay to nice in a majority of playdates thus far. "Three Guys Named Mike" (M-G) has done nice to big trade on some five opening dates.

"Cry Danger" (RKO) looms as a fairly strong newcomer, being mild to solid on first batch of engagements. "Man Who Cheated Himself" (20th) has not shown much to date. Neither has "Al Jennings of Oklahoma" (Col).

The "13th Letter" (20th) has ranged from dull to stout on first three dates. "Vendetta" (RKO) added some fresh coin during the past month. It was ninth in January.

"Frenchie" (U), a runnerup film in January, collected a sizeable amount of additional coin last month, being seventh one week. "Sugarfoot" (WB) was a fairly nice grosser, winning sixth spot one session.

"Dallas" (WB), fifth the previous month, grabbed off several additional good engagements in February. "Flying Missile" (Col) repeated its lukewarm performance of January.

"Cause for Alarm" (M-G) appeared no cause to get excited over, judging from its boxoffice experience last month. "Redhead and Cowboy" (Par) was okay on an initial playdate. "Korea Patrol" (E.L.), just getting out on release, was good to great in some of its first showings.

Uruguay Fest

Continued from page 4

by the Uruguayan government, and to gape at the film personalities in for the show.

Six months ago, when the idea of holding a festival in Uruguay was first bruited, many predicted the project would never jell or that, if attempted, it would be an all-time flop. They were influenced by what happened in 1949 when Argentina's government tried a similar venture at its beach resort of Mar del Plata. It was a signal failure.

The Uruguay Festival is going over big despite vagaries of the weather, crowded accommodations and some big gaps between the arrival of the first delegations and the later ones.

The success is due to the general atmosphere of Punta del Este, which has always been partly one of gaiety. Apart from the place's charm, there is the friendliness of the Uruguayan people. Small wonder that thousands of tourists flocked to Punta for the festival. Those at nearby beaches have made the trip merely for one day's glimpse at the stars, directors and producers.

Cab, Madriguera Govt.-Booked

Apart from enjoying surf bathing, the foreign delegations have been feted at the beautiful private homes at Punta, most of which have private swimming pools. Cab Calloway and Enrique Madriguera, booked by the Uruguayan government for dancing in both Montevideo and Punta, are playing at the Nogaro hotel and Tromba nitery, respectively.

At 11 a.m. daily, crowds flock to the 600-seat Cantegrill theatre, where competing pix are previewed. The 1,200-seat open-air theatre was preemed later. All competing films are being shown at the latter in the same order as previewed. The Motion Picture Assn., despite the work of getting things organized which the affair has meant for all local distributors and representatives, has executed a fine publicity stunt for the film industry in general and the pictures exhibited in particular.

It is significant that with the exception of the one remaining opposition newspaper, the Argentine press has given the Punta festival virtually no publicity. The Argentine picture association decided not to send pix to the festival.

Commies-'Rommel'

Continued from page 2

that the other 10 resigned. They feared violence and future blacklisting.

McCarthy then hired another crew of 12, and the same thing happened. It was the same with a third crew. A fourth was hired, and this time the men agreed to do the work.

But knowing the Reds were picking the 20th-Fox office, the French workers were told to stand by and wait for orders. Meanwhile, the American crew left for the various locations, including Chateau d'Anet, St. Germain, Fontainebleau, and Livarot. They filmed what they needed while the Reds still thought them waiting to use the French crew. Latter were paid without having had to work.

The only other difficulty was that Minister of the Army Jules Moch refused the support of the French Air Force. So the countryside was filmed, and later RAF planes will be used in England. About 20 French actors worked in the picture but kept their mouths shut about it.

Seek Moss Hart

Continued from page 5

pic, although male and femme leads are expected to go to unknowns. Board of directors of Cinema approved Sherwood's story last week. Camera work starts first week in June.

Council was formed last November as a source of assistance to legit groups. Foundation set up by the Council will receive 40% of the picture's profits, with Sherwood waiving his writing fee. Groups such as American Theatre Wing, American National Theatre and Academy and others will get financial aid.

'Miracle' L. A. Bow

Continued from page 3

been forced to take the limited-seat Monica theatre on a "four-walls" basis. Burstyn charged that sparking the exhib boycott was Mendel Silberberg, prominent industry attorney.

Meantime, developments on other fronts included the setting up by the judges of the appellate division of the New York supreme court of a screening of the controversial film in their courtroom in Albany next Monday (12). The jurists will hear arguments at that time in the appeal by Burstyn from recent ban imposed on "The Miracle" by the New York State Board of Regents.

Still another development arising out of the bitter battle engendered by the pic was the disclosure by other foreign distributors in New York that Burstyn had tentatively offered to turn over to them distribution of "The Girl from the Marshes."

This is significant in that the film—like "The Miracle," Italian-made—has won high praise of the Catholic Church, which cooperated extensively in its production. Burstyn had reportedly counted on aid from the Church in exhibiting it in the U. S.

It is understood now that with the bitterness that has developed between him and Church officials, Burstyn feels it will be embarrassing to be forced into any association. As a result, it is said, he prefers not to handle the film himself, but to turn it over to another art pic distrib.

Extent of the Catholic burn at Burstyn was seen in Queens, N. Y., recently, when threats from organized groups there caused cancellation of booking of another of his films, "The Bicycle Thief." There had been no previous squawk on the pic, which had been given a B rating by the Legion of Decency.

"Girl from the Marshes" is a story of a 12-year-old Italian girl who was canonized by the Church last year for an act of personal courage in 1904. It was produced by Renata and Carlo Bassoli and directed by Augusto Genina.

"Miracle" will play on the Coast as one portion of a trilogy called "Ways of Love," same pic group which brought picketing, vituperation and finally the censors' ban on the pic when it played the Paris theatre, N. Y., recently.

Silberberg, answering Burstyn's charge, said that he had acted as an individual citizen in arranging the meeting of Coast exhibs. Although he is attorney for RKO, Columbia and the Motion Picture Producers Assn., as well as chairman of the Community Relations Committee of the Los Angeles Jewish Community Council, he declared he was acting on behalf of none of them.

Attorney declined to comment on a query by Thomas F. Brady, New York Times Hollywood correspondent, as to the truth of reports that he had called the exhib session at the request of Archbishop J. Francis A. McIntyre of Los Angeles. Theatremen, however, told Brady that Silberberg had said McIntyre telephoned him to ask if he would "help the church" by arranging the conclave.

Previously, Msgr. Edward Wade, Los Angeles Archdiocesan secretary, had stated that McIntyre intended to take no action against the film because "he feels that it has already received enough publicity in New York."

Exhibs, guarded in their disclosures of what went on at the Silberberg meeting, gave varying impressions of understandings there. They said the majority had informally stated their intention not to book the film.

Spurred by its film critic, Bosley Crowther, the N. Y. Times is virtually running a one-paper campaign against the form of censorship represented by Catholic pressure to keep the picture from playing. Devoting much of its Sunday (4) film page to "The Miracle," it ran a symposium of Coast opinion regarding the controversy, plus 11 letters commenting on Crowther's column of the previous Sunday. In the latter, the critic blasted the industry for failing to come to Burstyn's aid in fighting the basic censorship issue.

Joseph L. Mankiewicz, prez of the Screen Directors Guild; Karl Tunberg, prez of the Screen Writers Guild, and indie Stanley Kramer all lined up on the side

of the picture in answer to the Times' queries. Letters in response to previous week's column favored Crowther's stand by about two to one, Times said.

Albany Hearing Next Week

Albany, March 6.

Arguments will be heard next Monday (12) by appellate division in the appeal by Joseph Burstyn from the Board of Regents' ban on "The Miracle." The Regents, in a unanimous decision announced Feb. 16, held that "The Miracle" is "sacrilegious" and that licenses for it and for "Ways of Love" (of which it is part) should therefore be rescinded.

Burstyn tried to stay enforcement of the ban in proceedings the same day before Supreme Court Justice Kenneth S. MacAffer. MacAffer declined to halt enforcement of the Regents' ukase, pending judicial review of their right to revoke license issued by the State Education Department's motion picture division. However, he did emphasize that he was not passing on the questions of authority or judgment. Subsequently, MacAffer signed an order permitting an appeal.

'Outlaw' Ad Trouble

By Md. Censor Board

Baltimore, March 6.

"The Outlaw," which was finally turned loose by the Maryland censor board, ran into additional difficulties when proposed ads submitted for approval as part of the releasing okay were nixed by the board. Objection was aimed at the art portion of the layouts and a new set is being prepared by RKO, with an Easter Week booking at the combo Hippodrome in the making.

Producer Howard Hughes had previously run into difficulty with his advertising for the pic in New York and with the Motion Picture Assn. of America, which had refused a code seal on the basis of the ad copy. Seal was finally granted on Hughes' promise to clean up the ads.

ALLIED STATES NAT'L MEET TO OPEN OCT. 30

National convention of Allied States Assn. is set for Oct. 30-31 and Nov. 1. Conclave will be held in N. Y. at the Biltmore hotel. Allied board will hold pre-convention huddles Oct. 28-29. Dates and locale were decided Monday (3) at a membership meeting in N. Y. of Allied Theatres of New Jersey, which will be host to the conventioners.

At Monday's meeting, Irving Dollinger and Wilbur Snaper were named as unit's members on board of Council of Motion Picture Organizations, N. J. Allied gave COMPO vote of confidence.

Film delivery rates were protested at the meeting. Indie exhibs claim film carrier rates in New Jersey are higher than those in other states. Interstate Commerce Commission will be asked to investigate the stiff tariff for film deliveries and to bring about an adjustment to conform with transit costs in other parts of the country.

Hughes Row

Continued from page 3

as trustee of his theatre shares, in which to find a buyer.

Hughes has 929,000 shares in both RKO companies. While he is free to collect dividends on the trustee theatre stock, only the trustee can exercise any voting power.

Hughes contends there's an absence of any justification for placing a deadline on the sale and doing so would "place a cloud" over the stock.

Gist of the Government's argument, as advanced in its brief, is that the original RKO consent decree in the industry antitrust suit left the way open for such a stock ownership time limit and failure to do so at this time would be contrary to the court's divorce-ment views.

Thomas Slack, attorney for Hughes, is required to answer the Government brief by Friday (9). Following this, the tribunal will set a hearing date.

D. of J. Crystal-Balling on 20th

Decree to Assure Exhib Competish

Department of Justice was said this week to be looking years ahead in its aim to widen competition in exhibition. Extensive investigation deemed necessary in each individual situation consequently is resulting in more time before the Department and 20th-Fox reach final and complete accord on the major's exit from the industry antitrust action via consent decree.

Film company and the plaintiff have only a few theatre divestiture points to clear before accomplishing full agreement on terms of settlement. Basic conditions already agreed upon provide for the organization of National Theatres, present 20th-Fox subsidiary, as a separate corporation with Charles Skouras at the helm, and 20th as a separate producing-distributing outfit headed by Spyros Skouras.

Reason for the prolonged negotiations with the major is the fact the Department in many cases is conditioning the whittling of the National chain on trade conditions as far in advance as 1950. At that time, and in certain areas, National will be required to part with some houses in the event full exhibition competition does not present itself. Putting such localized agreements down on paper requires maximum time, it's explained.

Major had been under a March 3 (Mon.) deadline to file divorce-ment plans with the U. S. statutory court in N. Y. or bow out of the case with a Government settlement. This, however, was put back to April 1 in a stipulation entered by the two sides when it was realized more time was necessary.

Shortness of the extension period was seen as a strong sign that the new negotiated decree is very close to being concluded, although one Government spokesman said in Washington that "we have no agreement yet." Negotiations with 20th have been under way for months. Paramount, RKO and Warners have all signed decrees.

Meantime, negotiations are about to open with Loew's, last of the

Big Five defendant companies. The Government has been waiting for Loew's to produce a mass of information about its theatres which will be used in working out a decree involving divorce-ment. Last of this material is expected to be turned over to the Justice Department this week. Then the actual dickering will commence.

Arbitration Battle

Continued from page 4

of rentals. They stated they'll go for an overall system only on condition it entails a clause covering the costs of product.

Distrib officials take the view this is utterly preposterous, that rentals constitute strictly a business matter between the buyer and seller, and there can be no inequities such as might exist in a complex clearance setup.

Another stumbling block is the fact still other theatre ops are now in a recalcitrant frame of mind regarding the principle of arbitration and it will take all persuasive powers available to effect a switch in their thinking.

This is the group which regards the open road to the courthouse as something of an insurance policy when they feel the distrib is taking too much for too little. The specific thought is that if the companies are engaging in questionable business practices in any instance, the best weapon with which to fight back is the law suit.

If they persist in this line of reasoning, according to trade observers, distrib will be forced to throw in the sponge on at least one idea brought forward as part of an overall system. While not unanimously endorsed by all the companies, at least a few want a clause in all licensing contracts under which the distrib and exhib would be required to submit to arbitration in the event any differences subsequently develop.



"This beauty care makes my skin softer, smoother"

When you see Bette Davis in "Payment on Demand," you'll say this great dramatic star is more glamorous than ever. To keep her skin lovely, she depends on Lux Soap active-lather facials. "I work up the rich lather, patting it into my skin like a cream," she says. "I rinse with warm water, then with refreshing cold... pat with a soft towel to dry." Try this gentle care Bette Davis recommends!

9 out of 10 Screen Stars use Lux Toilet Soap

BETTE DAVIS
starring in the
Skirball-Manning
Production
"PAYMENT
ON DEMAND"
an RKO Release
Now Showing Locally

Clips From Film Row

NEW YORK

Ben M. Cohn, Universal-International foreign department exec., to Central America over weekend on biz trip. He will visit Trinidad, Puerto Rico and Dominican Republic territories.

Walter L. Titus, Jr., Republic division manager, and company's New England division manager, John P. Curtin, attended a sales meet in Pittsburgh Monday (5) and will later visit several other mid-west and southern exchange areas before returning to the home office.

James R. Grainger, Republic's sales chief, presided over a Chicago sales meet this weekend, then headed for a tour of Coast exchange areas before returning to N. Y. in about three weeks.

Peter DeFazio, Warner's branch manager in Buffalo, moved over to head Washington exchange, succeeding Fred Beiersdorf, resigned. Matthew Sullivan, Buffalo salesman, replaces DeFazio there.

M. J. Lebowitz named 20th-Fox exploitation representative for New York, Buffalo and Albany.

Ivory Lesser and Seymour Poe back in New York after tours of RKO exchanges to set dates for "Tarzan's Peril," produced by Sol Lesser, whom they rep.

PITTSBURGH

Leo Gottlieb, who was recently replaced as manager of Eagle Lion Classics here by Art Levy, back to Cleveland as head of Lippert branch.

With sale of Colonial theatre in Clairton to William Kaniadakis by Frank Panoplos, Sidney Weinberg, who managed both that house and the State for eight years, steps as pilot of the State.

M. A. Rosenberg, vet theatre owner who has been recuperating from heart attack he suffered while

vacationing in Battle Creek, Mich., more than five months ago, returned to his home here.

Jane Patterson, veteran UA booker, resigned to go with Cooperative Theatres.

Harry Sands, salesman for WB here, transferred to Cleveland exchange, where he succeeds the late Dave Kaufman, recently killed in auto crash.

Al Katz, manager of Warner's Rowland in Wilkesburg, resigned to go into the insurance business, being replaced by Larry Knee, of circuit's Strand in Oakland. In other moves Harry Brady goes from the Squirrel Hill to the Strand, Ralph Pew from the Strand in Parkersburg, W. Va., to the Squirrel Hill, George Corcoran, from the Virginian in Charleston, W. Va., to Parkersburg, and Wallace (Doc) Elliott, formerly a WB manager in Lima, O., goes to Charleston.

Matthew Daniels, formerly with United Artists' homeoffice playdate department, named office manager of company's local exchange; replaces J. Patterson, resigned.

PHILADELPHIA

Eric A. Johnston, recently named Director of Economic Stabilization, will be honor guest at grand banquet of the International Convention of Variety Clubs in the Bellevue-Stratford, May 12.

Robert Montgomery and Myrna Loy are to speak at the "Worlds in Conflict" forum March 13-14.

Sidney E. Samuelson, general manager of Allied of Eastern Pennsylvania, had the additional title of president conferred on him at the recent election of officers.

In conjunction with the observance of Brotherhood Week, four civic and religious groups jointly cited Warner Bros. for their production of "Storm Warning," film expose of the Klan, in ceremonies at the Stanley.

KANSAS CITY

Motion Picture Assn. of Greater Kansas City turned in 13% of total Infantine Paralysis campaign here, with over \$16,000 to its credit, despite collections in some of winter's coldest weather. Howard Burkhardt, manager of Loew's Midland, served as chairman of the theatre committee. He has been named to executive committee of Jackson County Chapter.

Oscar Doob, Loew's theatre exec, in town looking over Midland theatre with Mike Cullen, who now has company's southern district. The two are on looksee trek over the district.

Second annual drive-in theatre meeting of Kansas-Missouri Theatre Assn. held at Phillips Hotel Feb. 27 drew record attendance. Oddly, the main topic was how to sell popcorn at biggest profit. Bob Walter led panel on advertising, and Lou Patz spoke on national Screen Service policy. Afternoon was strictly a popcorn forum.

CHICAGO

Alliance Theatre Circuit took over the Wabash, Liberty and Indiana theatres in Terre Haute, Ind., from Fourth Amus. Corp., Louisville, Ky.

Telitel Films acquired distrib rights from Lux Films for "Paris Waltz," "Mafia," "Oh, Amelia," "Flight into France" and "Earth Cries Out" in midwest territory.

Albert Denel acquired Chi distrib rights to "King of Bullwhip," a western.

Balaban & Katz circuit has filed intention to appeal two-week playing time clampdown in Circuit Court of Appeals. Motion was recently nixed by Federal Judge Michael L. Igoe.

Cornelius Skatits takes over as manager of Warner's Parthenon theatre, Hammond, Ind., replacing Ray Dunn.

Majors were given 30 days to file reply briefs in two anti-trust cases in Chi Federal Court last week. Cases, handled by attorney Seymour Simon, involve Starview Drive-in, Elgin, Ill., and Avon theatre, South Bend, Ind.

ST. LOUIS

Rising costs of building material caused Basil Clark, owner of the Freeburg in Freeburg, Ill., destroyed by fire last December, to abandon plans to replace the house.

Burglars who dragged an 800-pound safe from the Pauline, a North St. Louis nabe owned by Arthur Kalbfied, were frightened away before they could open the strong box.

Bill Hope, owner of the Hope, Elkhart, Ill., is furnishing cuffs

taxi rides for patrons who have no independent means of transportation. A phone call to the theatre suffices.

The Capitol, a Frisina Amus. Co. house, Bridgeport, Ill., relighted after being dark since last Sept. 23.

Theatres owned by the Bloomer Amus. Co., and the Fox Midwest Circuit in Belleville, Ill., raised \$1,765 for March of Dimes campaign.

The Lowel and Marland, St. Louis indie nabes, curtailed their operations to three times weekly because of poor biz.

Bernard Tamborini, Lebanon, Ill., received green light from Government for construction of an ozone near Kankakee, Ill.

Policy of Fanchon & Marco giving cuffs admission for kiddies, under 12 years, when accompanied by parents, first put in its three first-runs, the Fox, Missouri and Ambassador, was extended to St. Louis Amus. Co. chain of 21 houses in St. Louis and St. Louis county last week. F&M is continuing the policy of a price reduction for ducat purchasers presenting a streetcar or bus transfer at the wickets.

MINNEAPOLIS

Harry B. French, Minnesota Amus. Co. presy, vacationing in Florida.

Irving Mills resigned as Eagle-Lion office manager, to join Columbia in same capacity, succeeding Bill Wood, promoted to sales staff.

Sol Fisher stepped out as general manager of his father Nate Fisher's three neighborhood houses to embark in TV field.

Ted Mann, circuit owner, off to California for vacation.

Paul Mann, circuit owner, wintering in Arizona.

Weather continuing to play havoc with boxoffice here. After heavy rainstorms last Saturday and Sunday, blizzard and sub-zero temperatures hit area in midweek.

More holdovers and longer runs in downtown Minneapolis reflect improving boxoffice and strong product, according to trade opinion. Two recent pictures, "Born Yesterday" and "King Solomon's Mines," chalked up six-week runs. "Kim" and "At War With Army" stayed four weeks each.

S. D. Kane, North Central Allied executive counsel, appointed civilian defense head in suburban Golden Valley, where he resides, and also reappointed national Allied States recording secretary.

M. A. Levy, 20th-Fox branch manager, called to Hamilton, Ont., by sister's death.

BUFFALO

Characterized by Niagara County Judge Marsh as the organizing spirit of a recently uncovered \$1,000 fraud in winning the top prize at a Niagara Falls bingo game, Anthony Picicello, of Buffalo, was sentenced to a year in the pen on a conspiracy charge. Four others drew suspended sentences.

Local exhibitors started what appears to be a successful fight against proposed 5% tax on Buffalo theatre admissions when a delegation of 25 managers appeared before finance committee of the Buffalo City Council to protest against the proposed measure. Theatres are already paying 1% Erie county sales tax upon all film rentals which is costing downtown first-runs as much as \$5,000 annually.

'Affair' Wham \$21,000 In Mont'l; 'Danger' 12G

Montreal, March 6. "September Affair" is leading field here this week with socko session at Palace. "Cry Danger" also looks good at Princess. Elsewhere it is mainly holdover but most of these second-session pictures are doing okay. "King Solomon's Mines" and "The Men" being especially strong.

Estimates for This Week
Palace (C.T.) (2,625; 34-60)—"September Affair" (Par). Sock \$21,000. Last week, "Watch Birdie" (M-G), \$15,000.

Capitol (C.T.) (2,412; 34-60)—"American Guerrilla" (20th) (2d wk). Down to \$9,000 following rousing first at \$16,000.

Princess (C.T.) (2,131; 34-60)—"Cry Danger" (RKO). Good \$12,000 or over. Last week, "Operation X" (Col), \$10,000.

Loew's (C.T.) (2,855; 40-65)—"King Solomon's Mines" (M-G) (3d wk). Nice \$14,000 after \$20,000 last week.

Imperial (C.T.) (1,839; 34-60)—"Lulu Belle" (Col) and "Midnight and Dawn" (Col). Big \$10,000 last week. "Kansas Raiders" (U) and "Experiment Alcatraz" (U) (2d wk), \$6,000.

Orpheum (C.T.) (1,648; 34-60)—"The Men" (L.A.) and "Cowboy Al" (L.A.) (2d wk). Good \$7,000 after \$9,000 opening.

Picture Grosses

SEATTLE

(Continued from page 8)

aster (U), \$10,200 in 8 days.
Musie Box (Hamrick) (850; 65-90)—"Trio" (Par) (2d wk). Okay \$3,500 after big \$4,800 last week.

Musie Hall (Hamrick) (2,200; 65-90)—"Kim" (M-G) and "Mrs. O'Malley, Mr. Malone" (M-G) (2d wk). Okay \$7,000. Last week, big \$13,700.

Orpheum (Hamrick) (2,600; 65-90)—"Mister Universe" (EL) and "Blue Lamp" (EL). Slow \$5,500. Last week, "Enforcer" (WB), \$8,800 in 8 days.

Palomar (Sterling) (1,350; 40-80)—"Operation Pacific" (WB) and "Watch Birdie" (M-G) (2d run). Slow \$3,000. Last week, "3 Husbands" (UA) (2d run) with Louis Armstrong orch onstage. Great \$12,200.

Paramount (Evergreen) (3,039; 65-90)—"Redhead and Cowboy" (Par) and "Bowery Battalion" (Monol). Mild \$9,000. Last week, "Call Me Mister" (20th) and "Second Face" (EL), \$8,700.

'ENFORCER' TOPS PROV., STOUT 12G; 'BORN' 19G

Providence, March 6. Majestic's "The Enforcer" is the biggest thing in town with solid session. State's "Born Yesterday" looks nice. RKO Albee holdover of "Payment on Demand" still is nice.

Estimates for This Week
Albee (RKO) (2,200; 44-65)—"Payment on Demand" (RKO) and "Law Badiands" (RKO) (2d wk). Nice \$8,000. First week was good \$13,000.

Majestic (Pay) (2,200; 44-65)—"The Enforcer" (WB) and "Missing Women" (Rep). Solid \$12,000. Last week, "Call Me Mister" (20th), \$13,000.

Metropolitan (Snider) (3,100; 44-65)—"Fighting Sullivans" (Indie) and "Salerno Beachhead" (Indie) (reissues). Slow \$5,000. Last week, "Cry Danger" (RKO) and "Gene Autry and Mounties" (Col), \$4,000.

State (Loew) (3,200; 44-65)—"Born Yesterday" (Col). Nice \$18,000 or over. Last week, "Vengeance Valley" (M-G) and "Once a Thief" (UA), fairly good \$14,000.

Strand (Silverman) (2,200; 44-65)—"So Long At Fair" (EL) and "Blue Lamp" (EL). Opened Monday (5). Last week, "Cowboy and Redhead" (Par) and "Blondie's Vacation" (Col), fair \$8,500.

'Mike' Leads Buff With \$17,000; 'Lightning' 13G

Buffalo, March 6. Most spots are off this week. Lent hurting. "Three Guys Named Mike" looks okay at the Buffalo. Neither "Payment on Demand" nor "Lightning Strikes Twice" are up to hopes. "The Enforcer" is holding well in second week.

Estimates for This Week
Buffalo (Loew's) (3,500; 40-70)—"Three Guys Named Mike" (M-G) and "Sierra Passage" (Monol). Trim \$17,000 in 9 days. Last week, "Vengeance Valley" (M-G) and "Rhythm Inn" (Monol) (2d wk-4 days), \$7,500.

Paramount (Par) (3,000; 40-75)—"Lightning Strikes Twice" (WB) and "Three Desperate Men" (Lip). Oke \$13,000. Last week, "Great Missouri Raid" (Par) and "Masacre Hill" (Indie), \$12,500.

Center (Par) (2,100; 40-75)—"Enforcer" (WB) (2d wk). Holding at \$7,500. Last week, robust \$11,000.

Lafayette (Basil) (3,000; 40-70)—"Frenchie" (U) and "Kangaroo Kid" (U). Modest \$10,000. Last week, "Bedtime for Bonzo" (U) and "The Torch" (EL), \$10,800.

Century (20th Cent.) (3,000; 40-70)—"Payment on Demand" (RKO) and "Cuban Fireball" (Indie). Fairly good \$13,000. Last week, "Cry Danger" (RKO) and "Pride of Maryland" (Rep), \$9,000.

ST. LOUIS

(Continued from page 8)
for Bonzo" (U) (2d wk). Okay \$15,000 or near. Last week, "Bedtime for Bonzo" (U) and "Short Grass" (Monol), \$9,000 in 4 days.

Loew's (Loew) (3,172; 50-75)—"Three Guys Named Mike" (M-G) and "Father's Wild Game" (Monol) (2d wk). Okay \$13,000 following big \$18,000 first stanza.

Missouri (F&M) (3,500; 60-75)—"Green Wire Spurs" (U) and "Candling House" (RKO). Passable \$11,000. Last week, "Cry Danger" (RKO) and "Double Deal" (RKO), \$9,000.

Bliz Bops Mpls. Again; 'Mister' NG 11G, 'Raid' 7½G, 'Danger' Mild 7G

Minneapolis, March 6. Elements continue to conspire against biz here, and again is taking a heavy toll at the boxoffice.

Two blizzards in three days, worst of the many this winter, coupled with deep snow, icy thoroughfares and sub-zero temperatures, are the current hex. It makes tough going for such newcomers as "Call Me Mister," "Great Missouri Raid" and "Cry Danger." Suffering holdovers include "At War With Army" in its fourth, "Operation Pacific" in its third, and "Payment on Demand" and "The Second Woman," in their second.

Estimates for This Week
Century (Par) (1,600; 50-76)—"Cause for Alarm" (M-G). Light \$3,500. Last week, "Seven Days to Noon" (Indie) (2d wk), \$3,000.

Gopher (Berger) (1,000; 50-70)—"At War With Army" (Par) (4th wk). Okay \$3,000. Last week, nice \$4,700.

Lyrie (Par) (1,000; 50-76)—"Operation Pacific" (WB) (3d wk). Slow \$3,000 after sweet \$6,500 preceding stanza.

Radio City (Par) (4,000; 50-76)—"Call Me Mister" (20th). Slow \$11,000. Last week, "Pagan Love Song" (M-G) (2d wk), tepid \$4,800 in 5 days.

RKO-Orpheum (RKO) (2,800; 50-76)—"Cry Danger" (RKO). Dick Powell, star of pic, here for personal opening day of this one co-produced by localite W. R. Frank. Mild \$7,000. Last week, "Payment on Demand" (RKO), good \$9,000.

RKO-Pan (RKO) (1,600; 35-76)—"Payment on Demand" (RKO) (m.o.), Okay \$5,000. Last week, "Born Yesterday" (Col) (6th wk), big \$5,500 in 6 days.

State (Par) (2,300; 50-76)—"Great Missouri Raid" (Par). Good \$7,500. Last week, "Second Woman" (UA), \$7,500.

World (Mann) (50-85)—"Second Woman" (UA) (m.o.). Mild \$2,000. Last week, "Blue Angel" (Indie), puny \$1,800.

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GENERAL BIZ UNREST TAKES TOLL

Why Jack Benny Stays 39

Crossley Ratings ... 1936

(Average from October, 1936, to April, 1937)

Jack Benny	32.8
Eddie Cantor	24.9
Major Bowes	23.0
Lux Radio Theatre	22.6
Town Hall Tonight	21.6
Burns and Allen	21.4
Chase & Sanborn Good Will Court	21.0
Hollywood Hotel	21.0
Royal Gelatin—Rudy Vallee	19.3
Kraft Music Hall (Bing Crosby)	19.2
Phil Baker	17.6
Al Jolson	16.4
Packard Show (Fred Astaire)	15.2
First Nighter	15.0
One Man's Family	14.8
Nelson Eddy	14.8
Bakers Broadcast—Ripley	14.0
Ford Sunday Evening Hour	13.9
Gang Busters	13.8
Maxwell House Show Boat	13.1
Kate Smith	13.1
Amos 'n' Andy	13.0
Do You Want to Be an Actor?	12.7
Fibber McGee & Molly	12.5
Pick & Pat	12.5

Nielsen's Top 20 ... 1951

(Week of January 14-20)

Jack Benny	19.3
Lux Radio Theatre	19.3
Amos 'n' Andy	17.0
Walter Winchell	16.5
Edgar Bergen	16.5
Godfrey's Talent Scouts	15.6
Fibber McGee & Molly	14.6
My Friend Irma	14.3
Big Town	14.2
People Are Funny	14.1
Bob Hope	13.5
Groucho Marx	12.7
Red Skelton	12.6
Life With Luigi	12.5
Fanny Brice	12.4
Mr. & Mrs. North	12.2
Meet Corliss Archer	12.2
Mr. District Attorney	11.9
Big Story	11.7
Horace Heidt	11.6

Nielsen Pacts CBS, Mutual On Own Terms

A. C. Nielsen scored a couple of major victories over the past few days, pacting both CBS and Mutual to long-term contracts. And with the exception of a few minor compromises, Nielsen got practically all that he asked for, including a considerable hike in his fees. As a result, Columbia will now be paying about \$100,000 a year in contrast to the previous tab of \$56,000, while Mutual will lay it on the line to the tune of about \$50,000, compared with the previous \$30,000.

NBC and ABC are still holding off on new Nielsen radio contracts (NBC cancelled out of his TV service). Nielsen had initially dangled the new terms before the webs several months ago, with the situation at a stalemate until last week. Fact that Nielsen has, since the previous contracts were negotiated, expanded his services considerably, was the major factor in the CBS, Mutual compliance on the hiked rates. Major industry squawk today is that Nielsen is still projecting about five to six weeks behind on ratings. He anticipates that by midsummer he will have narrowed the gap to three weeks.

Dr. Symons to WBAL As Pubservice Director

Baltimore, March 6. Dr. Thomas B. Symons, prominent Maryland educator and agricultural figure, has been named public service director for WBAL and WBAL-TV here. Dr. Symons served as dean of the U. of Maryland Agricultural College from 1937-50.

He has been a board member of the Maryland State Farm Bureau since 1927 and a leader in promoting soil conservation.

Ivor Kenway to Grey

Ivor Kenway, former new biz veepee at ABC and before that ad-promotion-research topper, has joined Grey ad agency in a general exec capacity.

Kenway won't work exclusively on radio and tele. Post of Grey's AM-TV director, which Jack Wyatt left to join Reggie Scheubel (ex-Duane Jones) in a partnership, hasn't yet been filled.

Bymart Ankling Sinatra AM Show

Frank Sinatra's radio show on CBS, aired Sundays from 5 to 5:45 p.m., will be completely sustaining after March 18, as a result of Bymart's decision to cancel out of the 5 to 5:15 portion of the program on that date. Chamberlain Lotion this week also decided to cancel its Eric Sevareid news show in the Sunday 5:45 to 6 slot, which leaves CBS with the entire hour open from 5 to 6.

Bymart is the second of the two participating bankrollers to drop the Sinatra show, the 5:15 to 5:30 segment having previously been cancelled by Loden's. Final 15 minutes of the show had never had a sponsor. Singer's contract with the web runs through July 22. As a result, decision on whether the show will be continued until then on a sustaining basis, which would mean a lower fee for Sinatra, is up to him.

Hooper Quitting Coast

Hollywood, March 6.

Jack O'Mara has resigned as Coast manager for C. E. Hooper after two years. Understood Hooper will close the Hollywood office when he arrives here Feb. 10.

O'Mara chose to resign rather than travel for the rating service through the east. He was formerly promotion manager at ABC.

'WAIT AND SEE' SNAFUS DEALS

Flock of new network radio cancellations over the past two weeks has brought in its wake a new wave of apprehension. While the webs had been reconciled for some time to the difficulties of peddling packages and bringing in new business, on the other hand they were hopeful of at least retaining current billings.

While some are inclined to blame TV-happy sponsors for the situation, actually the more down-to-earth pulse takers are convinced that the present turn of events has its roots in the general economic uncertainties that's taking its toll in TV as well as radio. However, they're quick to point out that, because of the desire of advertisers to hold on to valuable time franchises, tele would obviously be less hard hit.

Advertisers today don't want to be tied down to long-term commitments. That's one of the reasons why spot sales have been on the ascendancy. In looking back on

Preference

The networks are pushing a new idea in an effort to invite sponsorship of radio shows. It goes something like this (on the basis of some propositions advanced by the web salesmen around the agencies):

If you buy an AM show, you get preferential treatment on TV as time franchises open up.

'50, the heavy-sugared bankroller can only think of those record earnings. In looking ahead through '51, it's difficult for him to know how the profit picture will shape up, even though sales are still up. He's still waiting for some clarification of the tax situation, for one thing. And since it's going to be necessary to show a dividend, the budgetary cutbacks are being put into effect, until these uncertainties are resolved.

It's seen as the reasoning, for example, behind the General Foods lopsided of the CBS Lucille Ball star, "My Favorite Husband," which was solidly entrenched in the Jello advertising scheme. The Miles Lab's radio cutback on "Quiz Kids," the General Foods axing of "Juvenile Jury," the Pan-American South Co. relinquishing its franchise on the Ed Murrow newscast in the south; the Carnation Co. CBS program retrenchment—all reflect the current temper among radio advertisers in holding off on long-range deals and in their "wait-and-see" reappraising on taxes and the wartime economy pattern.

Better Than Paar For Sun. Night Course Cues Comic's Gripe Vs. NBC

With RCA bowing out of the NBC Sunday night "\$64 Question" (parent NBC company, instead, is shelling out for its "Big Show" spot buy), Jack Paar checked off the quiz program last Sunday (4), after nixing a firm 13-week deal to stick with the program on a sustaining basis. Paar reportedly is dickering with CBS for his radio-TV exclusive services.

Paar's NBC bowout was under anything but amicable circumstances. In the face of facts and figures which show "\$64 Question" in the Sunday night NBC leadoff spot with a 10.4 in the Nielsen Pocketpiece, making it the only show to pass the CBS competition on Sunday night, Paar contends that NBC handed him what amounts to an unceremonious brush. He claims the coin they offered him to stay on sustaining was "the lowest I've ever been offered since getting out of the Army" and that the initial efforts to get him to stay with a "firm eight weeks" deal added up to what he considers an insult.

'Summer of the Trick Deals' on Tap As Webs Mull Multiple Sales Pitches

Big Storm KO's 'Big Show'

Hollywood, March 6.

NBC's "Big Show" was knocked off the network's 40-odd stations west of Omaha because of line failure caused by Nebraska storms. It was off the air 17 minutes; locally with KFI filling in with records and stand-by announcements.

Only middle portion was affected, so American Telephone & Telegraph will have to refund only pro rata on the number of stations and minutes lost.

All Occasions But Arbor Day Excuse For Sales Pitches

Radio networks are out making big pitches to seasonal advertisers, hoping to stir up biz for the Easter-Mother's Day-Father's Day-graduation-wedding trade.

As yet little has been felt in the AM sphere, although it's still a bit early. Station representatives, with their fingers on the pulse of spot activity, indicate that for the most part jewelry, watch and other specialty lines already in the field are merely changing copy for the gift occasions.

Television picture reveals a greater tempo, largely because of the overall increase in video activity. Kreiser Corp., manufacturer of watchbands and jewelry, last week signed for a stanza on ABC-TV. In the spot field, Gruen is using co-op shows and Flexlet, watchband outfit with a small budget, is lining up an Easter-through-Father's Day campaign.

Spring has long been a big season for the seasonal spenders. This year, however, with AM scrounging for bankrollers, the medium is going after the in-and-out advertisers in a big way.

Miles Lab In Cutback On AM 'Quiz Kids' After 12 Years; Accent on TV

Chicago, March 6.

Miles Lab, which has sponsored "Quiz Kids" in radio for the past 12 years, is slashing the radio version of the program to 26 weeks as of March 25, when program ends. Citing competition from baseball and football sportscastings in the Sunday a.m. as chief competition, Jeff Wade, radio and teevee head of Wade Advertising agency, said that Miles budget would lean more to video with Miles going heavily into spot use of teevee. Nielsen, radio "QK" did well during December-March—13 week cycle, but rest of the year was n.g. On the teevee side, "Kids" has been in the top listings, although pitted against much more expensive packages. In contrast, it will keep to 32-week Friday night scannings.

While Miles is cutting the airings of "QK" it still maintains one of the heaviest radio schedules with Curt Massey, News of the World, five-a-week, which was just renewed for 32 weeks, and a weighty spot campaign, especially during the winter months. Radio "kids" return to air in fall.

WPAT Scrapping FM

Paterson, N. J., March 6.

WPAT here has asked the FCC for permission to surrender its WPAT-FM license.

FM tower was destroyed during a storm in November, after which time FCC granted permission for the FM outlet to remain silent for a reasonable period. Since then station has decided not to return with its FM service.

With network radio sales being what they are (practically nil), one thing looms as certain—that this will go down as "the summer of the trick sales." Virtually everybody is in there now, blueprinting an assortment of sales techniques and variations of the so-called "Tandems," saturation buys, one-shot sales, etc.

Even CBS, which up to now has played it "simon pure" on a strict time and talent basis, is reported to be mulling its own Tandem-type operation on triplicate programming sales.

Saturation deals, such as that negotiated between CBS and Wrigley, and General Mills and NBC, proved the salvation of the networks last summer in getting them off the sustaining book.

Meanwhile, with the attendant uncertainties and wait-and-see attitude of the heavy spenders, the webs are over a barrel in trying to determine just how far to go in splurging on summer programming. NBC plunked down a cool \$750,000 last summer in a bid to inject some fresh elements into the hot-weather fare, but, for fear that they may wind up whistling to the birds, there's some apprehension at the moment as to whether to play around with that kind of summer coin.

WNEW Warned To Get Goin' on 50 Kw

Washington, March 6.

WNEW in New York had better speed up its 50 kw installation or else it might have to turn in its high-power authorization.

In granting the station a six-month extension to meet terms of its construction permit to boost power from 10 kw, the FCC last week laid down the law. Once a new installation is authorized, it advised WNEW, "the public is entitled to expect that it will be placed in operation at an early date. Otherwise, the public interest, necessity and convenience would not be promoted—and it is for the promotion of those factors that any grant is made. It is not the policy of the Commission to keep a grant alive indefinitely if construction is not commenced reasonably soon after the grant is made."

Commission told WNEW that if it isn't ready to file an application soon for approval of its new transmitter site, "it would seem appropriate for the construction permit to be surrendered."

The 50 kw authorization for WNEW was originally applied for by Arde Bulova, previous owner of the station. The application was kept in a pending status for nearly six years while the Commission investigated Bulova's interests in other stations and his qualifications as a licensee. When the Commission renewed WNEW's license in 1949 it also granted the 50 kw operation.

Minn. Bill Would Take Radio and TV Stations Off Defamatory Hook

Minneapolis, March 6.

Bill has been introduced in state legislature to absolve radio and television stations from liability for any defamatory remarks made over their facilities "unless they failed to exercise due care to prevent such utterances."

Under measure's provisions, the station would not be held liable for any defamatory statement made over its air by a political candidate. In any instance, action for damage as result of defamatory statements would limit the complaining party to actual damages proved.

Proposal has state's radio and television stations' backing.

Haverlin to Decide on NARTB Prexy Post After BMI Board Meet Today

Carl Haverlin, president of Broadcast Music, Inc., looks set to accept the post of prexy of the National Assn. of Radio and Television Broadcasters.

Although Haverlin told VARIETY yesterday (Tues.) that he had still not reached a decision on the unanimous appeal by the NARTB committee that he take the position, feeling in informed quarters is that it would be difficult for the BMI exec to turn down the "draft." Haverlin announced last week that he would withhold his decision until he confers with the BMI board which meets today (Wed.).

It's pointed out that there are in crisscrossing directorates on the NARTB and BMI boards, which would give BMI a push toward advising Haverlin to take the \$45,000

NLRB NIXES UNFAIR CLAIM VS. K.C.'S MIDLAND

Kansas City, March 6.

A long-pending complaint of unfair practices against the Midland Broadcasting Co., operators of KMBC and KFRM, was ordered dismissed after review by the National Labor Relations Board in Washington March 1. The complaint originally was lodged by the American Federation of Radio Artists against KMBC, charging the station had discharged Sherwood Durkin because of his union affiliations.

After a hearing early in 1950, Myers D. Campbell, trial examiner, recommended dismissal of the case Feb. 8, 1950. Arguments on the case again were heard in Washington last September.

To the union's charge about Durkin's dismissal, the company replied that Durkin had been hostile and critical of management. The union had also charged that the company had refused to bargain collectively and that it violated the fair labor practices act.

Alda Being Pitched For 2 Web Shows by ABC; Logan Package Muddled

Robert Alda, currently in "Guys and Dolls," is being muddled for a network show by ABC. Former flimite is being pitched to the web in two different programs. Hi Brown wants to use Alda in "The Lucky Sevens," a whodunit which will have a Mr.-and-Mrs. private eye team. Barron Polan has Alda lined up as star in "Rewrite Man," drama with a newspaper slant.

Network is also considering a William Morris agency package, "Daisy Discovers America," with Ella Logan starred. Vehicle would have Miss Logan featured as a girl from Scotland who sees the humor and wonder of America through foreign eyes, and who occasionally breaks out into song. Series would fit into the skein's stable of Americana airmers.

Detroit's WWJ Holds 2-Day Defense Emergency Tests

Detroit, March 6.

WWJ tested its emergency facilities today (Tues.) and planned to continue them tomorrow (7). The tests were made to see whether the station was ready to fulfill its key role in the Office of Civilian Defense emergency communication plan.

During the tests, from 6 to 7 p.m. and 2:05 to 10 a.m. on both days, all programs were beamed from emergency studios outside of Detroit. The emergency studios, complete with living accommodations, would be used in case the regular studio, in downtown Detroit, was bombed. Networks programs also can be beamed from the emergency studio.

Mpls. Transit Radio Halt Brings Suit by Station

Minneapolis, March 6.

WMIN has filed suit for \$17,434 against Broadcasting Services, Inc. Latter operated the tram radio system until Feb. 15, when it pulled its receivers out of streetcars and buses, explaining it wasn't satisfied with radio reception and declaring it would abandon the project permanently unless good reception could be obtained.

WMIN claims indebtedness of \$5,434 as of Jan. 31 and an additional \$12,000 as of Feb. 20. District Judge K. G. Brill signed an order for a writ of attachment to tie up any of the service company's property.

Tart Heads N. C. Co.

Greensboro, N. C., March 6.

L. A. Tart, Sr., of Dunn, was re-elected president of the North Carolina Central Broadcasting Co. at the annual meeting of the stockholders and directors.

A. Lincoln Faulk, also of Dunn, was re-elected secretary-treasurer and general manager.



HARRY SALTER
MUSICAL DIRECTOR
Stop the Music-ABC

FM Cautioned On Taking 'Hiatus'

Washington, March 6.

Hard-pressed FM stations won't be allowed to cut down schedules, confine operations to the evening or take a hiatus until financial problems can be worked out. So the FCC, in effect, advised five stations last week which asked for special dispensation.

Three stations were denied requests to sign off at the same time as their associated daytime AM outlets. They are WAUX-FM in Waukesha, Wis.; WRFD-FM in Worthington, O.; and WWOL-FM in Buffalo, N. Y. A fourth station, WSAV-FM in Savannah, Ga., requested permission to operate from 5 p.m. to midnight only.

All four outlets were informed by FCC that it is of the opinion that FM "has reached the stage where it is desirable that FM stations should maintain operations at least during the hours specified in the rules." The Commission requires FM's to operate a minimum of six hours daily, three of which must be in the day and three in the evening.

To a fifth station, WDEM-FM of Providence, R. I., which wanted to suspend operations for six months because of financial considerations, the Commission advised that authorizations to remain silent for a prolonged period would be "inconsistent with the efficient utilization of radio broadcast facilities."

Baseball Leagues Group Names Brescia to Post Of Radio-TV Consultant

Washington, March 6.

On the recommendation of the NAB, Matty Brescia was retained yesterday (5) as radio and TV consultant to the National Assn. of Professional Baseball Leagues. Brescia, who is the owner of Brescia Enterprises (promotion and public relations) of Memphis, will prepare a special promotional campaign for use by broadcasters and minor league baseball owners.

In a statement on the appointment, NAB said that its interest in the post was prompted by its desire to bring about closer cooperation between baseball execs and broadcasters in arranging for play-by-play descriptions and telecasts of ball games. Move is intended, it explained, "to answer in part complaints in some baseball quarters that game descriptions over radio and pictures via TV are reducing attendance at games." Brescia is VARIETY's Memphis mugg.

MIDDLETON-BENZELL, PEARL SERIES MAPPED

ABC has auditioned a variety stanza which features Ray Middleton, currently in the "South Pacific" legit, and Mimi Benzell, ex-Metop coloratura soprano.

Program veepee Leonard Reeg also lined up Jack Pearl and Cliff Hall in a reprise of their Baron Munchausen-Vass You Dere, Sharley routines, as an integral part of the series. Web is currently pitching the airmers to potential bankrollers and may air it as a sustainer until one can be snagged.

From the Production Centres

IN NEW YORK CITY . . .

NBC has upped Walter D. Scott to national AM network sales manager and Gordon H. Mills to midwest AM network sales manager. . . . WMCA promotion chief Howard Kiarman wedding Betty Dorfman, Alden Co. exec, in June; couple will take a six-week European tour. . . . Three Suns will mark their 10,000th broadcast on NBC Friday (8). . . . Martin Ryerson leaving McCann-Erickson AM-TV dept. on April 1 to freelance. . . . WINS has named Tom Toye account exec, replacing Roy Holmes, upped to sales manager. . . . Dancer-Fitzgerald-Sample radio-telev chief Adrian Samish left Thursday (1) for Bermuda vacation. . . . H-R Representatives have been inked as rep for WMSC, Columbia, S. C. . . . British Broadcasting Corp. last week aired a commemorative program, produced by Howard Lockhart, on the first anni of the death of Sir Harry Lauder. . . . WLIB's Abbe Lyman wrapping up a Jewish holiday (Purim) broadcast to originate from Camp Dix March 21.

Blayne Butcher, ex-KTTV and Newell-Emmett, relocated in Gotham and into Cecil & Presbrey agency. . . . Lanny Starr interviewed Gertrude Berg for preem of "Broadway to Hollywood" on WNEW Sunday (4) afternoon. . . . Jack (WCBS) Sterling back Monday (5) after week in Puerto Rico. . . . WOR's Stan Lomax has been picked up by Willy's Overland on radio and Monarch Buick on TV.

Stan Warren leaving ABC flackery for Benton & Bowles. . . . Father of "America's Town Meeting" moderator George V. Denny, Jr., died in North Carolina last week. . . . Reporter magazine and Grace Downs modeling school new WJZ bankrollers. . . . CBS prexy Frank Stanton and veepees Herbert Akerberg, Adrian Murphy and Jack Van Volkenburg back from New Orleans where they met CBS station managers from two districts. . . . Red Barber to Dodgers Florida training camp yesterday (Tues.). . . . Alfred I. duPont awards in AM-TV to be announced Saturday (10). . . . New ABC additions are Keith Culverhouse, into sales presentations, and Ralph Hatcher to station relations. . . . Patsy Campbell featured on "Armstrong Theatre of Today" Saturday (10). . . . Hal Studer new to "Lorenzo Jones". . . . Susan Douglas added to "Backstage Wife". . . . Charles Dingle new "Front Page Farrell" player.

RCA prez Frank M. Folsom away for month's vacation in Florida. . . . WINS' TV Tattler show moving to Fridays at 7:15 p.m. . . . Millicent Brower on ABC's "My True Story" Friday (9). . . . Melville Ruick into "Big Town" (TV) tomorrow (Thurs). . . . WNEW has item in current New Yorker, making it five mag breaks in two weeks for the indie. . . . WINS preems "Know Your Town" with Dorothy Williams tonight (Wed.). . . . CBS veepee Herbert V. Akerberg was married last night (Tues.) to Dorothy Kennedy Doyle at Hampshire House; they leave today for Tucson honeymoon.

IN HOLLYWOOD . . .

Milton Blow passing a week here after "officiating" with Pepsi Cola prexy Al Steele at takeoff of the Phil Regan show on NBC and a 50,000-mile tour of military installations and hospitals. . . . Mark Finley, express head at Don Lee-Mutual, joined Adolphe Wemland to handle public relations or Army and Air Force recruiting. He was a 1st col. in the last war. . . . Carlton Morse picked George Fogle to direct his new daytime stripper for Sweetheart soap, "The Woman in My House".

Jack Benny was made an honorary member of Zeta Beta Tau at UCLA and is now privileged to frat-ernize with Bernard Baruch, Felix Frankfurter and Henry Morgenthau, Jr., brother ZBT's. . . . Cornwell Jackson shook off the flu in time to greet the arrival of Jim Barnett, ad chief of Lever Bros. . . . As if he hasn't enough to do with seven shows a week, Art Linkletter may produce and write a cavalcade for the World's Transportation Fair, to be held at Santa Anita race track for 73 days starting June 30. He performed that dual function on cavalcades at the San Francisco and San Diego fairs. . . . Charlie Stewart and Mort Lachman will turn out the scripts of "The Blandings" for the next 13 weeks. Their first two were so well received that Cary Grant asked that they be retained for a full quarter. . . . Freeman Keyes sneaked into town for a session with Red Skelton and woofed right out again. . . . Chesterfield bought the Hollywood Stars baseball games on KLAC for \$20,000. . . . AFRA has given Larry Finley another two weeks to pony up the more than \$15,000 he owes radio actors following collapse of his Progressive Broadcasting System. . . . Sam Mannis, auctioneer-deejay, called it quits after 13 weeks on KFWB.

IN CHICAGO . . .

George Bauer, WGN-TV announcer, and pal Jerry Kaufherr on WGN, flying to London and Paris on two-week vacation next week. . . . Harry Wismer in town next week for the ABC hookup of the Chicago Daily News. . . . Along the sport vein Admiral picks up the Golden Gloves finals over Mutual, March 9. . . . Gordon H. Mills checks in this week as midwestern NBC radio sales manager. . . . Bernie Allen, staff announcer with WIND for the past two years, joins the armed forces. He'll be replaced by Joe Kennedy, formerly with KASI, Ames, Ia. . . . Bob Atcher has a new 55-minute afternoon show on WLS across the board. . . . Jim Ameche suffered a deeply lacerated wrist when he fell through a glass door at home. . . . George Faber, WBBM news writer for the past four years, has been appointed nighttime newsroom supervisor. . . . WGN picks up a wire from Springfield, Ill., with new program, "Report From Springfield" from 7:30 to 7:45 p.m. each Monday. . . . John Harper, Mutual Broadcasting sales exec, has been recalled to active duty with the Marines and leaves next week for Camp Pendleton, Calif. . . . Quin Ryan doing a two-week sub for Pat Flanagan on WENR while latter soaks up some sun. . . . Dick Woolen checked in last week taking over Buzz Blair's job as radio program manager for ABC Central division. . . . Cecil Brown, MBS newscaster, doing his commentary from WGN this week. . . . NBC swinging into civilian defense program with Jack Ryan, Homer Heck, Howard Luitgens, Bill Ray, George Heinemann and Leonard Anderson making up the committee. . . . WBBM has a new musical filler, "Tell the Truth," Tuesday and Thursday evenings at 9:45 to 10, starring Billy Leach and Jeanne MacKenna. . . . Paul McLuer, after 20 years with NBC sales, left last week to join Wade Advertising agency. . . . Donal Hassler takes over Jane Niles transcription duties at WENR. . . . John McCormick, former WBBM midnite d.j., takes over 15-minute strip on WJJD, 5:30, for Exchange National bank. . . . Bill Evans tags another half-hour on his WCFL 8:30-10 morning platter spinning.

IN WASHINGTON . . .

Area's TV sets, as of March 1, showed an increase of 10,350 over preceding month, according to Washington Television Circulating Committee, the official estimating body. . . . Helen Mobberty, ex of WWDC, has joined staff of WTTG-DuMont. . . . Richard Harkness, NBC commentator, readying a daily 15-minute afternoon TV news stint spotlighting special femme items. . . . Evelyn Swarthout, local concert pianist and cousin of songstress Gladys Swarthout, emceeing a new music quiz show on WGMS, "Town's good music" indie. . . . Bob Wolff, WWDC-Mutual sportscaster, off on his annual tour of the major league baseball training camps, with a series of on the spot interviews to be recorded for local airing. . . . Bob Best, WASH-FM, doing a new series of interviews with people with unusual jobs. . . . Jim Gibbons, WMAL-ABC sportscaster, goes network this week as emcee of the Ralph Flanagan "Let's Go" show. . . . H. K. Baukhage, ABC commentator, guest speaker Monday (5) at Retail Merchants Association of Newport News, Va.

Borax, 'Sheriff' End 20-Year Tie

One of radio's oldest shows, Pacific Coast Borax's "The Sheriff" (which used to be called "Death Valley Days"), is deserting the medium, 20 Mule Teams and all, which gives AM a bit more of that ghost town look. Borax sponsor has cancelled and is eyeing television, but plans are still in the formative stage. Show is around 20 years old, with same bankroller.

"Sheriff" currently is keeping law and order on ABC, Fridays at 9-9:25 p.m., but pulls up stakes March 23. Agency is McCann-Erickson.

Ed Obrist to WABY

Albany, March 6.

Edward C. Obrist, former general manager of WPEN and WPEN-FM, Philadelphia, ex-vic president of the Sports Broadcast Network, and veteran of 21 years in radio, has been appointed general manager of WABY. He succeeds Russel W. Wilde, who resigned to join WOKO as assistant general manager.

Obrist said that operation of 250-watt WABY will be patterned after the plan followed by WPEN. Purchase of WABY by the Eastern New York Broadcasting Co. was announced recently by the present licensee, Adirondack Broadcasting Co. This is subject to FCC approval.

SINGLE TIME RATE-DAY & NIGHT

FCC Probe of FM Functional Music Called 'Capricious Propaganda'

Washington, March 6.

The FCC's investigation of the legality of functional music operations by FM stations has already had its repercussions in competition from wired services. It was disclosed yesterday (5) in replies from broadcasters to Commission requests for information.

Stations WHMF in Chicago, owned by the Marshall Field Enterprises, and WLRD in Miami Beach, told the Commission they have been hurt by the inquiry. Both stations took the agency to task for the manner in which it publicized its inquiry. Station WFMP called the action "unwarranted" and said the "unjustified implication" it is "willfully violating" Commission rules, is "without known precedent."

WLRD advised the Commission its notice of inquiry has been circulated by salesmen of various wired music companies as "proof" to its functional music subscribers that the station was "guilty" of violation of FCC rules and that its license would be revoked. The Commission's processes, said WLRD, "have been subverted to serve the private ends of the wired music companies." Station added that the way in which the inquiry was publicized "is most discouraging, to say the least, to such of us who have been suffering with FM these several years."

As evidence showing how the Commission's inquiry has been utilized as "a capricious propaganda measure," WFMP exhibited a letter sent out last month by Harry E. Houghton, prexy of Muzak, Inc., to all franchisers, enclosing the questionnaires sent out by the Commission. The letter declared the FCC action "would seem to

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NBC Symp Is Set for Full Spring Series; No Change In Orch Complement Seen

Although there had been some apprehension as to the fate of the NBC Symphony Orchestra, in the wake of the untimely bowout of maestro Arturo Toscanini because of ill health, the symph ensemble is set for a full spring series, with virtually no change in the orch's complement. (Closing six concerts of the winter season, which wound up last Saturday (3), were sponsored by Squibb, with the symph reverting back to a sustaining basis next Saturday, when spring season commences.)

NBC for the past several seasons has allocated a budget of about \$300,000 a year for the renowned orch, with Toscanini getting \$96,000 for two cycles of eight concerts each (although this year he only conducted four of a scheduled 12-week cycle.)

Last spring Toscy took the orch on a cross-country junket. Repeat tour has been dropped this year because of his condition.

Guest conductors will be used this spring, starting with Walter Ducloix, who is down for the initial two broadcasts. They'll continue from Carnegie Hall, N. Y., in the Saturday 6:30 to 7:30 p.m. slot.

WEISS NPA CIVILIAN REQUIREMENTS HEAD

Washington, March 6.

Lewis Allen Weiss of Los Angeles, former board chairman of the Mutual network and president of the old Don Lee Broadcasting System, was named yesterday (5) to head the Office of Civilian Requirements of the National Production Authority.

Weiss has been serving NPA as a consultant since Jan. 15. For a short time previously he was management advisor for the Hughes Aircraft Co. at Culver City, Cal.

Vidi Gildy

Hollywood, March 6.

Rivals in radio, the Gliders, past and present, are racing to the TV tape. Both NBC and CBS are prepping the prelims for video debuts of Hal Peary and Willard Waterman, with cameras set to roll within a few weeks.

In radio, NBC's Gildy is running slightly ahead of Columbia's "Honest Harold" on the Nielsen scoreboard.

Small Stations Vs. 'Clears' Puts Senate on Spot

Washington, March 6.

Division among broadcasters over the advantages and disadvantages of the recently-signed North American Regional Broadcasting Agreement indicates there'll be a hot time when the Senate Foreign Relations Committee holds hearings on the treaty, perhaps in a month. With the smaller stations favoring the pact and the clears opposing it, many senators are being put in a spot on the dispute. A two-thirds vote of the Senate is required for ratification.

Support of the treaty recently by the California and Florida broadcasters associations, with indications that other groups may join, prompted the Clear Channel Broadcasting Service last week to go after the smaller stations to oppose the agreement. CCBS is leading the fight against ratification on the ground that U. S. broadcasters are hurt by the treaty.

The State Department and the FCC take a completely opposite position. Secretary of State Dean Acheson submitted the document to the Senate as "the best arrangement that could be negotiated," considering the conflicting interests that had to be reconciled. The Agreement was signed last November after more than a year's negotiations. It must be ratified by three major signatories to become effective.

In a seven-page letter circulated to broadcasters, CCBS admitted that it was attempting to counteract the activities of "an individual broadcaster" who has been urging smaller stations to back NARBA. The broadcaster referred to is E. B. Craney, owner of a group of stations in the northwest, who wants the FCC to break down the clear channels. Craney is hopeful that a provision of the treaty will precipitate solution of the FCC's long-pending clear channel proceeding.

CCBS declares that supporters of the new NARBA "are grossly exaggerating the dangers of having

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DEEJAY 'BIG SHOW' IN 3-HOUR WNBC SPREAD

WNBC, New York, has evolved a three-hour disk jockey version of NBC's "Big Show." Titled "House of Music," it kicks off Saturday (10) in the 2:30-5:30 p.m. period.

On the preem lineup will include pre-taped guests by Gloria Swanson, Jose Ferrer, Fran Warren, Joan McCracken, Gary Cooper, Lena Horne and Eddie Dowling. Each week a comic will be featured to spin his favorite humorous disk, with Jerry Lester handling the chore for the initiator. Another segment will be "Congressional Record," with senators and representatives introing their favored plat-

Wayne Howell, announcer on WNBC's "Broadway Open House," will be the deejay.

KEYS EYE STEP; BIG INDIE GAIN

Some of radio's most influential stations—network-owned flagships—are reliably reported considering inception of a single time rate, eliminating the differential between daytime and evening time charges. Move is based on the web stations' losses of nighttime audience while the indie audience has shown steady gains.

Web keys have been watching with active interest results of the single-rate pattern which some indies have put into effect with notable success. In general, those who've taken the step are singing the praises of "Night and Day, Rates Are the Same." The one-raters feel theirs is a realistic format that appeals to listeners-per-dollar-conscious bankrollers on the basis of equal time charges for equal audiences.

At the same time that big network stations in metropolitan centers have lost listeners to television, they've also dropped some to independent stations. Using figures of The Pulse, Inc., one New York indie has charted the flow of audience from the network keys to unaffiliated outlets. Data is based on totaling 7-11 p.m. ratings for the four web keys (CBS' WCBS, NBC's WNBC, ABC's WJZ and Mutual's WOR) and comparing them with totals for Gotham's indies.

Ratings, covering the month of January, '49, '50 and '51, show that the indie group fell off fractionally in '50, but recouped these slight losses this January and are now ahead of '49 in every quarter-hour period from 7:30 to 11 p.m., except one, which is even. The four web flagships turned up losses in every 7-11 p.m. period in both '50 and '51. The indies did lose some ground in 7-7:30 p.m. between '50 and '51.

Most of the total indie gains are around 10% for the two-year span, but in some slots the gain is as high as 25%. Web stations show losses of about 25%, going in some cases as high as 44%.

What these figures seem to indicate is that the formulas of the indies—foreign language specializations, heavy sports fare, concentration on music and news—seem to be less vulnerable against TV competition. Further, it raises the concept that video owners, when they've got their sets off, would rather tune in to indie than network fare.

Study, of course, is limited to the New York area, with its heavy TV competition and its large complement of indies with specialized formats. It is restricted, too, to nighttime hours when video's incursions have been greatest. It should be pointed out, also, that the four web keys still have a larger total audience than Gotham's many indies. On the other hand, the indies are registering these big advances in the evening hours when the webs formerly had the lion's share of the dialers.

Living Theatre Council Sets WNEW Series in Boost-Broadway Drive

Council of the Living Theatre will use local radio to plug its boost-Broadway drive via a special series, "Magic of the Theatre," which will originate on WNEW, N. Y., and be distributed to one station exclusively in each of the more than 50 top "road" cities around the U. S.

Deal, set by COLT exec secretary Gerald Goode with WNEW program chief Dick Pack, calls for WNEW to produce the ailer. Each broadcast will feature a non-theatrical celeb who will gab on legit's contribution to his life. Reminiscences will be illustrated by in-person appearance of a Broadway star who will do a bit from the celeb's favorite show.

First show, which will be aired in April, will spotlight Mrs. Franklin D. Roosevelt, Ethel Waters and David Warfield.

Three-Pronged Plan to Check Ratings Pitched Up as Solution to Snarl

Lifetime Window

One of the choice windows in the newly-constructed jumbo drugstore in the RCA Bldg., Radio City, N. Y., is owned in perpetuity by WNBC, the Gotham flagship station of NBC. As a promotional-exploitation showcase, it's comparable to "cream time" on radio.

WNBC got the lifelong cuff concession through the simple expedient of switching Skitch Henderson into the drugstore for a half-hour coverage of the opening day's hoopla.

Question of what to do to end confusion in AM-TV audience measurement has been tossed by the Special Test Survey Committee into the lap of the National Assn. of Broadcasters. STSC has issued a comprehensive 33-page report analyzing the current nose-counting hassle and calling for the industry to finance a full-scale project, costing around \$140,000, to probe the situation. It expressed the hope NAB will set up the machinery to implement its plan of action.

STSC, which has no "official" status and last week dissolved itself, said that if something isn't done to end the confusion, all radio-video research "may be discredited" and "a great disservice thus done the entire industry."

Three-pronged plan was evolved by STSC to:

(1) Analyze all rating methods, getting the various services to answer a quiz on coverage, methods, costs, etc.

(2) Compare data already available for cities covered by two or more services, with retabulations provided in an attempt to reduce the number of variables.

(3) Conduct original experiments to find agreements and disagreements between methods, particularly with two methods not now being used. These are house-to-house coincidental visits and house-to-house unaided recall.

STSC suggested a full-time project manager be appointed to head up the investigation, aided by five volunteers from the industry. While the project would cost around \$140,000, STSC declared, the coin would be "a relatively small investment" that would help the buyer of research understand what he is buying and would result in "considerable savings."

Group found plenty of reasons for the different results produced

(Continued on page 42)

Ted Mack Family Hour Split for Separate AM and TV Versions

Difficulty of doing good programs on a simulcast basis has brought ABC to split the AM and TV on its "Ted Mack Family Hour," starting Sunday (11). Show has been on ABC-TV Sundays from 6-7 p.m., with the second half hour also carried by ABC as a simulcast.

Web feels the simultaneous two-medium spread didn't do either shows justice. Consequently, with General Mills and the Swanson Co. picking up the video tab this week, a separate radio edition will be staged in the 7:30-8 p.m. slot on Sunday.

Split Sponsorship Coin On White Sox Ballcasts

Chicago, March 6.

Chicago White Sox finalized its sponsorship deal for the 1951 baseball games with the series being split between Goebel's Beer and Sinclair Refining. Day battles will broadcast over WJJD, with WCFL taking the night duels. Advertisers will take alternate days with night games also being bought in same fashion. Double headers will also be split.

City series start April 13.

Edwards Ankles ABC

Hollywood, March 6.

Bud Edwards takes his leave of ABC next week after six years as western division AM and TV program director. He joins Maier brewery as advertising manager of Brew 102.

Dresser Dahlstead, production manager, was named to the post by Frank Samuels, ABC division veep.

BAB Picks Kobak, Sets Forth Credo On Selling Radio

Radio took steps last week to sell itself aggressively when the Broadcast Advertising Bureau board named Edgar Kobak, former Mutual prez, chairman and outlined general objectives at its first formal meeting. New York confab, attended by 19 directors, didn't go into specifics, but it approved plans for a committee structure and outlined its principles.

Credo of BAB, spelled out in a statement submitted by Charles C. Caley, WMBD, Peoria, included these aims:

1—Encouraging wider use of radio by all advertisers, stressing its preeminent position as an ad medium and its wide acceptance;

2—Relying not only on headquarters activity, but also on a field organization devoting its attention to selling AM; and

3—Expanding and developing present services of BAB.

BAB prez William B. Ryan told VARIETY that since it was the board's first meeting, specific recommendations were held off until the committees have had a chance

(Continued on page 42)

SINCLAIR REFINING SETS AM-TV CAMPAIGN

Sinclair Refining is supplementing its newspaper campaign in 154 cities with local radio and tele shows and spots on 50 stations, mostly in the midwest, southeast and southwest.

Oil outfit is buying news programs in 19 cities, plus the Tobacco Network in North Carolina and sports shows in Philadelphia and Cleveland. Sinclair will co-sponsor Chi White Sox ballcasts over WJJD.

In addition to its spot announcement campaign on AM, Sinclair will back TV shows in four cities and TV spots in two markets. Agency is Morey, Humm & Johnstone.

Murrow Loses Another Regional Bankroller

Ed Murrow, CBS commentator, has lost another regional bankroller, with Pan-American South Corp., subsid of American Oil Co., dropping its 13-station sponsorship in the south. Tide had bowed out of midwest bankrolling deal a couple of months back, although Hamm Brewery subsequently pactured for a few key affiliates.

Murrow's major bankroller is American Oil, which picks up the tab for a full eastern pickup. Peter Paul carries the news commentary on the Coast, with negotiations under way for a second client.

Early End to Tint Controversy Seen In Supreme Court Move to Hear Case

Washington, March 6.

The Supreme Court yesterday (5) decided to look into the color TV controversy and scheduled arguments on the case for March 26. Action was an appeal by RCA and Emerson Radio & Phonograph Corp. of a Chicago three-judge court decision upholding the authority of the FCC in authorizing commercial use of the CBS color system.

In taking jurisdiction, the court turned down a motion by FCC, supported by CBS and the Dept. of Justice, to affirm the lower court's ruling. FCC contended the case involved no substantial questions of law which merited the attention of the high tribunal. But RCA and Emerson, in opposing the FCC motion, replied that important issues of public interest are involved, in view of the impact of the color decision on millions of set owners, and that the case had not been fully considered by the lower court.

In setting the case for argument, the court continued a stay order invoked by the lower court, which bans commercial telecasting of CBS color until April 1, or until the stay is removed by the high tribunal.

The court's action in scheduling arguments in three weeks was regarded in FCC circles as indicating an early end to the controversy. It's expected a decision will be forthcoming by June at the latest. Some lawyers saw the possibility the court may act within a few weeks after the argument.

The case will bring together some of the top legal talent in the country. Sam Rosenman, former White House aide, is expected to represent CBS. John T. Cahill, RCA counsel and board member, will probably appear for his company. FCC's case will doubtless be argued by Solicitor General Philip B. Perlman.

Ted Husing Exits Pabst Fightcasts

Ted Husing and Pabst Beer parted company this week on CBS-TV's Wednesday night fight series, effective immediately. Official explanation from the network and Warwick & Legler, which handles the Pabst account, was that Husing's other radio and TV commitments made it impossible any longer for him to arrive on time at the Wednesday night fights, which are staged in various cities.

Confronted with the necessity of replacing Husing at once, W&L moved Russ Hodges, who had been doing the blow-by-blow on CBS radio, into the video announcer's spot. Jack Brickhouse succeeds Hodges on radio. Assignments hold for this week (7) and March 14 (8), since Hodges leaves immediately after the latter date to join the N. Y. Giants at their spring training camp at St. Petersburg, Fla. W&L hasn't yet decided on who will take over the announcing chores from then until the last fight of the season, scheduled for May 23.

W & L stressed that the other announcers on the program schedule their outside activities so that they can be in the city of origination the night preceding the fight. Husing, because of his other commitments, they said, has missed one bout in Detroit and, on another occasion, appeared at the ringside in Chicago about five minutes before air time because of bad flying weather.

PHILLY DAILIES GOING TV-HAPPY WITH SPACE

Philadelphia, March 6.

Philadelphia dailies, for years a holdout on radio coverage, have gone TV-happy with a vengeance in allocation of news space.

Harry Harris, No. 2 drama critic for the Philly Bulletin (which owns WCAU and WCAU-TV), recently started a Sunday TV column and this week expanded to Monday-Wednesday-Friday coverage as well.

J. Merrill Panoff does a daily and Sunday column stint for the Inquirer (owners of WFIL and WFIL-TV).

CBS' 2 Up & 1 Down

CBS television this week lost a participating sponsor on one of its strip shows but wrapped up 52-week renewals on two of its major evening programs.

General Foods picked up its option for another year on "Goldbergs" and American Tobacco resigned for "This Is Show Business." Anklung the web was the Quaker City Candy Co. on the Wednesday stanza of "Lucky Pup."

3 Philly Stations To Air Baseball; No Nite Games TV

Philadelphia, March 6.

Philly's three television stations will again split up the daytime baseball games of the Athletics and Phils, but as was the case last year, no night games are slated to be televised.

Arrangements are being worked out this week among the three—WCAU-TV, WFIL-TV, and WPTZ—as to who will carry what games. The Athletics have slated 44 games to be televised and the Phils 41. Neither the sponsors nor the advertising agency have evinced any interest in night telecasts, and the Phils management is definitely known to frown on nighttime video of games.

Last year, when the pennant race got hot, WCAU-TV put on five of the Phils games, and the same situation may obtain this year, during summer slough when there are not too many sponsored network commitments.

There will be one innovation this year. WPTZ will not carry the ball for all three stations, as it did in previous years.

WPTZ officials said they would not have enough crews at the station this year to carry the games for all three video outlets. WPTZ

(Continued on page 38)

Happy Felton Gets 5-Station 'Knot-Hole'; 500G Budget Hypo

"Happy Felton's Knot-Hole Gang," which was aired on WOR-TV, N. Y., last year, is being duplicated this year also on five other stations. Sponsor is Curtiss Candy, via C. L. Miller agency. Time and talent nick for the campaign is around \$500,000.

Show, which precedes the Brooklyn Dodgers ballcasts in N. Y., will also be a pre-game feature in the other markets. "Knot-Hole" will be aired in Boston with Denny Meyers at Braves games, via WNAC-TV; in Fort Worth by Jack Reed, via WBAP-TV; in Atlanta by Les Henriksen, over WSB-TV; in Philly by Russ Brown at the Athletics ballcasts; and in Chi by Linn Burton at the Cubs games.

Stanza has youngsters from sandlot teams play with the pros, with best kids getting diamond equipment.

BIBLE CONCLAVE HITS 'SENSUAL' TV SHOWS

Minneapolis, March 6.

Church people must try to cleanse television of "sensual" shows, Dr. Theodore Elsner of Philadelphia, National Religious Broadcasters Association's past president, told the convolve of the Minnesota Fundamentals Bible conference here. Dr. Elsner assailed scanty feminine attire and low-cut, revealing gowns "now much in evidence in television shows" along with offensive subject-matter and material.

The Christian church, he said, "should plan religious television programs and be willing to pay the bill." The medium represents the greatest potential ever presented to the Christian church for telling its message to the world, the minister declared.



WILLIAM GARGAN

Starring as
"Martin Kane, Private Eye"
NBC-TV (Now in 72nd week).
Trendix Rating—34.7 (9th position)
Nielsen Rating—42.4 (9th position)
P.M. Also 2nd Highest Sunday Daytime Radio Program (Mutual)
Sponsored by
United States Tobacco Co.
Kudner Agency

NBC Saddled With 9 Musicomedies As P&G Cancels Out

Cancellation of the Monday night alternate-week "Musical Comedy Time" NBC-TV series by Procter & Gamble (Camay & Tide), effective after the March 19 presentation, leaves NBC saddled with nine musicomedies productions. Network has contracted with Bernard L. Schubert, packager of the \$32,000 weekly-budgeted series, for properties up till the end of June, and the web can now utilize the hour-long musicomedies in any manner it sees fit, such as installing them as "fillers" for the Sunday night Colgate hour, etc.

NBC, however, would like to retain the balance of the series in the same time segment, and is currently negotiating with Goodyear Tire in the hopes of luring them in. Series of nine can be had for an approximate \$300,000 time-and-talent cost. Fact, however, that Goodyear has just renewed its Paul Whiteman TV show for another 13 weeks may stymie the deal.

Oddly enough, the Camay division of P & G wanted to stick with the show, but the Tide subsid pulled out its share of the coin to hitch on to "Kukla, Fran and Ollie." Camay decided it didn't have the budget to go it alone.

NBC-TV Reshuffles Time On 'Story,' 'Talent Hunt'

In a slight program reshuffle, NBC-TV this week switched times of "Big Story" and "Henry Morgan's Great Talent Hunt." "Story" had been aired alternate Fridays at 9:30 with "The Clock." Web decided to cancel the latter show and move "Story" back into the 9 to 9:30 period weekly. Morgan show, which had occupied that slot, goes into the 9:30 to 10 period.

Bob Weiskopf and Terry Ryan, meanwhile, have taken over writing chores on the Morgan program, which is bankrolled by Campbell Soups. Pall Mall cigarettes sponsors "Big Story."

—But CBS Breaks Even

With all the discussion currently going on about the effect of television on the gates of sports events, there's one promoter who's apparently thoroughly convinced about the value of TV to his receipts. He's Frank Hall, midget-auto racing impresario in Cincinnati, who's offered a unique deal to CBS-TV for rights to his events.

Under Hall's plan, a sponsor would pay \$10 for each empty seat in his arena under 50% of capacity. From 50-75%, the sponsor would pay nothing. And, for each seat sold over 75% of capacity, Hall would pay the bankroller \$10.

CBS turned down the deal — it doesn't like midget-auto racing.

TV Set Output Continues at Brisk Pace; See '51 Demands Being Met

Washington, March 6.

Motorola Hikes Budget

Chicago, March 6.

Motorola, which spent \$15,000,000 in advertising its radio and teevee sets, will appropriate \$1,000,000 more for the first half of 1951. Expenditures for the each of the first four months of this year will be double that of 1950.

Motorola will continue sponsorship of the Wed. night video hour, "Four Star Revue."

Prospects that supply of TV sets will be maintained this year despite military electronic requirements are looking better and better. Although the industry will soon be feeling the impact of substantial cutbacks in critical materials, ways and means are being found to overcome this problem. New designs, use of substitutes, and conservation of scarce metals may enable set makers to take care of 1951 market demands.

So far this year, receiver manufacturers have been keeping pace with 1950's record output. January TV production, in fact, was 3 1/2 above last year's monthly average and was far higher than the turn-out of January, 1950. Preliminary reports indicate that February will be as good or better than January.

Industry people had been expecting that the impact of military orders would be felt in the second quarter of the year when set output would be cut by 25% to 50%. But several major producers, notably RCA and Philco, have been preparing for this eventuality by streamlining their products and affecting great savings in materials. Both companies have offered to make their designs available to the industry.

Developments last week indicated that the industry will get together on a conservation program to assure the maximum output of sets. First step was taken by proxy Robert C. Sprague of the Radio-Television Manufacturers Assn. in a call to members to cooperate in a plan which can be submitted to the defense agencies.

"The key to maintaining a high level of civilian production during the rearmament period," Sprague advised RTMA members, "is an effective industry-wide program for the conservation of critical materials. If we can plan an industry-wide conservation program and follow that plan with a record of accomplishment, the industry will, in our opinion, be able to obtain the materials it needs to keep production of television and radio sets at a healthy level."

The new conservation-type sets are expected to appear on the market within a few months. Although much lighter in weight and using much less in the way of critical materials, it is claimed they will be as good as or better than present models.

Sloan Foundation, NBC In Video Tie for Educ'l Series; Hodapp Producing

NBC has joined forces with the Alfreed P. Sloan Foundation to form Teleprograma, Inc., which will produce what NBC claims to be the first major adult education series in television. Plans call for the airing of 26 half-hour programs for the 1951 season, which are to be spotted once weekly. While no time slot has been chosen, the series is expected to tee off in June or July.

Bill Hodapp, continuity editor for WAVE-TV, Louisville, for the last three-and-a-half years, moves into N. Y. to take over as producer of the series, under the supervision of Davidson Taylor. Web is reportedly still uncertain as to whether to carry the shows on a sustaining basis, or make them available for sponsorship to institutional-type advertisers.

JERRY LESTER CORP. RESOLVES BICKERING

Difficulties on the corporate setup of the Jerry Lester segment of "Broadway Open House" have been temporarily resolved. For the past few months, Lester and his attorney-manager, Lou Mandell, have been attempting to sign the rest of the cast to exclusive tele contracts and deliver the entire show to NBC with Lester and Mandell as a corporation retaining ownership rights to the package.

Situation was temporarily resolved by having those performers, who balked to signing with the comic and his manager, signed individually by NBC. Dagmar, Ray Malone and Milton DeLug were signed by the network, while the Lester-Mandell combine parted Jack Adrian (Fletcher Peck), David Street and the Mello Larks.

Fort Worth—George B. Bennett has been named new military analyst for WRAP-TV and will be seen in a weekly series of programs each Sunday evening. He is a veteran of 23 years in the military service.

Borden's 'T-Men' Vice Hayes-Healy

Borden's Milk Co. served notice last week that it was cancelling out on the Peter Lind Hayes-Mary Healy TV show after the March 29 performance.

Borden, however, is retaining its Thursday night 8:30-9 NBT franchise and has been negotiating a deal for a pickup of the Bernard Prockter package, "Treasury Men," which had previously been sponsored by Chrysler.

Borden's initially through Kenyon & Eckhardt, and later with Doherty, Clifford & Shenfield, which inherited the account a few weeks back, made several attempts to hit on the right format for the Hayes-Healy duo, but apparently none worked out to the satisfaction of the client.

ALLEN STILL SEEKS ELUSIVE FORMAT

Until such time that he's convinced he's found the correct off-the-cuff formula for his future plunk into TV on a regular basis, Fred Allen will confine himself to playing the guest circuit on NBC network.

Recently he filled in for Sid Caesar on the "Saturday Night Revue" and he's in for the Wednesday night Four Star Theatre as Ed Wynn's guest tonight (Wed.). After that, Allen has a date with his media in Boston, and if he gets the TV greenlight, he'll continue playing around on variegated shows testing different formulas before sitting down with NBC execs on a definite show commitment.

NBC-TV'S 'SIGHT UNSEEN' SALES

N.Y. Drama Circle to Square Off on TV

Bidding among the networks became hot and heavy last week when it was let known that the N. Y. Drama Critics Circle Awards presentation was available as a cuffed "one shot" to the web offering the best time and facilities.

ABC, which enjoyed the distinction of carrying the Awards citations in the past, could do no better than 11 p.m. on radio. CBS then moved into the picture and agreed to turn over 30 minutes of the Ed Sullivan "Toast of the Town" on April 8 for the ceremonial hoopla. Critics Circle jumped at the offer, even though NBC by this time had tried unsuccessfully to counter with its own proposition.

Thus it will be two N. Y. Daily News colleagues presiding over "Toast," with Ed Sullivan handling the usual emcee chores, and John Chapman, News drama critic and president of the Circle, taking over for the awards.

Scenes from each of the award-winning plays will be showcased on "Toast" during the 30 minutes.

NCAA Stands Pat on 1-Year Live Grid Ban; May OK 'Experimental TV'

Chicago, March 6.

National Collegiate Athletic Association's teevee committee, which met here last week with the organization's council, sidestepped all important tele issues on docket but at the same time reaffirmed the power of its one-year moratorium on live telecasting of 1951 grid games.

Tom Hamilton of the U. of Pitt., heading up the tele committee, said the group merely would take experimental telecasting proposals under advisement. Plans were made by Phonevision, theatre tele, and Skiatron reps, video network toppers, and Nathan Halpern of Fabian theatres and Dan Halpin, Radio-Television Manufacturers Association.

No action would be framed on any policy, Hamilton said, unless the NCAA sectional representative, in whose region the telecasting would occur, advised it and sent the recommendation forward for the committee to act upon. Asked if the committee would meet again before the fall season Hamilton said yes, but gave no indication as to when or where the group would consider the sectional reps' proposals.

Bob O'Brien, secretary of United Paramount theatres, in making a pitch for an enlarged big-screen program, is expected to be given the green-light by the committee. Big 10 games were big-screened.

(Continued on page 38)

Billy Rose Show Axed by Hudson

Hudson Motors is cancelling out of the "Billy Rose Show" on ABC-TV, where it has a lineup of 61 stations, after the March 27 telecast. Decision of the auto company is reportedly based on changed situation in the car industry, although there's a possibility Hudson will be back next fall. Agency is Brooke, Smith, French & Dorrance.

Although it had no effect on the cancellation, it's reported that the stanza often exceeded its budget. Frequent use by the Rose-Jed Harris team of name talent not envisaged in the original plans raised the weekly ante. Extra costs were assumed by Music Corp. of America, which packaged the show and gave the sponsor a guaranteed package price.

Margot Jones Plans TV Theatre-In-Round Series

Legit producer Margot Jones is slated to come to New York soon to enter the video sweepstakes. She's planning a summer season of theatre-in-the-round for TV. She conducts that type of legit presentation in Dallas during the regular season.

Miss Jones' attorneys, Jonas T. Silverstone & Mortimer S. Rosenfeld, are conducting negotiations with the networks.

All This 'n' Baseball

Cleveland, March 6.

Cleveland Indians' night games this season will have an advertising setup for fireworks which will follow each game. The pyrotechnic displays, including the name of an advertiser in a fireworks set piece, will be beamed as part of WKEL's coverage of the ballgame.

Leonard Traube has the option on the ad rights for the pyro display.

13-Wk. Hiatus To Cost NBC Clients Time Tab for 5

Drastic "summer incentive" plan for advertisers, in which sponsors must pay regular time charges for five weeks if they take a 13-week hiatus, was mailed out by NBC television this week to its clients and their agencies.

According to NBC, the incentive involved for advertisers subscribing to the plan is the guarantee that they'll gain back their present time slots on as many stations as currently air their shows when they return in the fall. Last year NBC, instead of charging sponsors for unoccupied time during the summer, offered those staying on for the 13 weeks' hiatus period a flat 35% discount on rates. New system underlines the manner in which the hot race to sew up time on affiliate stations has put the networks and stations in the driver's seat.

Under the new plan, a sponsor

(Continued on page 38)

DuMont Mfg. Sponsors 'Fireside' 2d Run; Own Web, Natch, Gets Biz

DuMont receiver division is picking up the tab for "Royal Playhouse," second run of the Bing Crosby "Fireside Theatre" series which Procter & Gamble originally bankrolled, on DuMont affiliates in 18 markets. With time and talent costs, campaign will amount to over \$1,000,000.

Tele set manufacturer bought the second run through United Television Programs, new outfit formed by Edward Petry station rep, Century Artists and Standard Radio Transcriptions. Pix will be screened via coaxial cable from WABD, N.Y., starting week of April 1. Time slot hasn't yet been set.

Second cycle of "Fireside Theatre" has now been inked for 60% of all tele markets via UTP. Latter group has been holding a meeting in Gotham this past week, with UTP proxy Gerald King, exec v.p. Dick Dorso and staffer Wynn Nathan, all of whom planned in from the Coast for confabs with local UTP toppers. Gathering is deciding sales policy and signing of new programs.

PREP MORNING SWEEPSTAKES

NBC is now getting ready to open up the last of its TV time franchises—the 10 a.m. to 1 p.m. cross-the-board strips—which are being sub-divided, much in the manner of a realty development, into 20 units. And the network deems it so valuable in the whole future scheme of advertising, that it is inviting sponsors to climb aboard and grab up the quarter-hour segments on what amounts to a "sight unseen" basis.

NBC, in effect, is selling the time even before the program patterns for the three hours are crystallized. Initially the 12 (noon) to 1 block will be offered for sale, with the remaining two hours to follow. Then the entertainment categories will be promulgated.

These will probably consist of (1) soap operas; (2) service shows, and (3) variety formula. If a client buying quarter-hours on Tuesday and Thursday, for example, prefers soap opera in preference to a variety segment, he'll be shifted into that particular category and time bracket.

NBC feels that to tee off on a sustaining basis would be too costly an undertaking and doubts if it could recoup the losses. Hence, the reverse technique of selling the time first and fitting the clients into the assorted program patterns.

The morning video program sweepstakes shape up as one of the more lively rivalries in the NBC vs. CBS competition. Columbia will have some strong talent ammunition to pit against the NBC boys, comprising Arthur Godfrey in a TV counterpart of his morning radio show, plus an hour of Steve Allen.

New Tax Rates Tougher on TV

Washington, March 6.

The House Ways and Means Committee was told last week that present and proposed corporate tax rates will make it tough to raise capital for new television stations when the freeze is lifted.

John A. Kennedy, who recently purchased the KFMB and KFMB-TV stations in San Diego, Cal., testified that because of its youth TV is hit harder than older industries under the excess tax rates. The 70% ceiling proposed, he said, will mean that TV stations will pay 70% of their net taxable income, because operators have no practical average earnings basis or other credits to keep below that figure.

Kennedy, who also owns a TV station in Huntington, W. Va., said he doubted whether a banker would loan money for an enterprise which even after losing money for the first few years can retain only 30% of its earnings. Once in the black, he explained, TV stations have no base of average earnings credit and therefore must pay the ceiling tax rate, currently 62%.

Levenson 20.5; Borge 6.2

Pitting of Sam Levenson against Victor Borge in the Saturday night at 7 slot on CBS and NBC, respectively, has so far resulted in a sweeping victory for Levenson. Competition between the two has occasioned considerable interest in the trade, since each teed off his show at approximately the same time after having first made his video mark as a guestar on other programs.

Latest full network rating compiled by American Research Bureau gives Levenson a 20.5, as compared with Borge's 6.2. Rating was taken for the program of Feb. 3.

Auto Makers Driving Around TV In Daze; Same Old In-&-Out Status

Jimmy Foxx Into TV

Philadelphia, March 6.

Jimmy Foxx, former first-sacker for the Philadelphia Athletics, has entered TV, teaming with Norman Brooks to handle the "Sports Pictorial" on WPTZ, (Fri., 7 p.m.) in the absence of Gene Kelly, regular sports gabber who went South with the Phillies.

Ralph A. Bart placed the account for Adams Clothes.

Ch'field Seeks Hope for AM-TV Spread in Fall

If Chesterfield had its way, Bob Hope would be flying the ciggie company's colors on both radio and TV next season. Comedian has been working on a divided allegiance arrangement this year, doing a series of six "Star Spangled Revue" videocasts for Frigidaire (a special seventh TV'er for the same client is due April 8) while grinding 'em out on AM for Chesterfield.

Ciggle outfit has been trying to negotiate a deal with Hope for the two-way spread for the '51-'52 season, but in view of his pix-radio chores, the comic is holding off on any commitments.

Chesterfield envisions Hope as one of the potential TV greats, but recognizes that he needs the impact of a TV identification on a more regular basis. Fact that Hope hit a 57.0 Nielsen rating on his initial tele show (topped only by Milton Berle and Arthur Godfrey) and a 63.2 on the second Nielsen taken (again topped only by Berle), is the clincher in the Chesty bid for Hope for sight as well as sound.

ASR, in Huff Over 'Show' Dispossession, May Ankle CBS, Take Biz to NBC

American Safety Razor, currently bankrolling Robert Q. Lewis' "Show Goes On" via CBS-TV, may take its business to NBC video next season. Sponsor this week is reported to be talking business with the latter network as a result of CBS' decision to preempt the time currently occupied by the Lewis stanza for the upcoming "Amos 'n' Andy" show, which is to be sponsored by Blatz Beer.

CBS is trying to clear another half-hour time slot for ASR but to date has not been able to come up with a period acceptable to the sponsor. If ASR ankles CBS in favor of NBC, it will have to leave "Show Goes On" behind, since the program is a CBS house package originally conceived by Lester Gottleib. Because Lewis, is no longer under exclusive contract to CBS, however, the sponsor would probably include him in the move, since he is reported to have done a tremendous selling job for its products.

Even a Man's Club Is No Longer Sacred From TV

Columbus, March 6.

Television was one of the three reasons given by Franklin Post, No. 1, American Legion, for closing its downtown club, which it has operated since 1938. The post is the first chartered and third largest in Ohio, with a membership of 2,000.

Officers of the club, studying the situation, claimed that members are reluctant to leave home because of television, complain about downtown parking and possess "a lack of interest in things outside the home."

Perhaps of all the sponsor classifications in TV, the automotive industry seems to be having the greatest difficulty in establishing its program claim in the medium. Hardly a week goes by that one company or another isn't involved in a cancellation or reshuffle. (Situation is somewhat analogous to the auto companies' sporadic excursions into radio over the past quarter-century, with perhaps every company but Ford having an in-and-out career in the medium.)

The recent automotive TV fluctuations have hit such sponsorships as "Nash Airfite Theatre" on CBS, which has been cancelled; the decision last week of Ford Dealers to drop Jack Haley in favor of a new James Melton show (the client's fifth change in less than two years); the recurring reports that Dodge and Hudson are dropping out of the ANTA Sunday night show and the "Billy Rose Show," respectively; the recent Chrysler cancellation of its "Treasury Men" series, etc.

Chevrolet, first of the auto companies to make a big splurge in TV, is practically bypassing the medium today, save for some spots.

Jack Carter Show Faces NBC Heave

"Jack Carter Show," first hour of NBC-TV's "Saturday Night Revue," may be dropped by the web at the end of the current season. As a result, NBC this week finds itself with a number of clients bidding for the half-hour now open on the program but unable to sell the time because it cannot guarantee that the show will be back next year.

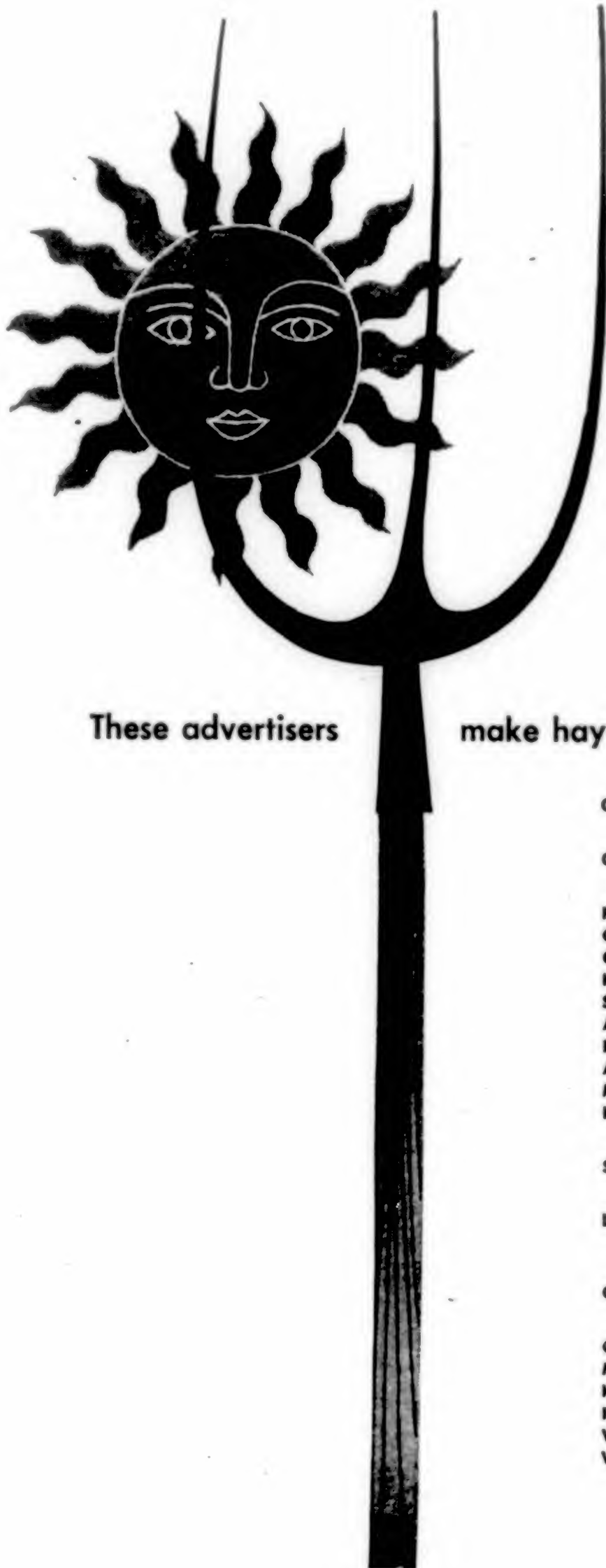
Web reportedly is dissatisfied with the way the Carter program has lost ground to CBS-TV's "Ken Murray Show," which is aired directly opposite, despite the fact that Carter still boasts an acceptable national Hooperating of about 23. Both Campbell's Soups and Swift have bowed off the show in recent weeks. Campbell's to pick up the tab on NBC's Henry Morgan program and Swift to move into the "Show of Shows" part of the Saturday night program. Fact that NBC would consider dropping a show with Carter's rating to strengthen its overall program structure underlines the way bankrollers are scrambling for time.

Under the new sponsor format on the Carter show, Tintair pays for the 8 to 8:15 p.m. segment, with Lehn & Fink bankrolling the second 15 minutes. Period from 8:30 to 9 is open. Carter's pact with NBC runs until next February. Whether the web will renew, to put Carter on a different night, has not been determined.

LOTS OF RED BARBER ON CBS-TV AGENDA

Red Barber's "Catbird Seat," 15-minute weekly sports interview show, may be revived by CBS-TV for an early Saturday evening slot when Barber returns from his spring-training tour with the Brooklyn Dodgers at Vero Beach, Fla. Web is also mulling the possibility of reviving the "Red Barber Clubhouse" as a quiz show for sports-minded kids for Saturday morning airing.

"Catbird" would have Barber, the CBS director of sports, interview a different guest each stanza and also narrate a "sports film of the week." Series won't be aired, however, unless it's sold, and the web will offer it to bankrollers for availability after April 15. Barber, who'll announce the Dodgers' games on both radio and TV again this year, left for Vero Beach yesterday (Tues.) and plans to return about April 9.



daytime is

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bigtime

on NBC television

the market is big—with 11,100,000 sets installed as of February 1, 1951.

the audience is big—with 6,142,500 viewers reached each day by television's top daytime show. (NBC 4 to 5 pm)

the ratings are big—one show hits 25.0...another, 11.4 in the 3:30 to 5:00 period.

the results are big—daytime is sales time, and success stories are the order of the day.

and costs are low—competitively low. Time charges are one-half of evening rates. Talent costs are lower, too. Result: Daytime TV is showing its heels to other visual media on a cost-per-thousand basis. *Ask about select daytime availabilities.*

Data sources: ARB, February weekly averages.

NBC television

A service of Radio Corporation of America

Television Follow-Up Comment

Tony Martin bowed in as star of his own video show on NBC-TV's "Colgate Comedy Hour" Sunday night (4) and, with the aid of Milton Berle and the Andrews Sisters, wrapped up an entertaining showmanly package. While Martin scored on his own with his tiptop singing and warm personality, it was Berle, careening in and out of the show as he does on his Tuesday night "Texaco Star Theatre," who carried most of the action. Berle literally left a sick bed the was in the hospital Saturday night) to do the show and the way he socked across his usual brand of zany humor was fine tribute to his showmanship.

With producer Charles Friedman staging okay productions around each of the numbers, Martin registered solidly with a reprise of some of his disk bestsellers. He projected excellently with such tunes as "La Vie en Rose," mounted against the inevitable Paris setting; "Lullaby of Broadway," "There's No Tomorrow," and "Louise" (in which he mimicked Chevalier and Harry Richman) and also got in a couple of licks on his clarinet. One of the show's highlights was the "Dum Dum" number, with Martin and Patti Andrews teaming as a couple of moppets. Their actions got too cute at times but it was a clever novelty.

Andrews Sisters displayed their fine harmonies in a medley of their record hits during the last 15 years, finaleing with "I Can Dream, Can't I?" They also evidenced an acceptable flair for comedy in a mildly funny bit about three femme soldiers. Show, which marked their video debut, was to have served as a TV showcase for their talents. Judging from their work, they can carry a program neatly if provided with the right guests and production. Trumpeter Leonard Suss, who replaced ventriloquist Jimmy Nelson, originally scheduled as another guest, demonstrated his Harry James-type technique on a couple of numbers and then gagged with Berle for his bowoff.

Vincent Youmans' "No, No, Nanette" was given a fine presentation on NBC-TV's "Musical Comedy Time" Monday night (5). While the book, as is usually the case on these musical-comedy oldies, was extremely old-hat, a cast of talented personalities and excellent staging by director Bill Corrigan sparked the show to one of the best yet aired on the series. Corrigan's neat camera direction, integrated with Kevin Jonson's choreography and Robert Gundlach's sets, brought viewers directly into the action for a warmly intimate response.

Youmans' score, of course, spotlighting such now-standard tunes as "Tea for Two" and "I Want to Be Happy," had plenty of appeal on its own and was given excellent treatment by the cast. Ann Crowley made for a fine Nanette, scoring strongly with her singing, thesping and short-terp turns. Jackie Gleason displayed his comedic talents with good results as the philandering husband, and Donny Scholl, while weak on the acting, registered in his vocalizing chores. Ruth Matteson, as Gleason's wife; Ruth Ford, as her cynical friend; Nina Olivette, as the maid, and Kate Murtagh, as one of Gleason's outside activities, topped the good supporting cast.

Singing and dancing chorus, with Billy Skipper and Helen Wood spotted in two sock-terp specialties, fit into the show excellently. Soft shoe routine they did on "Tea for Two" was a super bit of staging. Program worked up a pleasant nostalgic aura with its emphasis on the flapper era, which was abetted by Alexander Kirkland's adaptation and Robert McIntosh's costuming.

The search for personalities and a show to fill in on NBC's "Broadway Open House" probably will continue despite the bow of an experimental show Monday (5). This format calls for a heavier outlay of talent with a greater accent on variety. Monday's exhibit was neither in the variety tradition nor in the informal revue vein.

Show's designers didn't get away from the pattern that viewers have been accustomed to in this hour. An informal variety presentation was made, but in a manner that didn't jell. Program leaned rather heavily on Gabe Dell and Norman Abbott, pair of nitery comics. Material is better for intimate rooms than for this medium. Their own spots didn't make any appreciable impression, and their attempt to

work in with the other acts lacked ease and charm.

The tunes by Maureen Cannon registered nicely, as did the terps of Estelle Sloan. They're fresh looking talented youngsters with good stage demeanor.

Richard Hayes, in the male singing slot, is a good vocal technician, but fails to show any warmth. The Kirby Stone Quintet do okay. They're a hard working group that double instrumentally and vocally, but personality-wise, fail to click. Dizzy Gillespie came on for a brief session of bop as a guest. To many of those old enough to stay up for this stanza, bop seems a lost cause at the moment.

The efforts at an integrated show didn't come off too well. This cast attempted to mix the informal part of the "Open House" format with a variety format. Most of the personnel on show wasn't up to the task.

Frank Sinatra Show on CBS reached its peak Saturday (3) with the guest appearances of Perry Como and Frankie Laine. It gave the impression that the three top entertainers were having fun themselves, but it was the type of zaniness anyone could appreciate. It had charm and the feeling of spontaneity.

Trio didn't need brilliant lines because of the general aura of easy entertainment they provided. They did some well-written parodies of themselves which had a line of nice and easy humor running throughout.

Their highspot was the episode in which they mimicked the Andrews Sisters with a disk providing the music. At the conclusion of this bit, the Andrews Sisters themselves surprised by coming front center and belting the male trio with their handbags. The impact was terrific. In a way, it was the Andrews Sisters' debut on this medium, but they didn't stay long enough to make it count as such.

There were a couple of sequences that didn't measure up to the high level of the rest of the show. Como and Laine's lines in which they argued as to who should go on first, had the sound of rehearsed nonsense which didn't jive with the spontaneity of the rest of the spots. Betty & Jane Kean similarly struck a discordant note in this display because of the brassy commercialism. On a show that had a charming flair, it was out of place. The Di Gatanos made a good impression with their single ballroom number.

One of the reasons for the fluid lines of this program is the friendship between Sinatra, Laine and Como. It's reported that Como and Laine didn't get any guest fee for the appearance. Sinatra recently replaced Como on latter's show during an illness, and Laine apparently thinks enough of the other two to contribute his time for free. The program showed the good feeling evident among the trio.

Sheilah Graham, the syndicated Hollywood columnist, is easily the most telegenic film chatterer. Her slight British accent is as easy-on-the-ears as her blonde good looks are orb-ferstful. She fortifies it with good chatter that sounds authoritative and new; evidences an inside stuff flair (such as that item about six fan mags being caught with their interviews down on the allegedly now cooled Janet Leigh-Tony Curtis romance); and scored something of a TV first by having George Raft make his video debut on her NBC show. This was an oblique trailer to a possible "Rocky Jordan" AM and TV series with Raft, but wisely not punched too hard. The greying juvenile made good impression in an easy interview that was free of corn and cliché. It's a question whether the realistic untouched colt is good for Raft in light of his continuing pix and now possible TV work which always has him very raven-haired. A couple of new bits of information is that Raft doesn't drink and is afraid to try it now "because things I like, I do very well" (to which Miss Graham observed, "Yes, that's what everyone says about you"), and that since his first picture, in an old Fox Film, "Quick Millions," he's never seen himself on the screen because he's "afraid" to. Show integrates excellent if a bit fulsome commercials by Lola Albright (filmed); this show itself is kinescoped a week later in the east over NBC. Unquestionably fulsome is Miss Graham's pre- and post-Albright commercial pitch. It's all right to lead into the Max Factor buildup by a conversational segue anent the Mack Sennet bath-

ing beauts, Mabel Normand, etc., thence into that pseudo-pix production bit showing Miss Albright (present-generation) shooting a film; but the columnist-chatterer's huckstering of the product after the fadeout of the Factor handcream commercial, is not only overboard but an irritant. It militates against the standard of the program.

Ken Murray show via CBS-TV Saturday night provided the customary tour de force for its affable emcee. The cigar-smoking Murray quipped his way with ease in broken-field gagging with Frances Langford, Jon Hall, the house line of girls and assorted animals including Rosie, the bear.

Program was also one of geographical contrasts for Miss Langford and Hall appeared in a South Sea playlet early in the session and a Canadian north woods scene furnished the show's fadeout sequence. Tropic sketch was the weakest point of the layout. Titled "Island Tempest" and written by Jean Holloway, it had the principals in a lovers' tug-of-war as to whether Hall should stay on an atoll.

But aside from the dramatic interlude, the radiant Miss Langford deftly warbled a couple of tunes and put a note of feminine harmony into the weekly ritual of singing. "Under the Anheuser Busch," Hall didn't quite measure up to his spouse although he was in there pitching.

North woods sequence was helped by a fine bit of production that had viewers' screens laden down with a pine needle scent. An augmented male chorus were attired as mounties while a pair of bona fide woodchoppers were even trotted out to demonstrate their prowess. Murray socked across a scene in which he danced with Rosie, the bear.

Another cute touch was a bit where several of the line girls assumed roles of historical characters such as Napoleon's Josephine and Calamity Jane. Each gal recited a jingle that was good for hefty levity. Murray's banter with the gals also came off solidly. Show's vocal department was rounded out with Daria Wood who piped her numbers with her usual gusto.

Sid Caesar and Imogene Coca returned to "Your Show of Shows" (NBC) last Saturday night (3) after a two-week vacation for each, and their return was a signal for at least two outstanding sketches which they socked over. Overall, it was a generally entertaining show. Joan Bennett did a satisfactory job as the guest emcee, but she had little else to do, otherwise doing a bit with Caesar and Miss Coca in a sketch.

Caesar and Miss Coca teamed effectively in the sketches, and the diminutive comedienne got laughs with her gypsy dance number. Caesar's weak spot was his finale dog monolog; the material was weak and the item overlong.

Robert Merrill made his farewell appearance for awhile, and he was clickeroo with his single aria. The Met opera baritone is on his way to the Paramount lot, where he's due to make a picture that will keep him there for a couple of months.

The show moved breezily, a contribution by producer-director Max Liebman, and the always-complex musical cues were handled neatly by Charles Sanford.

"Toast of the Town" on CBS Sunday (4) played like an oldtime vaude show without the nostalgia or charm of the ancient two-a-day. Entertainment aspects of this program had a difficult time in getting through a couple of acts of yesteryear, a lengthy golf demonstration and the presentation of an award to conferencier Ed Sullivan. Also militating against the show was the fact that there wasn't enough top talent to carry this stanza.

James Melton, held up his end in the production number at the beginning. This was a well-produced sequence with a Latin motif. Melton knocked off a pair of tunes, and a donkey brought on for atmosphere balked enough to provide some additional charm.

This segment also got a sizable lift from the flamenco work of Trini Reyes, who added tempo and color to his episode. His tune at the end of the show didn't provide that impact.

It would have been a coup for Sullivan had Chaz Chase clicked in that spot. Chase has been out

of the country for several years, and Sullivan could have taken a bow had he provided a fresh note. But the comic didn't come across as expected. Shaw & Lee similarly didn't reach their top level because there wasn't the necessary atmosphere for their routine, a vaude staple for several decades.

Helen Forrest, ex-band chirper who later clicked as a single and who disappeared for a while, made a good impression with her single tune, "Shimmy Like My Sister Kate," and the De Mattiazis did their doll novelty for a good surprise ending.

Byron Nelson is admittedly one of the top golfers. His demonstration has some value to devotees of that game, but that's all.

Phil Silvers walked away with the guesting opportunities on Morton Downey's Kelvinator (CBS) show last week. Program utilizes a variation of the Arthur Godfrey's Talent Scouts technique, a relative (instead of some mentor or discoverer) being the introducer of Carol Richard, Liberace, and Silvers who were the pro guests. "Star of the Family" is the gimmick. Miss Richard's sister appeared as her mentor, and the brothers of the two men did the straightening of the more glamorous representatives of their respective clans. Downey, as was also true of Liberace, proves that it takes TV to make you train down; both are now svelter than of yore.

Another family technique, incidentally, figures in Sam Levenson's sock CBS half-hour with parent & child presenting their "problems" for a \$100 U. S. bond, studio applause telling the score. Earl Wilson's eight-year-old Slugger was one of Levenson's trio. Irving Mansfield, producer, director Byron Paul and maestro Henry Sylvern have combined to make the Levenson package excellent entertainment and okay merchandizer for the motor company, including film and live singing commercials for "Merry Oldsmobile."

CBS-TV's "This is Show Business" scored about par for the course Sunday night (4). As so often happens on the show, the Abe Burrows-George S. Kaufman-Clifton Fadiman parlay took most of the play away from the guest talent. Their sharp wits in what obviously was ad libbed humor drew repeated yocks from the studio audience, which must have been echoed in viewers' living rooms. Leueen McGrath (Mrs. Kaufman) served as guest panelist and added to the program's charm, if not to the humor.

Liberace, Wally Brown and Jane Pickens were the guests posing the dreamed-up "problems." Liberace rated an okay with his pianistic medleying of a Chopin Polonaise and the "Piano Roll Blues," but showed little in his repartee with the panelists. Brown built a steady flow of chuckles with his comedy monolog, in which he never finishes a sentence. Miss Pickens displayed fine phrasing and shading in a medley of Negro tunes but over-dramatized in her projection. She scored in the give-and-take with the panel.

"Celebrity Night" at the Versailles (Hudson Motors) is still trying to find itself. Bill Stern and Candy Jones are less peripatetic nor are they talking into each other's lines as much, but Maxie Rosenbloom did a pretty good job on the latter score. Stern has the burden, and is plenty okay. There was obvious attempt to "cast" it, even unto pingpong players, Tony Martin, Joey Adams, and an Air Force nurse. Last week the show evidenced a discordant note with war wounded in person. This week, the gruesome details of flying the wounded out of Korea—noble as may be the intent to keep the public aware, or jolt them into rude awakening—seems too much out of place. First of all, it misnomers the "Celebrity Time at the Versailles" idea, and throws the routine askew in face of such frivolous items as Al Capp sketching Eva Gabor, the other names mentioned, the commercials for and shots of Joan Edwards and Chandra-Kaly, incumbent acts at this nitery, etc. Not forgetting a sexagenarian, ringsiding with Adams and Rosenbloom, making his first nitery visit and being interviewed in a strictly gag manner. The camera work is still sloppy; you'd never know what was happening with the off-lens opponent in those haphazard pingpong "game" shots.

This was a novelty which might have been worthwhile, but the breathless intent to crowd too much in makes this saloon-origination show a hodgepodge. Best contribution was Tony Martin's tribute to Milton Berle for "saving" the Colgate Comedy Hour, detailing that the comedian came from a hospital bed for his stint with Martin and the Andrews Sisters.

Highspots on Jack Haley's "Ford Star Revue" Thursday (1) were in the vocal department. Nat Cole, aided by his King Cole Trio, turned in a sock job, especially on his "Mona Lisa" number, and his "Destination Moon" rendition was good. Mindy Carson's fresh looks and neat warbling pleased. Both Miss Carson and Cole could have done more on the stanza to good effect.

Haley, returning after an illness that kept him off for two weeks, was okay. He makes a likable emcee, but wasn't fully at ease. Comedy elements on this show were weak. Although the closing sketch, involving a production number, had some funny spots, its satire was in poor taste. It burlesqued a mythical Latin-American country where the president was assassinated every five minutes, which wasn't quite in the Good Neighborly tradition. Comedienne Ada Lynne, who opened the airer, had some annoying mannerisms—her repetitiously "explaining" one gag, acting the jerky femme, giggling, seal-like bark, etc.—without which her appeal would be greater.

Haley joined Bob Haymes and Monte Clark in a couple of tunes the latter pair clefted. Both have possibilities.

William Gargan's "Martin Kane, Private Eye" show reversed itself last Thursday night (1) via NBC-TV. Instead of the usual bevy of beautiful gals, who take all the play away from the story, the stanza presented a straight who-dunit, with only two relatively unimportant femmes in the cast. Result might have been less s.a. but it gave the audience a chance to concentrate on the neatly-scripted yarn penned by Henry Kane—and that's probably what the series was originally designed for.

Story, tossing out the usual quota of misleading clues to the murderer, was tied up nicely by the finale, with the exception of one obviously loose-hanging thread. Solution was based on Kane's discovering a photo of a man's arm, on which a tattoo had been erased by a plastic surgeon, but there was nothing in the script to tie up the arm to the murderer. Gargan turned in his standard smoothly-paced characterization of the shamus and the other members of the permanent cast were also good, including Walter Greaza as the captain of detectives, Nicholas Saunders as his college-bred sergeant and Walter Kinsella, as the tobacco-shop proprietor.

Supporting cast, topped by video veteran Vinton Hayworth, scored uniformly, including Will Hare, Mary Alice Moore, Frank de Kova and Calvin Thomas. Single exception was Gene O'Donnell, who almost tossed the entire show with a blatant bit of hammy theatrics in his single short appearance. Frank Burns' production and direction were good and those "integrated" plugs for the four brands of U. S. Tobacco featured on the show, while more than slightly obvious, probably sell the product.

Danny Thomas apparently has achieved the aim originally set by NBC when it established the system of rotating its star comedians—that of building each show to embody the unique talents of the individual comic. Thomas, who got off to a slow start on "Four Star Revue," has been improving with each stanza and turned in his best job to date last Wednesday night (28). Reasons for his success are probably two-fold—the neat integration of his best nitery material into video and the continuity injected into the script by his writers. Latter factor made a true TV production of the show with the skits and songs segueing smoothly from one to another, instead of the static revue-type presentation.

Thomas based the continuity angle on a simple twist—his complaint that the other comics on the Wednesday night series all had the advantage of working with the various holidays during February, whereas he was stuck with the upcoming month of March. So he took off on what might happen

(Continued on page 38)

JOYCE MATHEWS
With Shirley Ballard
Producers: Phil Lane, Jerry Gross
Writer: Norman Baer
15 Mins., Wed., 11 p.m.
ANSONIA SHOES
WABD, N.Y.

(Lane)
Joyce Mathews, latest in the TV brigade recently overcame a siege of chicken pox and returned to video chores with two shows on the same evening (Wed.). Miss Mathews, the ex Mrs. Milton Berle, conferred the Somerset Maugham playhouse earlier Wed. (28) before essaying her own stint in a 15-minute session for Ansonia shoes.

Miss Mathews, on her own session, was obviously nervous and out of practice, and too befuddled to show any charm. She was obviously reading from a concealed script, hurrying over her lines and seemingly at a loss on what to say when not referring to the manuscript. Her figure enhanced by a low-cut gown and her looks were probably the best she had to offer that evening. The script wasn't too engaging and consisted of little more than a series of name dropping at this and that affair.

Session took on a bit of life when Faye Emerson and her husband Skitch Henderson did a guest shot. Miss Emerson carried the ball during that sequence. Miss Mathews fumbled and Miss Emerson, graciously as possible, took over. Henderson, in the presence of these two lookers, acted his part of the ever-loving spouse.

Miss Emerson, incidentally, also made her sponsored tele bow with Ansonia shoes, and the girls had a few things to say on that coincidence.

And if Miss Mathews was nervous, it was inconsequential in comparison to Shirley Ballard who spied the commercials. Jose.

FRONT PAGE DETECTIVE
With Edmund Lowe, Paula Drew, Midge Ware, John Close, John Davidson, William Haade
Associate producer: Riley Jackson
Director: Arnold Wester
Scripters: Curt Siodmak, Eddie Joseph

GUILD WINE
KTTV, Los Angeles
(Guild, Bascom, Bonfigli)
Guild Wine's "Front Page Detective" showed strong possibility in its opening frame. Edmund Lowe, as a columnist-detective, and Paula Drew, only regulars in the series, are well tailored to their parts, though Miss Drew and Lowe are obviously quite well apart in years to be carrying on the folksy love affair intimated at in the initial.

Future episodes in the package should be angled more at building Lowe into the central character. John Davidson, as the criminal, overshadowed the entire cast with a hefty performance. Midge Ware measured up to performances turned in by Lowe and Miss Drew.

Yarn spins around Davidson, crippled bodily and mentally unbalanced, who is unable to reconcile himself to his present condition, having been the leading man type before misfortune befell him. Davidson yearns youthful and beautiful feminine companionship and commits murder to attain his goal. Strangling Miss Ware's fiancé. Miss Ware accuses Davidson. The question remains: how could he possibly have done it? The answer is supplied by Lowe.

Teleplay by Curt Siodmak and Eddie Jose is well conceived and nicely executed. Story rings true and flows smoothly. Arnold Wester's direction is responsible for strong pacing and hefty performances. Lowe, however, could have been planted as a stronger, more dynamic character rather than an almost flippant columnist. Camera work by Lester White was adequate. Free.

WDSU-TV SENDS CREW TO BALL TRAINING CAMPS

New Orleans, March 6.
WDSU-TV sent a two-man crew to Florida Monday (5) to get first-hand accounts of activities in spring training camps of the major league ball clubs. Mel Leavitt, station's sports director, and John Muller, camera director, are on the junket, which will cover camps of 10 teams.

Muller, former MGM "News of the Day" newsreel cameraman, will film the action at the training sites, while Leavitt will tape-record interviews with players, rookie prospects and managers. Ball safari also will include visit to camp of the New Orleans Pelicans, training in Florida for first time.

SUCCESS STORY
With Betty Furness; Jean Rosenthal, guest
Writer: Leonard Levinson
Producer: Lester Lewis
Director: Herman Livright
15 Mins.; Tues.-Thurs., 2:15 p.m.
ROGERS BROS.
WJZ-TV, N.Y.

(Young & Rubicam)
"Success Story," a twice-weekly, 15-minute airer which recently started on WJZ-TV, N.Y., is another one of those afternoon interview shows held across a coffee table. Guests on the program explain how they became a success in their chosen fields. Betty Furness is hostess.

For Thursday's (2) session Miss Furness had Jean Rosenthal, stage lighting designer, as her guest. Latter discussed her job and noted that she was the only woman who pursued such a craft. Her comments were interesting and Miss Furness' queries followed an obvious approach.

Miss Furness might have steered Miss Rosenthal to expand more on her suggestion to light areas in a functional way at home—same as in the theatre. Camera pickups of theatre set photographs could have been used to illustrate the subject's work. This also would have given the show more movement, instead of confining the lens to the duo seated at the table throughout the program. Plugs for Rogers silverware were well integrated in the continuity. Gilb.

MR. WIZARD
With Don Herbert, Bruce Lindgren
Director: Larry Auerbach
Producer: Jules Fessowar
Writer: Herbert
30 Mins.; Sat., 4 p.m.

Sustaining
NBC-TV, from Chicago
"Mr. Wizard" is a public service feature of NBC-TV in cooperation with the Cerebral Institute, Inc.—the cooperation being that NBC donates the time and the Institute pays the programming charges of this Herbert Laufman production.

Although Don Herbert, who plays Mr. Wizard, and Bruce Lindgren, the inquisitive youngster who is to reap the benefits of the Wizard's knowledge, were both a little stiff at the start of the show, both settled down and Herbert assumed an easy approach in his demonstrations. It should shake down into a good program, aimed at showing items of general science interest to pre-teenagers; and is a logical adjacency to the following program on the network, "The Nature of Things," which interests a slightly older group.

"Air" was the item demonstrated on the initial show (3). Herbert used effective props in demonstrating the properties of air and air pressure. Best of his demonstrations was heating a tin can, capping it, then dousing it with cold water, causing outside air pressure to collapse the can. Production and camera work were excellent throughout, and aided in holding the program together. Total effect would be improved if young Lindgren could give the appearance of informality rather than reciting memorized lines.

Designed for "education for better health and living," the program contained two pitches on good nutrition, with heavy and obvious emphasis on breakfast foods—"Now for a good breakfast, you should have orange juice, toast, milk, and of course, a good cereal." However, the web is apparently unwilling to risk the wrath of potential and current advertisers among meat packers, as one plug indicated that you could, if you wish, substitute a breakfast meat product. Dare.

YOUR PET SHOW
With Milo Pearsall
Producer: Jack Buchholz
Director: Al Hartigan
30 Mins.; Sat., 4:30 p.m.
FLAG PET FOOD
WPIX, N.Y.

(Win. Warren Jackson & Delaney)
"Your Pet Show," a 30-minute session in which dog owners are handed tips on how to train their canines, has a good idea behind it. However, its execution is short on finesse and smoothness. Much of this can be attributed to the lack of ease that trainer Milo Pearsall shows before the camera.

Pearsall does well in demonstrating how recalcitrant pooches should lie down, jump over a barrier and carry out other feats of obedience. But his running commentary is unpolished and an awkward pause occasionally arose on the program caught Saturday (3).

When Pearsall's enunciation improves and he develops more poise "Your Pet Show" will show a corresponding improvement. Puffs for Flag Pet Food are pegged around the catchline, "their tails will wag if you feed them Flag." Gilb.

DUQUESNE SHOW TIME
With Kyle MacDonnell, Mel Torme, Jimmy Saunders, Vladimir Bakaleinikoff and Sinfonietta, Slim Bryant and the Wildcats, Bernie Armstrong, Harold V. Cohen, Ken Hildebrand, Charlie Garratt
Producer: Vic Maitland
Director: Pete Barker
30 Mins.; Wed., 8 p.m.
DUQUESNE BREWING CO.
WDTV, Pittsburgh
(Walker & Downing)

Local TV in Pittsburgh really came of age with tereoff program in Duquesne Brewing Co. Showtime series. It was by far the best thing that's come out over Channel 3 since Pittsburgh's DuMont-owned station first went live last November. There had been plenty of preparation, long-range planning and rehearsal, and it paid off. Duquesne has set four rotating shows—Vladimir Bakaleinikoff and his Sinfonietta, composed of 24 first-chair men from the Pittsburgh Symphony; Bernie Armstrong and his "Welcome Aboard" musicale, a teevee version of maestro's popular AMER, which was bankrolled two years by same sponsor; Slim Bryant and his Wildcats in a Dude Ranch half-hour and a variety revue m.c'd by Harold V. Cohen, columnist and drama critic for the Pittsburgh Post-Gazette. Each one of these will go on every fourth Wednesday.

So the premiere shot was a sort of composite of all four of them, with Kyle MacDonnell, who has become a ranking TV fave in Pittsburgh through her networkers, coming on from New York to be the mistress of ceremonies. For a program that packed so much into 30 minutes, it was a fast and well-knit layout that didn't have a dull spot, and Miss MacDonnell handled the whole thing easily, giving out with one song, "It's a Lovely Day," that rang the bell in addition to doing a nice job on the announcements and some smart institutional stuff for the sponsor.

Bakaleinikoff, long-time musical adviser of Pittsburgh Symphony, made an impressive debut leading the Sinfonietta through "El Relicario" and "Fiddle Faddle" before turning the baton over to Armstrong, who conducted for his guest, Jimmy Saunders, ex-band vocalist smashing over a sock arrangement of "Begin the Beguine." Slim Bryant and the Wildcats billed over the hill with one of their best mountain chants and Cohen brought on as his guest, Mel Torme, and Velvet Fog wrapped it up with straight chorus of "Blue Moon" and then into his impressions of the way Perry Como, Billy Eckstine, Elio Pinza and Frankie Lane would do the same number.

Duquesne's longtime announcers, Ken Hildebrand and Charlie Garratt, came on midway dressed as a couple of oldtime vaudevillians to do a cute song-and-dance commercial a la Gallagher and Shean, and a mixed group, the Martinaires, dressed in military-type uniforms, same kind as Duquesne Prince of Pilsener wears, gave out with some special lyrics at opening and closing.

Miniature curtain and proscenium has camera shooting through it at the start to give the impression that thing's being done from a big theatre auditorium. Duquesne has different sets and themes set for each of the rotating programs, and they've certainly given the other local bankrollers on TV something to shoot at.

Step.

WENDY BARRIE SHOW
With Mayor and Mrs. Vincent R. Impellitteri, guests
Producer: Hal James
Director: Cortlandt Steen
15 Mins.; Friday, 8:15 p.m.
CELANESE CORP.
WJZ-TV-ABC, N.Y.

(Ellington & Co.)
Wendy Barrie, who launched her video career on ABC-TV, returned to that web Friday night (2) with a new series for a new bankroller, after a short stay on NBC. Program is slotted back to back with the Eva Gabor show, which should give ABC a monopolistic hold on those viewers who like to watch attractive femmes chit-chatting with various and sundry guests.

Miss Barrie, for the preem of her new series, was as talkative and wandering in the subjects she attempted to cover as ever. But she has a vivacious manner with her guests and a certain amount of personal charm which gets her safely past the cameras. Opening-night guests were N.Y. Mayor Vincent R. Impellitteri and his wife, who held their own with Miss Barrie in a loosely-conducted interview about the problems of each in their respective work.

Commercials were confined to a live pitch made by Miss Barrie and a short film, both of which were acceptable. Stal.

Show Biz Turns on Its Best Pro Sheen

For 25th Anni Dick Rodgers Tribute

By GEORGE ROSEN

A GUEST IN YOUR HOUSE
With Edgar A. Guest, Paul Arnold, Rachel Stevenson; guests
Director: Frank Jacoby
15 Mins., Mon.-thru-Fri., 3:15 p.m.
NBC-TV, from New York

Edgar Guest, the so-called "Poet of the People," premed on television Monday (5) with his own daytime cross-the-board, 15-minute stanza on NBC and, on the basis of his initial projection, TV has in the offing a personality as distinctive visually as, say, Gabriel Heatter in audio. As a matter of fact, here is one instance where TV can discard its book of rules which says there should be animation and movement, for the essence of the stanza lies in the closeup treatment of the grass roots poet laureate as he sweeps through one of his homey cadenzas like a prairie fire.

His recitals are strictly in the "Takes A Heap of Livin' To Make A Home" philosophical idiom, but overbalancing the corn is a dynamic personality, with each word given added meaning by his eyes, hands and overpowering demeanor. There are the usual concessions to "format," such as a strutting guitar accompanist; a "Gai Friday" to pour coffee; and a femme guest with some human interest angle. But "A Guest in Your House" is all Guest. The viewer soon hankers for a camera closeup of a guy who does tricks with words. Rose.

THE CIRCUIT RIDER
With Theodore R. McKeldin, Gov. of Maryland; Salvation Army Band, mixed vocal chorus, others
Writer: Stanley Silverman
Producer: Franklyn W. Dyson
Director: Robert C. Doyle
30 Mins.; Mon., 11 p.m.
AMERICA FOR CHRIST, INC.
ABC-TV, from New York
(Turner & Dyson, Inc.)

In an effort to save souls today as itinerant preachers did in the U. S. over 150 years ago, America for Christ, Inc. started a religious series over ABC-TV Monday night (5) called "The Circuit Rider." Sponsor of the program is a non-profit organization of Christian laymen under the guidance of the Board of Evangelism of the Methodist Church.

New series is an honest attempt to bring about a more pious way of life in these troubled times. But the direct approach of an unblinded individual who serves as the modern-day video circuit rider is almost too abrupt to be effective. "If you want peace," he told viewers, "then get down on your knees and pray to the Lord, for peace begins with the salvation of sin."

Gov. Theodore R. McKeldin of Maryland, guest on the inaugural, was more forceful and convincing in asserting that the country needs a day of "national humiliation" to get away from the material things. Music on the session was provided by a mixed chorus of 16 voices and a Salvation Army Band. Also integrated in the format was a fair dramatization of an incident in the life of pioneer circuit rider Bishop Francis Asbury.

"Circuit Rider" has an important message for the public but it could be sent more expeditiously if some professional talent were used on the program. Gilb.

TV SPELLING BEE
With Ruth Weir Miller, Bill Hart
30 Mins., Sun. 10:15 a. m.
FRANK & SEDER
WCAU-TV, Phila.

Frank & Seder, the fourth local department store to buy time on WCAU-TV, concentrates on the pulling power of youngsters with its old-fashioned spelling bee. The dozen or more participants even get a fling at the commercials with their chant "Follow the leader to Frank & Seder." The straight brand of store commercials are not neglected, however, with models demonstrating TV "specials."

Taking part in the spelling bee are children of the same age group recruited from various schools throughout the city. Age limits run from eight to 15 years. Potential audience is large considering the number of schools represented each week and the large list of juve aspirants waiting to get on program. Stanza has all the regular contest excitements, with the contestants being narrowed down as the words become more difficult. Adult viewers can, of course, test themselves on the entire rundown. Winner gets a \$20 merchandise order on the store. Gagli.

Broadway and television combined forces Sunday night (4) in paying tribute to songwriter Richard Rodgers on his 25th anni in show business. The event was an hour-long video presentation, entitled "America Applauds: An Evening for Richard Rodgers," and from 9 to 10 NBC-TV viewers were treated to what practically amounted to a cavalcade of musicomedies spanning the past quarter-century.

It was a musical tribute tastefully produced which skirted the conventional sentimentality but instead was vested with a strictly big-league professional TV sheen worthy of the commemorative occasion. A goodly segment of Broadway's top names, including Mary Martin, who was making her TV debut and proved one of the major delights of a star-studded, completely entertaining production, put in an appearance to help show his doff its hat to one of the alltime greats in the realm of musicomedies.

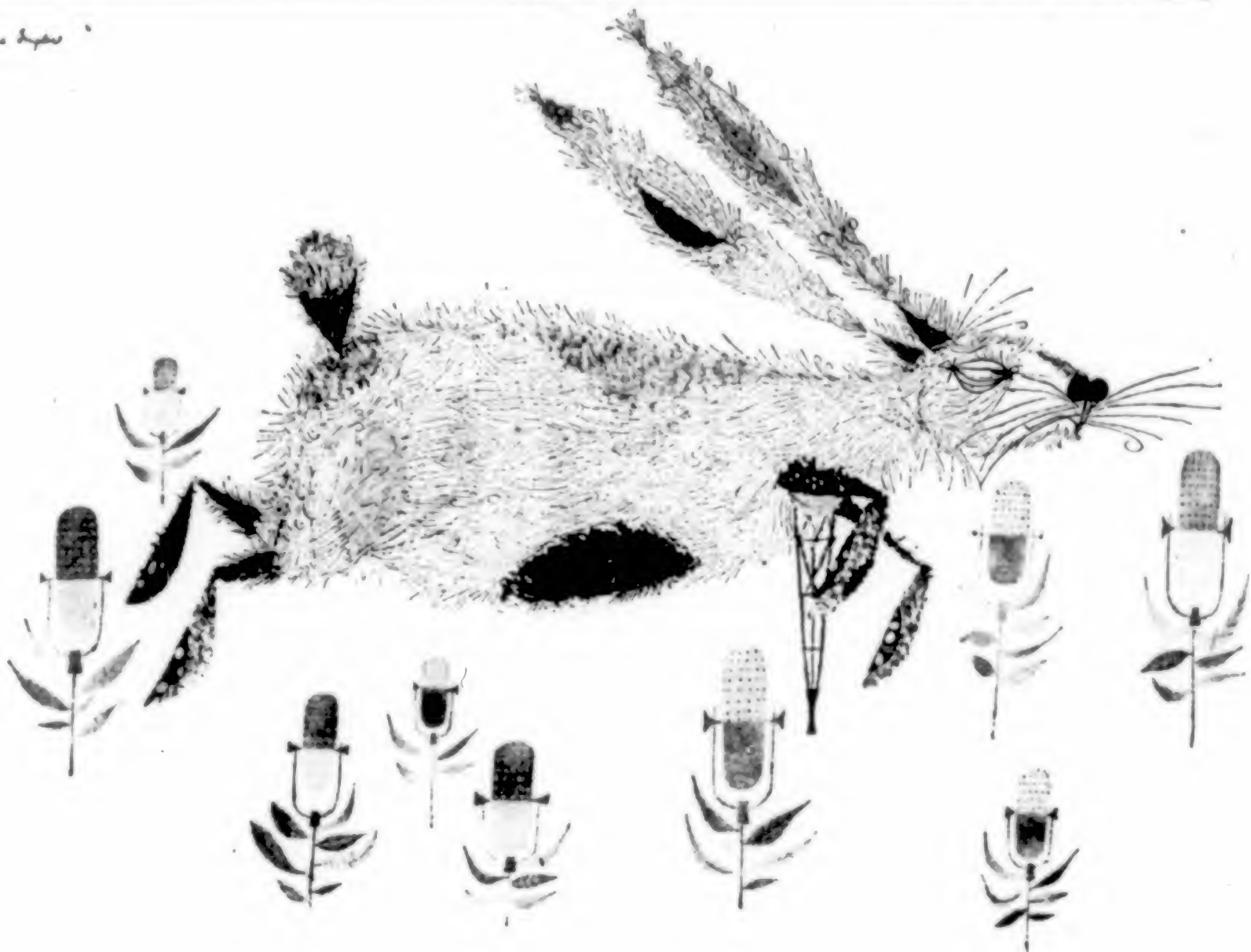
From the opening full-chorus "It's a Grand Night for Singing" and Vivienne Segal's reprise of her "Bewitched" hit tune from the "Pal Joey" musical of the Rodgers-Lorenz Hart era; to Miss Martin's finaling with "Wonderful Guy" with a Rodgers piano accompaniment (completing the transition into the even more fabulous Rodgers-Oscar Hammerstein, 2d, collaborative teamup); the 60 minutes parlayed sock entertainment with a lyrical appreciation for one of the great creative talents of our day who, perhaps more than any other individual, endowed the musicomedies facets of show biz with a more meaningful stature and a brand new set of values.

Considering the array of talent on hand and the jam-packed roster of Rodgers tunes with their capsule productions, the components were blended into a surprisingly well-integrated whole, even though the camera treatment frequently left something to be desired. The spirited performances, particularly by those who graduated from Rodgers (and Hart or Hammerstein) productions into the bigtime, left no doubt as to their own appreciation and feelings for the composer on the threshold of to quote Russel Crouse, his show biz "Master's Degree."

Refreshing element of the hour-long showcase was the projection of new faces into the TV medium, notably in the case of Miss Martin, who demonstrated within a few minutes span her smash video potentialities. Other outstanding bits included Celest Holm's version of "This Can't Be Love" ("Boys From Syracuse"); Alfred Drake's "People Will Say We're in Love" ("Oklahoma"); Vera Zorina's beautifully executed "Rodgers in 3: Time" waiting to a medley comprising "Most Beautiful Girl in the World," "Lover" and "Falling in Love With Love." Patrice Munsel's rendition of "What's the Use of Wondering" ("Carousel"); Bing Crosby's "sound-only" pipe-in from the Coast for some glib kudos and vocalling of "Easy to Remember" ("From Mississippi" pie); the showcasing of youthful aspirants paired off in duos on vocalling the quarter-century-old "Garriek Gaieties" top tunes "Mountain Greenery," "Sentimental Me," "In Old Manhattan"; Particulars distinctive was the Valerie Bettis choreography and her dancing in the "Slaughter On 10th Ave." ballet from "On Your Toes," plus a Metopora quartet comprising Charles Kullman, Brian Sullivan, Hugh Thompson and John Broniece intoning "Nothing Like a Dame" ("South Pacific"), with a surprisingly on-key assist from Russel Crouse, Howard Lindsay, Deems Taylor and Frank Chapman. Dorothy Maynor's "You'll Never Walk Alone" ("Carousel") was an added highlight.

Considering obvious lack of rehearsal and the need to cram such multiple casting within the allotted period, the Henry Souvaine-Leo Hurwitz producer-directorial contrivances came off with a minimum of the visual embarrassments that invariably crop up on such one-shots. John Daly's smooth emceeing and Max Meth's orch backgrounding also rate nods.

Philco relinquished its "Television Playhouse" for the tribute, with Red Cross Shoes picking up the tab.

Gene Sykes

The lead has never

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Advertisers are investing much more in CBS than in any other network—15% more today than on the second-place network—more, in fact, than has ever been invested on any network in all radio history.



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The network to put your money on is the one that stays in there trying - even when it's 'way out front.

COLUMBIA BROADCASTING SYSTEM



HAMLET
("Theatre Guild on the Air")
With John Gielgud, Dorothy McGuire, Pamela Brown, Berry Kroeger, George Howe, Elliot Makeham, Richard Leach, John Merivale, others; Ben Grauer, Roger Pryor, George Hicks, Norman Brokenshire
Director: Homer Fickett
Adapter: Gielgud
90 Mins.; Sun., (4), 8:30 p.m.
U. S. STEEL, RCA
NBC, from N. Y.
(HBD&O, J. Walter Thompson)
Radio's first hour-and-a-half presentation of Shakespeare's "Hamlet" last Sunday (4), in an adaptation by John Gielgud, with the British actor playing the lead, was a dramatic highlight as well as a distinguished event. There have been few radio performances of "Hamlet" and those were long ago. None ran 90 minutes. This time NBC spread itself lavishly, engaged a sturdy cast, tacked on an extra half hour to its "Theatre Guild on the Air" slot, and with U. S. Steel and RCA for sponsors, presented a version of the Shakespeare tragedy that was vivid and compelling. Full of color, drama, poetry and excitement, it was altogether a treat.
Presentation had swift pace and increasing tension. The hour and a half moved quickly, absorbingly. The first act ran for 40 uninterrupted minutes, and was all sheer passion and fire in the acting-adapted job Gielgud gave it. In between his current acting chores in Broadway's legitime, "The Lady's Not for Burning," Gielgud made his adaptation, rearranging lines, episodes, scenes for dramatic effect, but not violating spirit or integrity of the play. Purists might take exception to some changes and cuts, but Gielgud's adaptation had the effect of tightening and heightening the drama, while the wonderful lines, fine poetry, rich philosophy and deep tragedy of a troubled soul came over vividly. A narrator tied up the scenes effectively with introductory exposition, to smooth the transitions.
Gielgud necessarily had to center the play on himself, and lived up to the responsibility with a virtuoso thespian job. Long speeches were handled brilliantly, with clear, throbbing enunciation, his voice effectively using gradations in timbre and range to give the difficult lines all their poetry and drama. His co-stars, Pamela Brown as the Queen, and Dorothy McGuire, as Ophelia, had relatively little to do, but that they did well. Miss McGuire, a soft, gentle Ophelia, lent a poignant tenderness to her mad scene. Miss Brown, forthright and sharp, made her death scene, and especially the chamber meeting between Hamlet and mother, bitter and graphic.
Supporting cast was equally well chosen and sparkled with brilliant bits, as for instance the brief but crystal-clear grave-digging scene, with Elliot Makeham, as the Grave-digger. The foolish, garrulous Polonius gained stature in George Howe's skilled hands; Richard Leach made a manly, moving Laertes; and Berry Kroeger, a harsh, menacing King. Esme Percy, as the ghost of Hamlet's father, was striking. John Merivale doubled as narrator and Horatio, serving both parts well. Homer Fickett, as director, also merits praise. Such difficult scenes as the complicated dwelling moments at the play's close, for instance, were vivid and exciting, with all the attendant color and bombast. This was all rattling good drama, in a presentation the Bard himself would have appreciated.
Bron.

HEY, TAXI
With Glenn Adams
15 Mins.; Fri., 9 p.m.
Producer: Guy Wallace
Director: Adams
LEAGUE OF MUTUAL TAXI OWNERS
WFDR (FM), New York
This is a weekly man-in-the-street show which quizzes passers-by on a variety of subjects, from sports to politics. On the preem Friday (2) topics covered the draft, overcrowded schools, the basketball fixes and similar topics. Glenn Adams elicited some candid comment from ordinary citizens in front of the Astor hotel for an interesting, if somewhat jumpy, airer.
Unfortunately, entirely too much of the stanza—more than a third—was devoted to taxi talk, which arises from the fact that the League of Mutual Taxi Owners is footing the bill. League, which includes cabbies who own their vehicles, is pressing for a fare increase, and several harkies argued for the hike. Program thus one-sidedly makes it look as though the entire industry is favoring the fare boost, although some drivers employed by the large cab fleets fear that an increase may cut into the volume of biz and thus hurt their take.
Bron.

PHIL REGAN CAMP SHOW
With Gloria, Jud Conlon Rhythmaires, Vic Valentini Orch
Writer: Dan Ferry
Producer-Director: Maurice Morton
30 Mins.; Sun., 5 p.m.
PEPSI COLA
NBC, from Travis Air Base, Calif. (Blow)
Phil Regan's new airer is a musical show pegged to the nation's military program. It will originate from various Armed Service bases, hospitals and defense plants. Show adequately serves its purpose of entertaining the troops while garnering good will for the soft drink company which is underwriting prizes and surprise gifts to the personnel at each of the camps.
Regan filled the emcee role in ingratiating style although he handled some of the lines in a stilted manner on the preem stanza (4). Regan, however, managed to hit the mark with the Travis Air Base, first in a series to be visited. Show improved in the musical department with Regan delivering a couple of Irish ballads in a native tenor with the Jud Conlon Rhythmaires and Gloria also handling several pop vocals neatly. Vic Valentini's orch cut the show in lively style.
A vocal trio, winner of a camp competition, also delivered one number and was awarded \$100 for coming out on top. Patterned after the stunt originally done on Ralph Edwards' "Truth or Consequence," Regan introduced a soldier wounded in Korea and after a few minutes pulled the soldier's parents out of the wings as a surprise. The family emotions, fortunately, were not picked up by the mike.
Spots for the bankroller were of the jingle variety but were brief.
Herm.

MOSTLY ABOUT MANHATTAN
With Whitney Bolton
Producer: Lou Frankel
Director: Guy Wallace
Writer: Bolton
15 Mins.; Mon., Wed., Fri., 11:45 p.m.
Sustaining
WFDR (FM), New York
Whitney Bolton, Morning Telegraph drama critic and McNaught Syndicate columnist, has an engaging show in this three-times-weekly stanza. It's a conversation piece, with Bolton spilling informally and informatively on the entertainment world. On the preem Monday (3) he told stories about the tune "Old Pal," the superstitions of comic Jack Pearl and Clark Gable and some comments on Tennessee Williams and Robert Montgomery. Scripting was good, combining first-hand knowledge of the subject matter and a tradewise understanding with occasional fan-type info.
Bolton comes over best when he keeps on one subject for a fair amount of time. Last segment of the airer, in which he digressed on a number of unrelated items, wasn't as successful. He'll also review Broadway legitime on the same nights as their openings.
Bron.

FIVE YEARS OF CARE
With John Daly, narrator: Paul Comley French
Producer-writer: Peggy Holt
Director: Stuart Broeman
30 Mins.; Sat., (3), 9:30 p.m.
ABC, from New York
ABC's Public Affairs Dept., cooperating with CARE (Cooperative for American Remittances to Europe), observed the fifth anni of the latter org with an analytical survey of what had been accomplished during the last five years. The fact that \$100,000,000 in American gifts had gone to needy or starving people in war-torn countries was stressed. The Heinz gift of baby food included in packages, praise of General MacArthur, gifts of tools to India and Pakistan, and the request of President Truman for aid to Korea, all were touched on.
Present need for supplementary food for Israel also was highlighted. Current program of helping people in Korea, Yugoslavia, Israel and England was neatly introduced, broadcast winding up with a plea for a contribution. Program pointed up that a CARE package was a tangible gift from one person to somebody needing it elsewhere in the world.
Paul Comley French, top man of the CARE organization, passed all praise heaped on him to the contributors. John Daly narrated with ease and good diction. Both ABC and Peggy Holt, CARE radio-TV director, deserve praise for their ability to make something interesting out of a routine idea. Director Stuart Broeman handled the re-enacted skits of typical cases and the whole show with aplomb.
Wear.

Crandall's Anthem
CBS publicity director George Crandall, who started out as a conservatory teacher of piano and theory, reverted to his artistic side when the Trinity Choir of St. Paul's Chapel gave the radio premiere of his anthem based on the 23d Psalm, "The Lord Is My Shepherd," on CBS Sunday morning (4).
The anthem, composed for a mixed chorus with several solo parts, proved to be a very attractive work, written in simple, conventional form, not pretentious or over-arranged, but still full-bodied and impressive. There was excellent counterpart in solo and chorus parts, and the theme was a gentle, appealing melody. The 10-minute work had a simple dignity of character and style, which the choir presented in expert, moving fashion.
Bron.

PIONEER '31
With Everett Sloane, Charlotte Holland, Leon Janney, Lawson Zerbe; Edward M. M. Warburg, Edward R. Murrow, narrator
Writer: Millard Lampell
Producer-director: Himan Brown
30 Mins.; Thurs. (1), 10 p.m.
CBS, from N. Y.
CBS, in conjunction with United Jewish Appeal, presented a warm, appealing semi-documentary last Thursday night (1) in "Pioneer '31." Angle was unusually interesting—the comparison of the American frontier of 100 or so years ago and the Israeli frontiers of today. "What was yesterday in the middle west is today in the middle east," said the script, and an apt analogy it is. Except that some of the present-day Jewish pioneers came from situations and locales far more terrible than any the Americans could have imagined.
In a sensitive, restrained narration-dramatization that was evidence again of the fine teamwork of scripter Millard Lampell and producer-director Himan Brown, the program painted a graphic picture of the situation in Israeli settlements. Pioneers from Germany, Yemen, Hungary, Iraq; oldsters, kids; refugees from ghettos, concentration camps, were finding a new world and building a new life in Israel. Program discussed the difficulties and privations encountered in getting to Israel from Europe, from Arab lands; the problems of finding suitable work for the new pioneers; the frontier existence in the south, building new settlements, bringing power, light, housing to the wilderness.
The tale, full of poignancy and drama, wasn't overdone, or sentimentalized, but was stated simply, with great force. Edward R. Murrow was a sympathetic, sensitive narrator and the small cast recreated the scenes vividly. Edward M. M. Warburg, general chairman of the UJA, made an appeal in the closing moments for aid to his organization, which is helping repatriate these pioneers in Israel.
Bron.

Radio Followup
NBC's "Big Show" went vocal in a big way Sunday (4), with a parlay of singers including Ethel Merman, Frankie Laine, Margaret Truman and for laughs, Fred Allen, Portland Hoffa and femcee Tallulah Bankhead. They all acquitted themselves well, with Miss Merman turning in some particularly appealing vocals. Miss Truman warbling "Love Is Where You Find It" on her second "Big Show" appearance, was okay. Her high notes were not too strong, but they were well phrased and came across over the choral backing. President's daughter was sock in her chitchat with Miss Bankhead, having material that was both topical and funny, yet in good taste.
One standout segment was contributed by Herb Shriner, whose bucolic wit has a disarming frankness and expert timing. Allen also registered well in the comedy department.
Although some of the dramatic offerings on this stanza haven't come up to the standard for the lighter elements, this week's was played with excellent effect. Clive Brook and Margaret Phillips, doing a scene from their current show, Philip Barry's "Second Threshold," had a vehicle with strong emotional impact. It was a moving piece. As usual Meredith Willson's musical chores were slickly handled.

KINGS ROW
With Francis DeSales, Charlotte Manson, Charlotte Holland, Jim Boles, Doris Dalton; Lee Vines, narrator; John MacDougall, announcer; Berl Bohman, music
Producer: Ariene Lunny
Director: Edward Downes
Writer: Welbourn Kelley
15 Mins.; Mon.-Fri., 3:15 p.m.
COLGATE
CBS, from New York (Esty)
New Colgate soap, "Kings Row," should attract femme listeners. Based on the late Henry Bellamann's best-selling novel, "Kings Row," and its sequel, "Paris Mitchell of Kings Row," and with the draw of having had a successful filmization, it should have good audience appeal.
Characters and locale remain the same, but the time has been updated to 1951. That involves some contemporary topics, with the major conflict being Dr. Mitchell's offering to give the government some real estate for a war plant while villain Fulmer Green wants to make a killing by selling the U. S. worthless swamp land.
Opening week tied plenty of plot knots for the characters to unravel. Besides the Mitchell-Green fracas, there's Mrs. Green's hatred for her husband, fired by her persecution complex; her desire to have Mitchell take her on as his psychiatric patient; her dislike for Randy McHugh, the girl who came from the wrong side of tracks, etc.
In typical daytime serial fashion, series got off to a fast start with plenty of fireworks, including a hysterical scene by Mrs. Green, misunderstandings of marital infidelity, etc. Cast played competently, with Francis DeSales as Dr. Mitchell; Charlotte Holland as Randy; Charlotte Holland as Elise Mitchell, and Jim Boles as Green.
Bron.

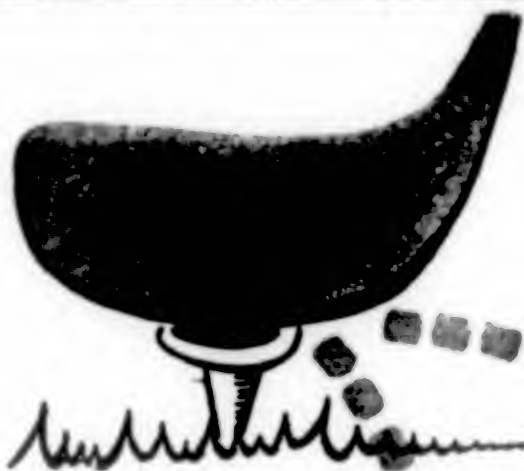
GOING INTO THE ARMY
With Sam Serota, Murray Arnold, Varner Palsen, Johnny Wilcox, Paul Weber
25 Mins.; Sun., 2:05
WIP, Phila.
Prompted by the interminable questioning of Leo Bergin, WIP's mail department staffer who loses his civilian status this week, station has whipped up a question and answer series of interest to every prospective inductee and their families as well. "Going Into the Army" is the first in a series of four quizzes along the same line. Following stanzas will be devoted to problems of life in Air Corps, Navy and Marines. As a followup to the idea, the draftees and enlistees will be back at the mike on their first furloughs to tell how the program helped.
Sam Serota, special events head at WIP, acts as moderator of a panel, which calls upon the services of "experts"—staffers formerly in the service. These include Murray Arnold, program director; Varner Palsen, production chief, and announcers Johnny Wilcox and Paul Weber.
Typical questions asked by Bergin are likely to be of concern to any draftee, namely: How much allotment will my mother receive? What clothes should I take? How much insurance do I need? How much money should be taken along? What about personal belongings, and other sensible queries.
All these problems are answered by the panel straightforwardly, and occasional reminiscences by the staffers of their own days in uniform provides not only information but humor as well. A good touch, and probably unintentional, is the authority of the voices of those on the panel, who have gone through it and aren't immediately likely to be called up again, compared to the querulous and insecure voice of Bergin, the imminent GI Show, which is taped, rates top-rank in its timeliness, general interest and skillful presentation.
Gayh.

COMMITTEE ON THE PRESENT DANGER
With Dr. Vannevar Bush
Producer-director: Arthur Feldman
15 Mins.; Sun., 9:30 p.m.
MBS, from New York
Broadcast is presented as a public service in cooperation with the Committee on the Present Danger, a non-partisan group advocating American armed forces for Europe. Format will present a different committee member as speaker each week.
Preem (3) had Dr. Vannevar Bush, president of the Carnegie Institute of Washington, discuss "The Atomic Bomb and the Defense of the U. S." Talk advanced the view that the atomic bomb was only a temporary deterrent to aggression, with a small, highly trained, adequately equipped "army in being" necessary in Europe for a more permanent stabilization of the international situation. The speaker also plumped for a draft of 18-year-olds.

CHEZ SHOW
With Myron Wallace, Buff Cobb
90 Mins.; Tues.-thru-Sun., 11:30 p.m.
Participating
WMAQ, Chicago
Since inception a year ago, the "Chez Show" has radically changed its format and is presently dominating the midnight listening spot hereabouts. Aired from the Chez Paree niter and steered by local radio thesp Myron Wallace and wife, Buff Cobb, it is pleasing and upper-drawer chatter fare, though often pompous in attempting to cash in on its svelte surroundings.
Originally using seven or eight records for brothers between interviews, it bowed under the guise of an a la Jack Elgan stint. More recently it has abandoned music entirely, using chatter between the two, telephone conversations and guest interviews. For the latter, guests are culled from either the saloon's interior or pre-directed to appear.
Topics discussed between Wallace and Miss Cobb run the gamut from ethics to household problems, each having rather clearly delineated thought processes that never reach anything but an apparently quiet climax. Not so with the listeners, though, which probably best explains the telephones.
Session heard hosted singer Mary Small, current in the supper room, former track star Jesse Owens, and some rather awestruck Northwestern students. All interviews were fairly lively and interesting, though Owens' over-long monolog on brotherhood might have been interrupted more frequently by Wallace to retain listenability.
Commercials are participating, with Wallace splicing informally and expertly.
Mel.

OVER THE BACK FENCE
With Bill Yearout
15 mins., 10:15 a.m., Mon.-thru-Fri. Sustaining
KCMO, Kansas City, Mo.
Bill Yearout recently moved over to KCMO, Kansas City, from WREN, Lawrence, Kans., where he had been for a number of years. With him he brought his established feature, "Over the Back Fence," quarter-hour of folksy commentary, poetry, interviews and what have you. Now with several weeks at KCMO behind him, Yearout has the program fairly well established in this listening area.
Almost anything goes as material for the show—chatter about events of the day, reading a few verses, a plug for National Smile Week or the Missouri Heart Association, a talk with an unusual local personality, etc. Recently Yearout got on the subject of song writing and original songs, so this session had a couple of them—one written by himself, another written by Milt Dickey of the KCMO talent staff. And in the middle of things Jim Lantz, station announcer, walked in and passed the time of day about songs and things.
That's the way it goes with the Yearout show, informal, leisurely, friendly. Emphasis is on the home town, the surrounding area, just a quarter hour with "neighbor Bill." Yearout has a tough go pitching against Arthur Godfrey on rival KMBC, but apparently is holding his own, if response from listeners is the measure. He makes no particular pitch at mail pull, but queries for copies of poems and other material daily keeps commentator more than busy. It's no bother at all to listen to this one.
Quin.

BILLY STARR SHOW
With Peggy Clark, Al Phillips
Frontier Four
Producer-Announcer: Ken Hedy
25 Mins., 2 p.m., Mon.-thru-Fri. Sustaining
KCMO, Kansas City
After a long session of playing personal dates, Billy Starr has figured to settle down and do his western tunes and guitar twang mostly in one spot, KCMO's studios. As a Columbia Record name and yet warbler, he's an important addition to the KCMO roster talent. By way of introductory chores, Starr is on the air twice daily, on Start the Day Right with Dal Stallard at 7:15 a.m. and this afternoon session as his own show, without benefit of sponsor to begin with.
The afternoon period amounts to a roundup of western, range and hillbilly music, with Starr leading the way and with Peggy Clark to add a femme voice to the proceedings, all backed up by Al Phillips and his frontier four. Starr handles the m.e. work in friendly fashion and does the major share of singing.
(Continued on page 38)



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BOB HOPE

Opening April 23

PRINCE OF WALES THEATRE, London

Booked in Association with

LEW & LESLIE GRADE, LTD.



BEATRICE LILLIE

March 18 . . . FRIGIDAIRE-TV

"THE BEATRICE LILLIE SHOW"

Producer and Director

EDWARD DURYEA DOWLING

CIRCLING THE KILOCYCLES

St. Louis—The Greater St. Louis Bowling Assn. awarded an "Elmer" trophy to France Laux, sports gabber KXOK, in recognition of his outstanding radio work in bowling activities. Laux recently premed a new sports program tagged "Strikes and Spares."

Kansas City—Tom L. Evans, president of KCMO Broadcasting Co., is resting at home after an emergency appendectomy, Feb. 22. He was released from the hospital March 1, and will take it easy for several weeks before returning to the office.

Greensboro, N. C.—Earle J. Gluck, manager of WSOC, Charlotte, and president of the North Carolina Association of Broadcasters, has been named state radio chairman for the N. C. League of Crippled Children for 1951. He will serve in an advisory capacity to the league in the area of radio public relations.

Columbus—Revising a series that met with critical acclaim last year, WOSU, the Ohio State University station, is again airing "You and the A-Bomb," a program designed to inform the average listener what the bomb is, what it does and what civilians should do in case of atomic attack. It also aims to explain away the myths which have arisen in connection with the bomb. Series of seven quarter-hour programs (Sundays at 3:30 p.m.) presents Anne Rickard, of OSU public relations who also writes the scripts, as a layman seeking simple answers to complex problems.

Pittsburgh—Bob Connelley, W.P.T. salesman, has resigned to join the Cabot and Coffman advertising agency. Leonard Kapner, president of WCAE, has been elected to board of directors of NAB. He'll represent the third NAB district, comprising Pennsylvania, West Virginia, Maryland and Delaware. Henry DaBecco, of WJAS staff, is the new announcer for the feature films on WDTV's "Encore Theatre" every Friday night. He replaces Billy Hinds, who had to yield that chore

because of pressure of other jobs. . . . Announcer Don Bell, who joined the WCAE staff just two months ago, has been called up for active service. He's a reserve officer in the Air Force. . . . Mary McKay, Manager Jimmy Murray's Girl Friday at KQV for so long, is now Manager Don Stewart's at WDTV. . . . Hilary Bogden, WJAS announcer, passed his audition with the Pittsburgh Opera Company and is now a permanent member of the singing ensemble.

St. Louis—Martin Bauerman has joined the KXOK news department, replacing William Noon who has been recalled to active duties with the Marines. Bauerman formerly was a sports writer for the St. Louis Star-Times, owner of the station.

Springfield, O.—Transfer of control of the Champion City Broadcasting Co., operators of WJEL, here, was approved Friday (2) by the FCC. Chester R. Hinkle and George R. Walker acquired 100% of the company stock for \$23,000 from D. J. Parsons and Frank N. Jones.

Columbus—"Ol' Doc" Lemon, WCOL disk jockey goes into the Deshler-Wallick's swank Ionian Room here March 15 with a platter show, the first ever booked during the evening hours in the hotel dining room. Stint will be a 45-minute affair from 11:15 p.m. until midnight, with WCOL picking up that final half-hour as a remote.

San Antonio—Charles Dill Motors, local Lincoln-Mercury dealer, is sponsoring the "Night Owl Club" nightly for a full hour on KABC here. The airing is heard from 11 to 12 p.m.

Hartford—Paul Martin of Buffalo, has been appointed station manager and program director of WCCC. William M. Savitt, president and general manager announced. Martin, who will assume his duties March 7, has been program manager for WKBW in Buffalo for the past three years.

TV 'TAKE YOUR WORD' FOLLOWS AM EDITION

"We Take Your Word," CBS' etymological panel show, will be aired on television Friday nights immediately following the radio program, when the video version returns this week (9). Since John K. M. McCaffery is to serve as moderator and Abe Burrows as panelist for both shows, the AM program will be taped in advance. Radio version is aired from 10 to 10:30, with the TV show going the following half-hour. Both are sustainers.

Return of the show to TV was made possible by the decision of Sylvania Electric to move its "Beat the Clock" program, now aired in the Friday night slot, to Saturdays from 7:30 to 8 p.m. That switch will force CBS to move "Kid Gloves," currently in the latter period, back half an hour. In turn, the Saturday night edition of "Lucky Pup" is to be moved from 6:30 to 7 back to 6 to 6:30.

Chi Alerted To TVA Walkout

Chicago, March 6

Ultimatum was issued by TVA today (Tues.) that if Chicago teevee stations and union can't reach an agreement on TVA terms, the union will definitely go out on strike. Confab began late today (6) and will continue until an agreement or complete impasse is reached.

Local strike would automatically throw network programs off cable as result of 10-day cancellation clause in web contracts.

Points of difference between stations and union center around operators' demands for more cutover rehearsal time and minimum salaries for sportscasters, plus AFM warning that it will not be bound by any TVA contract which includes performers holding cards in both unions.

TV Censorship Board Proposed

Washington, March 6

Establishment of a Federal Censorship Board within the FCC to clean up television "before it ruins itself and debases everybody with whom it has contact" was advocated last week in Congress by Rep. Thomas J. Lane (D-Mass.). The Federal government, said Lane, "must step into this mess and clean up the house of television so that its occupants will not track any more dirt into our homes."

The congressman advocated that programs be "altered" and "really screened" before they are permitted to go before the camera. Once the shows go out uncensored, he said, "the damage has been done that is beyond repair."

Citing criticisms by Bishop John J. Wright of Worcester and Archbishop Richard J. Cushing of Boston against "poor taste" and "raw jokes," Lane said that TV, instead of growing up to its responsibilities, "seems to be 'plunging' down to the primitive state of nudism and the manure pile."

Once, he declared, it was possible to set an example by one's conduct in guiding the development of children, by supervising their entertainment, by finding out in advance what motion pictures are good for them. But now, he declared, "there is no way of knowing from moment to moment just what embarrassing or shameful surprise is in store for us."

Lane told newsmen he has received hundreds of complaints from constituents, particularly parents and educators.

TV Posts Danger Signs

Continued from page 1

ered significant by the industry, a situation made possible chiefly through the notoriety and wide Page 1 coverage given the color television hearings. There is now a general public awareness as to the functions of the FCC, plus a realization of its watchdog role as the governing body in the communications picture.

In all the pre-television years when radio was on the spot, the public, through failure to recognize properly the FCC's identity, channeled all its protests to the networks and stations. There was no way for the FCC guardians to gauge the extent of public reaction.

Conference Fears

With the shoe now on the other foot, a growing segment of the TV industry has been alerted to the dangers ahead. They are frank in their admission that they have failed in their task of self-regulation, both in commercial abuses and in condoning blue material. The fact that since Archbishop Cushing's blast, the prelate has been literally flooded with letters,

phone calls and wires, with practically a 100% endorsement of his sentiments, it's recognized, can be used as strong ammunition against the TV broadcasters.

There are some jitters, too, about the forthcoming public conference called by the FCC, scheduled for this spring in Washington, at which the governing body intends to fully explore the role of television in serving the needs and interest of the public.

Decision to call the conference was prompted by numerous complaints reaching the FCC concerning TV programs. It's recalled now, all too vividly, that FCC Chairman Wayne Coy, in a speech at the U. of Oklahoma, criticized programs for bad taste and urged a housecleaning by the industry "before public opinion demands the more drastic remedy of governmental action."

Richmond, Va.—Bob Anthony has joined the staff of WRVA as announcer-producer. He was formerly with WSSV, Petersburg, and WHAP, Hopewell.

Senator Dudley J. LeBlanc announces winners in his CHRISTMAS PARTY CONTEST



1. WKUL	Cullman, Alabama	\$2,000.00
2. WRAL	Raleigh, North Carolina	1,000.00
3. WLOW	Norfolk, Virginia	500.00
4. KSLO	Opelousas, Louisiana	250.00
5. WNGO	Mayfield, Kentucky	250.00
6. WWYO	Pineville, West Virginia	100.00
7. KSTL KXLW	St. Louis, Missouri	100.00
8. WOMI	Owensboro, Kentucky	100.00
9. WNOE	New Orleans, Louisiana	100.00
10. KVOL	Lafayette, Louisiana	100.00
11. KWDM	Des Moines, Iowa	100.00
12. WFEC	Miami, Florida	100.00
13. WJIV	Savannah, Georgia	100.00
14. WORZ WLOF	Orlando, Florida	100.00
15. WJBF WRDW	Augusta, Georgia	100.00

WATCH FOR DETAILS OF SENATOR LeBLANC'S
NEW \$25,000.00 MERCHANDISING CONTEST FOR RADIO STATIONS

Green Film Corporation

*Cordially invites you to be
present during production
in Hollywood of its new
television film series*

THE LOVING FAMILY

by

JOHN KNEUBUHL

Starring

GALE PAGE

HARRY ELLERBE

JIMMY HUNT

MARJORIE LORD

JAMES KIRKWOOD

WHEATON CHAMBERS

**PRODUCED BY DOUGLAS W. BAGIER
and MISHEL S. GREEN**

DIRECTED BY WALTER THOMPSON

*Filming of the first of 260
quarter-hour episodes sched-
uled for five-days-per-week
tele filming starts today, March
7, 1951.*

R.S.V.P.

**Green Film Corp.
Samuel Goldwyn Studios
Hollywood, California
Phone: Granite 5111**

Radio Reviews

Continued from page 34

ing in his established western style. Show is rounded out by a number of two from Miss Clark, who shows herself to be accomplished at this kind of music, and by instrumentals from the Phillips gang. Ken Heady handles the production chores and doubles on the straight announcing.

From time to time the show may have special features, such as this one which had a guest shot by Cowboy Copas, a former compatriot of Starr's, who happened to be nearby.

Recently the station has increased emphasis on the friendly approach and the more rural type of programs, an effort to play up to the outlying listeners and make the most of the 50,000 watts daytime. Mid-afternoon slot for a show of this type is unusual, but is right in line with new station policy.

Quin.

ROUND UP TIME

With Texas Jim Lewis and his Rangers, Jack Rivers and Judy Knight; announcer, Maury Rider. 30 Mins. Friday, 7 p.m.

RAINIER BEER

KIRO, Seattle

Live cowboy music comes to Seattle with the move of Texas Jim Lewis and his outfit into town. Rainier Beer picks up the tab on this, one of the biggest local productions as of now.

Format is the standard cowboy, outline routine, with Texas Jim setting the pace of folksy, standard tunes for nice listening effect. Opening with "Back to Colorado" troupe went on to do nice job on "Cool Waters." Texas Jim soloed on "Sweet Face and Cold Heart" and Jack Rivers and Judy Knight dueted with "Broken Down Merry Go Round" for pleasing novelty. Hoedown, "Rubber Dolly" was followed by instrumental "12th St. Rag" and Rivers warbled sentimental "I Love You Because."

"Who Broke the Lock on the Hen House Door" and "Texas Play Boy Rag" featuring steel guitarist Currey Lee Knight, added to the general air of easygoing fun and with singing commercials and announcements geared to informal tempo it would seem that Rainier has a nice package here.

Veteran Maury Rider handles the announcements in his usual top fashion and with background applause of live audience this is an easy half-hour to take, particularly for those who like their music in the western manner.

Reed.

YOUR HOME BEAUTIFUL

With Vicki Vola, Johnny Thompson, Paul Taubman; Bob Shephard, announcer.

Producer: Herb Rice

Director: Merv Koplin

15 Mins. Sat., 11 a.m.

BENJAMIN MOORE PAINTS

MBS, from New York

(St. Georges & Keyes)

Cued by spring in the office, program of interior decorating hints by Betty Moore (house name, now

played by Vicki Vola), takes to the air with heavy emphasis on color schemes and combinations for the home. A logical candidate for color TV, aircr bides its time by making suggestions as visual as possible via Miss Vola's vivid style, plus the offer of free decorator booklets to complement her descriptions.

A seasonal show, the aircr, with this year's preem (3), launched its 23rd year of presentation. With Bob Shephard as interlocutor, dialog was brisk and maintained interest. Further anti-lull insurance was furnished by Johnny Thompson's capable baritone—to Hammond accompaniment by Bob Taubman—twice in the 15-minute segment.

13-Week Hiatus

Continued from page 27

can take a 13-week vacation if he desires and will not be charged for the first eight weeks of that period, the charge applying only to the final five. Bankrollers will not, of course, be paying program and production charges during the hiatus. For those bankrollers wishing to retain their shows on the air during the summer, the usual talent, production and time charges will apply.

CBS-TV sales department, meanwhile, has also come up with a summer incentive plan for advertisers, which it submitted this week to proxy Frank Stanton for approval. Web execs declined to divulge details of the plan until Stanton gives it his okay.

Philly Baseball

Continued from page 26

cameras handled all the games last year, morning as well as evening, including the World Series games. Last fall, however, just before the World Series, an exec of a rival station made some lighting remarks about the WPTZ coverage, with the result that all three Philly stations had their own crews at Franklin Field for the U. of Pennsylvania football games.

The NBC outlet here said that it needed all its crews available, because of its two daytime across-the-board programs—Ernie Kovacs "Three to Get Ready" and the Susan Peters show. In any event, it won't pick up the games from Shibe Park exclusively this season, as it has for the past 10 years.

The way it shapes up at present, WFIL-TV and WPTZ will again split the weekday, Saturday and holiday games, with WCAU-TV handling on Sundays. Byron Saam and Claude Haring will alternate on the Athletics games, and double on radio over WIBG. Gene Kelly

and Bill Brundige will alternate on the Phils games, and also broadcast over WPEN. The four broadcasters will alternate on radio for the home games, but each pair will work together on the road games broadcast.

The sponsorship will be divided between Atlantic Refining Co. and Ballantine Beer & Ale. N. W. Ayer & Son, is the agency handling both telecasts and broadcasts.

Tele Followup

Continued from page 30

during March, bringing in a Fifth Avenue Easter parade (in which he was given a sock assist by Margaret O'Brien), income tax day, in which he utilized his Italian-dialect characterization, etc. There was even a smooth transition into the middle commercial, in which he and Miss O'Brien, portraying students in a professional children's school, did a fine selling job for Pet milk.

Thomas wound the show with his now-standard nitery setting, which gave him the chance to reprise one of his best-known stories. The punch-line might have been telegraphed but his terrific delivery made it excellent comedy. Miss O'Brien, finally given some good material, demonstrated nice comedic talents. Peggy Ryan and Ray McDonald displayed their fine lerp technique in two well-staged numbers and Pansy, the Horse, was brought in for some good fun in the Easter Parade skit. Little Bunny Leubell registered again as Thomas' daughter.

Joyce Mathews returned to video last week after a siege of illness to spiel the commercials on the "Sonerset Maugham Theatre," on CBS, Wednesdays. Another gander at this show impresses a viewer that the Tintaire sales talks represent a low point in plugs. It is blatantly in bad taste, out of key with the high level of Maugham's yarns, and knocks down the cultural level of the show. The midterm filmed commercial is equally distasteful, even if it is delivered by Joan Bennett.

Maugham's story, "The Outstation," was absorbing. Good enactments by Otto Kruger, Stefan Schnabel and Edith Atwater told an interesting jungle tale of a plantation owner, who believes that a neighbor's wife hankers for a romantic attachment for him. Actually it's a plot to separate Kruger from his money and his life. Plot doesn't work out as expected and the denouement finds the woman killing her own husband.

Philadelphia—John Cook Hirst, production director at WFIL-TV, has switched to the Gray and Rogers ad agency... WFIL has renewed LeRoy Miller, veteran disk jockey and commentator, for another two years... Roger W. Clipp, general manager of the WFIL stations, has been named to the Emergency Stabilization Cooperation Committee of Philadelphia. The WFIL exec also serves as radio and TV rep for the city's Defense Council.

Inside Stuff—Radio

United Labor Committee, representing American Federation of Labor, Congress of Industrial Organizations and the railroad brotherhoods, has lined up cuff time this week to answer defense mobilization chief Charles E. Wilson's recent four-web address.

Sked includes talks on the unions' fight against rising living costs by CIO head Philip Murray on NBC, Monday (5); CIO secretary James Carey on Mutual yesterday (Tues.); railway labor topper George Harrison on ABC today (Wed.); and AFL prez William Green on CBS tomorrow (Thurs.). In addition, appearances by labor leaders have been lined up for NBC-TV's "Meet the Press," Mutual's "Reporters Roundtable," ABC's "Town Hall of the Air," CBS's "People's Platform" (AM and TV), "Capitol Cloakroom" and "Cross-Section, U.S.A.," and other shows.

Arrangements were handled by Morris Novik, who coordinated the pitch for the labor groups.

Testimony was ended last week in the suit for injunction and damages brought by Lang-Worth Transcriptions against American Federation of Radio Artists in N. Y. supreme court. Dispute arises from AFRA's declaring L-W "unfair" and picketing the company after the latter failed to ink an agreement with the union.

Both parties are now filing briefs. Decision will be handed down March 21.

Broadcast Advisory Council, formed at White House request to assist the Government during the emergency, voted last week to expand its membership to include all segments of the radio and television industries and allied fields. Council met for the first time since its exploratory meetings two months ago with top Government brass for briefings on emergency problems.

As a requisite to getting into action, council adopted a resolution defining the scope of its function. It agreed that BAC's purpose is "to render advice to the U. S. Government and others on means and methods to make the radio and television industry as useful as possible during the present emergency."

Chairman of BAC is NAB proxy Justin Miller. Membership includes officials of networks, stations, Radio-Television Manufacturers Assn., National Assn. of Educational Broadcasters, and NAB.

New York Post unit of the Newspaper Guild voted last week to carry its grievance of the daily's radio-tele column to arbitration if necessary. Union claims that Paul Denis has first claim on the column, which was dropped two years ago in an economy wave. Management says it isn't bound to the preferential hiring list in this case, because it bought the Rex Lardner column from the Post-Hall Syndicate.

Denis, meanwhile, checked out of the Daily Compass on Monday (5) and joins Why mag as associate ed.

NCAA Sticks to Grid Ban

Continued from page 27

into Paramount houses last fall in Chi and Detroit.

Meanwhile, Hamilton said the group was stalemated since it must first form a policy to handle experimental telecasting. "More than anything," he said, "we're attempting to define our powers now and nothing will be resolved immediately."

NCAA gained some headway, however, after the committee formally adopted a policing system to deal with member schools which would televise fall football games. Council definitely decided to move for expulsion of any member who doesn't comply with the moratorium drafted last January at Dallas. "Any member voluntarily permitting live TV would not be in good standing and would be recommended to the annual convention for expulsion," Hamilton said.

Reaffirmation of the moratorium has put several schools in an awkward position with the NCAA. Ohio State University, whose adminis-

trative heads voted for live telecasting, are further backstopped by the recent passage of a resolution in the Ohio legislature to permit telecasting. "Will-of-the-people" tide, so termed by Dick Larkins, OSU athletic director, has similarly caught on in Michigan, Oregon, Minnesota, and Illinois, whose state legislatures may force telecasting of state-owned school contests. Additionally, University of Pennsylvania alumni reportedly received notice they'll be able to view the home-team this fall.

It's felt that any trial basis okay will be granted first to schools like Ohio State and Pennsylvania, and those in states which are in jurisdictional dispute with NCAA. In this way, the athletic authority will be partly able to save face and keep its power fairly unquestioned. NCAA foothold is nonetheless fairly secure, judging from the overwhelming 161-7 passage of the moratorium by member schools.

According to its survey, conducted in 1947-50, games in live telecast areas were off 10% at the b.a. over areas where there was no TV or delayed telecasting.

Big 7 Delayed Pickups

Kansas City, March 6.

Televising of Big Seven Conference football games is out on a live basis, but a plan of delayed telecasts may be worked out. By banning the live telecasts, the Conference abides by the National Collegiate Athletic Association moratorium on video from the stadium.

Plan for delayed telecasts is yet to be completed but several sponsors have shown interest, according to Reaves Peters, executive secretary of the Big Seven. The plan, however, will be a conference proposition, and not one for individual members. The action was taken by the conference's faculty committee in a meeting here last Thursday (1).

The Big Seven area includes television outlets in Oklahoma City, Omaha, Kansas City, Ames, Ia., and St. Louis. Games of Oklahoma and Nebraska were televised last season, but no basketball games were on video this season.

New Orleans—New additions to WDSU-TV staffs include Bob Howard, announcer formerly with WKNO, Madison, Wis.; Eugene Harper, engineer, and Hubie Weiss, formerly with WFIL-TV, Philadelphia, video producer-director. Don Howell, former speller, has been added to night operations director of WDSU-TV.

It's the Audio-Video

TRIPLE E

that gives you SUPERIOR RECORDINGS...on time

Radio and TV Agency Producers everywhere, have learned to rely on the Audio-Video Triple E Recording Service for high quality recordings...delivered on time.

They know thru trial and error that there is no substitute for adequate high fidelity recording EQUIPMENT, thoroughly experienced editors and engineers, and a crack EXPEDITING department such as Audio-Video Triple E Service offers. You too will find, when the pressure is really on, that you can rely on the Audio-Video Triple E to deliver superior recordings...on time.

Next time you need a recording job in a hurry use the Audio-Video Triple E Service...you'll like it.

CALL OR WRITE FOR SPECIAL RATE CARD



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EQUIPMENT...

More than adequate for any recording job. 20 Ampex Tape Recorders, Scully and Fairchild Disk Recorders.

EXPERIENCE...

Thoroughly Experienced Technical Staff

EXPEDITING...

Crack expediting department to insure punctual service.



NBC Going Sour On Sun. Drama Series

NBC has practically abandoned the idea of the contemplated ambitious Sunday night television series whereby it would rotate, on successive weeks, hour-long dramatic series emanating alternately from (1) a Broadway legit house; (2) a Hollywood film studio; (3) a TV studio.

Idea had been on veepee Sylvester L. (Pat) Weaver's program agenda for some time, with NBC visualizing a possible sponsorship by Philco as the eventual successor to the current Sunday night 9 to 10 Television Playhouse series. However, efforts to interest David O. Selznick in the filmed segment of the three-way projection failed to materialize. Further, NBC explored the possibility of bringing in the pix for \$50,000 each and found it couldn't be done.

Rather than pursue the legit aspects of the project, NBC is now of a mind to forget the whole thing.

Int'l Police Chiefs

Tied Into New AM-TV

Pkge. by Hynd-Gibbs

Vet magazine mystery writer and editor Alan Hynd is associated with the John E. Gibbs agency in a radio-TV package tied in with the International Assn. of Police Chiefs, of which Greenwich (Conn.) chief John Gleason is a past president. Gleason will be a thespic part of the package, which Hynd will narrate, both AM and TV (appearing also in the latter). Part of the whodunit series' new gimmick will be a demonstration of setting a police manhunt into official action, upon Chief Gleason's sign-off description.

NBC's Charles (Bud) Barry and Carl Stanton are hot on the series, and are auditioning sponsors.

Hynd, as a seasoned criminologist, is also being talked of for a consultative spot in connection with radio-TV crime stories. There is great feeling that many of the murder mellers show the average private eye to be more astute than the FBI, Scotland Yard and the French Surete combined; with resultant reflection on the average cop. Hynd points to NBC's "Dragnet" as one of the few shows which rightfully give the law enforcement officer his true deserts as resourceful on duty, whether in uniform or plainclothesed. The tieup with the International Police Chiefs Assn. is part of Hynd's program to depict more of the same.

Chris Witting to Coast

On DuMont L.A. Affiliate

Chris J. Witting, manager of the DuMont web, planned to the Coast over the weekend to set up a new affiliation pact with one of the Los Angeles stations. He also plans to huddle with a number of film producers on the possibility of their producing various vidfilm series for the web. Witting was preceded to the Coast by Dr. Allen B. DuMont, network proxy, who will join him in the talks.

Until now, DuMont's affiliate in the L. A. market has been KTLA. That station, however, was recently purchased by CBS, forcing DuMont to set up another deal.

WDGY Personnel Shifts

Minneapolis, March 6.

Sidney Rich, WLOL account exec, has been appointed by Harry Peck, WDGY, vicepres and general manager, to fill the WDGY sales manager vacancy.

Appointment follows on heels of a series of other WDGY major changes during past three months, including promotion of John Leslie to program director, naming of Gerald S. Cohen as promotion director, addition of Hal Searis and Jack Douglas to announcing staff, elevation of James McGovern to news director and addition of George Lord to the sales department.

Houston—Terry Hamilton Lee has been named assistant manager of KPRC-TV in an announcement made by Jack Harris, general manager of the outlet. Lee has been director of sales for the outlet since July 1, 1950.

HUB FILM HOUSE AS TV PRODUCING UNIT

Boston, March 6.

Films for Television, Inc., local syndicated 16mm pic producers, have acquired the shuttered Strand theatre, Beverly, and plan to convert it into a TV producing unit, complete with two sound stages, a laboratory and all production facilities.

New producing company is headed by Charles W. Phelan, ex-Yankee Network sales head and recently owner of WESX, Salem, with current plans calling for production of five day-a-week, five, 10 and 15-minute open-end shows for lease to TV outlets.

Others in on the deal are Harry Mamas, WB cameraman; Edward Dobkin, ex-M-G-M film editor; Arnold C. Nygren, formerly NBC, and John Brown, radio and TV package producer-director.

WHAM-TV's 'Know Your D.C.'

Rochester, N. Y., March 6.

WHAM-TV started a series of interviews filmed in Washington with local Congressional reps Sunday (4). Show kicked off with Congressman Kenneth Keating interviewing fellow Congressman Harold C. Osterstag.

Other stations in the state may screen the pix after they're shown on WHAM-TV.

Permanent Cal. Daylight

Several of the biggest television sponsors, with the support of the video networks, are appealing to California's Gov. Warren to place the state on a permanent daylight savings time basis.

Reason for the lobbying is that with the Coast on DST the year round, there would only be a two-hour difference between its time and eastern standard time. That would give California televiewers (and the bankrollers) a better break in watching Gotham-originating TV shows, once the coaxial-relay links are completed this fall. Problem didn't exist in the old AM-only days, because it was relatively easy to have a Coast repeat.

WABD's Fairbanks Series

Set for Guild Wine

"Front Page Detective," new series of half-hour films produced especially for television by Jerry Fairbanks and starring Edmund Lowe, preems on DuMont's WABD, N. Y., March 16. Films will hold down the Friday night 9:30 to 10 slot, with Guild Wine sponsoring.

Lowe is featured in the series as a newspaper columnist with an eye for scoops. Paula Drew has the femme lead, with Curt Stodmak scripting.

Coast Banks, Eyeing Vidfilms As

'Poor Risk,' Sit Out Financing Now

Hollywood, March 6.

Vidfilm production is a poor risk at present and Coast banks which deal in feature film financing have decided to adopt a "wait and see" attitude for the time being. Banks point out that feature films have distributors and a certain number of guaranteed playdates, making it possible to make at least a partial estimate of the potential return. Telepix, however, depend upon sponsor interest and no accurate estimate can be made.

Banks, naturally, are studying the potential development of the field. But the complete uncertainty of today's market is stalling any widespread entry of the usual loan sources into the vidfilm field. Banks point out that it is possible for a telefilm producer to sell his film in 40 markets and still fail to come out of the red.

"I won't lend a cent," reported Bernard Giannini, film financing veepee of the Bank of America, "until I know that the bank will get every cent due it on such a loan." Other bankers expressed the same sentiments.

George Yousling, who handles film-financing for the Security-First National Bank, feels that there will

be a definite value established on residuals which will constitute a value upon which to base bank loans. Residuals play an important part in granting loans for feature film production, but thus far this facet of telepix hasn't been made clear enough to satisfy banks.

Other bank headaches include locating producers with adequate financial cushioning for pilot films and the difficulties encountered by telefilm producers in meeting budgets.

McQuade's N.Y.-Pitt Shuttle

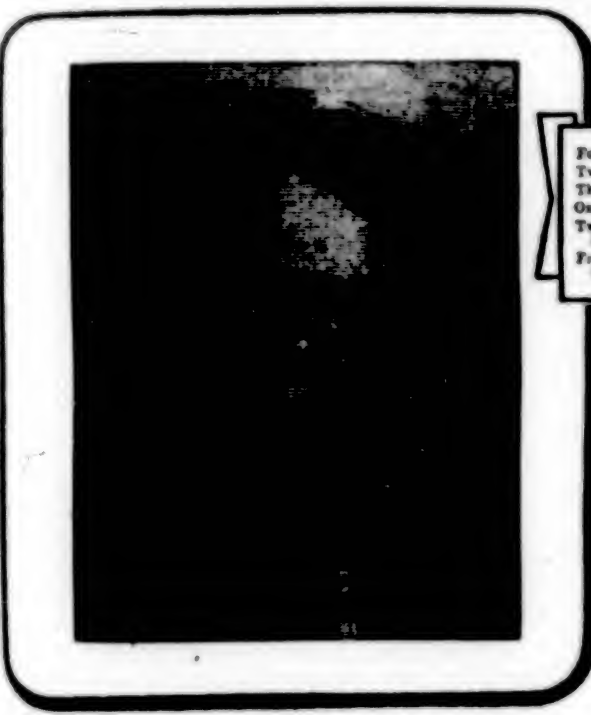
Pittsburgh, March 6.

John McQuade, former Pittsburgh actor who has been starred of late on some of the networks' top teevee dramatic programs, has been engaged as a TV technique consultant by Don Hall's local television packaging unit. McQuade will commute between here and New York as his services are required.

Hall, owner of Commercial Press and long active in little theatre circles here, has set up his outfit as a servicing operation to advertising agencies only.

ONE OF A SERIES FEATURING THE MEN WHO MAKE FREE & PETERS TELEVISION SERVICE

Look up,
Sir—it's



ELLIOTT W. REED!

(Another F&P TELEVISION Specialist)

Yessir, you've really got to look up to Elliott Reed—'way, 'way up! And we don't just mean physically, either, because in addition to his tremendous height, Elliott has done a pretty tremendous job of becoming one of the big men in our rapidly-growing team of TV specialists.

Speaking of teams, we're mighty proud of all the Colonels in our organization. With TV business doubling and re-doubling—with new men coming in

almost every month to help us keep ahead of the TV game—our offices still tick like clock-work, which is quite a tribute to the team as a whole. With men like this, we've got what it takes to help you get the most out of television, in every market we serve.

We have seven offices to serve you. We'd welcome a chance to show you how well we do our jobs—and help your jobs—here in this pioneer group of radio and television station representatives.

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NEW YORK (THE NEWS)	WPIX
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Pioneer Radio and Television Station Representatives Since 1932

NEW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

Television Chatter

New York

Evelyn Knight guests on Paul Whiteman's ABC-TV show March 18. . . Puppeteers Bill and Cora Baird signed as regulars for Eddie Cantor's NBC-TV shows. . . Ziv TV Programs has signed Coast cameraman Kenneth Peach, formerly with Jerry Fairbanks. . . WOR-TV will use an underwater camera when it telecasts a swimming meet tonight (Wed.). . . Doris Brown, of CBS-TV's "Lucky Pup," to Detroit last weekend to visit sponsor Sundial Shoes. . . Rosemary Rice, of CBS-TV's "Mama," vacationing for two weeks in Hawaii. . . William ("Martin Kane") Gargan taking a hiatus from the NBC-TV show on March 20; he planes to Palm Springs after March 22 telecast to be with his wife, who's recuperating from recent surgery. . . The Melodeers added to CBS-TV's "Sam Levenson Show."

Robert Q. Lewis approached to play the title role in a week's stand of "Charley's Aunt" at Atlanta's Penthouse theatre the week of March 26. If the deal goes through he'll fly back to N. Y. on the Thursday of that week for his CBS-TV "Show Goes On." Binghamton, N. Y., added to American Telephone & Telegraph's networking facilities this week, bringing the number of interconnected cities to 43. Bob Emery's "Small Fry Club" celebrated its fourth anniversary and 1,000th performance on DuMont Monday (5). Vinion Hayworth pacted for a feature role on CBS' "Nash Airbyte Theatre" tomorrow night (Thurs.) in a show which will also spotlight concert violinist Nathan Milstein. NBC forced to postpone the preem of its daytimer starring Susan Peters because of the star's illness. It's now set to tee off from Philadelphia Monday (12). Bobby Clark and Milton Berle slated to lead the Lambs and Friars Clubs, respectively, Saturday night (10) in a battle to line up the most contributions to the Heart Fund via a four-hour, all-star show to be aired via WPIX. Tim Whelan taking over as director of the Danny Thomas stanza on NBC's "Four Star Revue" March 28, replacing for the show Ezra Stone (his brother-in-law), who'll be tied up in Philadelphia with the pre-Broadway tryout of "The Man Who Corrupted Hadleyburg." Donald Richards, featured singer on NBC's "Jack Carter Show," substiting for the vacationing Bert Parks on the latter's NBC daytime series. NBC's "Kraft Theatre" celebrating its 200th production tonight with the presentation of Ferenc Molnar's "Delicate Story," starring Felicia Montealegre, Nelson Olmsted and John Ericson. Hearn's Dept. Store pacted for a new half-hour series on WPIX, "The International Chef," slated to preem April 2. Show will feature Maj. George Haig and Dick Bell. Florence Anglin signed for a role in CBS' "Ford Theatre" presentation of Sinclair Lewis' "Ghost Patrol" Friday night. S. Klein's depart-

ment store bankrolling a new fashion program, the "Ethel Thorsen Show" on WCBS-TV starting today. Show is to be aired each Wednesday from 1:15 to 1:30 p.m. Frank Jacoby upped from associate to full director at NBC. First assignment is the new Edgar Guest daytime strip. Milton Gelman, formerly coordinator of NBC's "Kay Kyser Show," joined the Music Corp. of America's video department.

Hollywood

KTTV decided to hold up beaming of "Delightfully Dangerous" and "Bedside Manner" until the films had ended a run at the Fox Ravenna Theatre instead of day-and-dating as had been indicated originally. "Dixie Showboat" began its second year on KTLA Monday (5) and was expanded from 30 to 45 minutes. Deal is in the works for KTTV to telecast from Earl Carroll's theatre-restaurant thrice-weekly between 7:30 and 8:30 p.m. Sole big problem is clearing away the telequippment in time for the spot to present its regular floorshow attraction. . . Ivar Theatre, 376-seat legit house in Hollywood, is wooing daytime vidshows. . . Al Gannaway's "Half-Pint Party" now twice-weekly over KECA-TV. . . Family Theatre's "Hill Number One," hour-long Easter vidfilm, will have a total of 37 players with Ruth Hussey, Joan Leslie, Gene Lockhart, Lief Erickson, Nelson Leigh, Jeanne Cagney and Roddy McDowall topping the list. . . Blackston: made his videbut on KTLA Saturday (3) on the Spade Cooley show, unfurling his familiar magic act. . . Sunrise Service from the Hollywood Bowl Easter Sunday, March 25, will be telecast by KLAC-TV. . . Diane Miller, Robert Human, Charles Bennett and Carl Brindle inked for roles in "The TV Murder Mystery" which Jerry Fairbanks is filming. . . Anita Aros, violinist, will work with Allan Jones in a series of telepix for Lou Snader. . . Al Levy, N. Y. teleshow package ("Philo Playhouse," "Kukla Fran and Ollie," etc.) in town eyeing local tele properties.

Gale Page, Harry Ellerbe and Jimmy Hunt set to topline in "The Loving Family," 15-minute soap opera telefilm series which Green Films will produce with lensing getting underway tomorrow (7) at Samuel Goldwyn Studios. Walter Thompson directs with John Kneubuhl scripting. . . "Hollywood Palladium Startime" bows off KLAC-TV after tomorrow's (7) telecast, having failed to achieve a rating.

Chicago

Margaret O'Brien and poet Orden Nash clashed wits on "Quiz Kids" last weekend. . . Linn Burton starts a 25-minute pre-game tele program over WBKB, April 13, interviewing young sluggers who will get a chance with the Cubs as payoff prizes if good. . . Nelson Fouqua becomes veepee at Olan agency,

moving over from Henri, Hurst & McDonald, and will concentrate on radio and teevee. . . Charles Moses of the Australian Radio Commission in town looking over video operations for the down under continent. . . John McPartlin, WNBQ sales head, in New York for sales huddles. . . Don Herbert, whose "Mr. Wizard" show debuted on WNBQ last week also penned another show, "Tina Aiken-Fashion Reporter" which kicked off for Garland's store in St. Louis over KSD-TV. . . Admiral reported skyrocketing sales and earnings for 1950 last week with net sales of \$230,397,661 in 1950, double that of 1949, and net income of more than \$18,000,000, more than double 1949 returns. Most of the sales were attributed to teevee and radio sets. . . McNeil crew back from California barnstorm-two-weeker. Dorothy Shay guests on their show, March 7. . . Bernard Miller, former g.m. of FM station WMOR, has joined the Academy Film staff as assistant to Bernard Howard, prexy. . . "Studs Place" and "Yesterday's Newsreel" renewed by W. F. McLaughlin Coffee over WENR-TV. . . "Talking with Toni" moves to the 9:45 a.m. spot over WGN-TV, with the 15-minute interview session opening the station. . . Bob O'Brien, United Paramount theatres secretary, in town to try and pact new fall theatre teevee of Big 10 football.

London

Jessie Royce Landis has the lead in George S. Kaufman's and Edna Ferber's "Dinner at Eight" tomorrow (8) with Ralph Michael, James Carney, Hartley Power and Jane Barrett. Eric Fawcett will produce. . . Harold Clayton yesterday (6) produced Denis Cannan's "Captain Carvalho," with Margareta Scott, Peter Finch, Roderick Lovell and Anthony Shaw in the leads. . . "Titelism and Satellites" is the subject of today's (Wed.) "International Commentary" with Christopher Mayhew, former Undersecretary at the Foreign Office, in the chair. . . An ice-hockey match between an English and Canadian team is being teeveed today (7) from Harringay. . . Arthur Askey is topping the "Music Hall" bill Saturday (10), with Sylvia Marriott, Douglas Taylor and the Dolinoffs. Richard Afton is producing. . . Charles Trenet will be guesting on the next "Holiday in Paris" program with Dolores Gray. . . Guest artists in the "Kaleidoscope" program Friday (9) includes Sonya Hana, George Carden and Kyra Vayne.

Pitt's WDTV Goes on A Local Program Binge In Cramped 1-Studio Setup

Pittsburgh, March 6.

Less than three months after going live, town's only television channel, DuMont-owned WDTV, announced last week that it was full up on local shows and would accept no more as long as the current ones run. Or at least until after facilities are increased.

Response of bankrollers here was overwhelming practically from the first day WDTV opened its own plant, and available time was gobbled up so fast a lot of people were led to believe they were giving it away. Management frankly admits now that it can't possibly accommodate anybody else successfully since local programs are back-to-back now to such an extent that many of them have virtually no opportunity even to rehearse.

At present WDTV has only the one studio and as things stand at present, that's inadequate to care for the shows now on properly, let alone prospective sponsors who are begging for representation.

As it is, Channel 3 has practically no local nighttime productions on, most of the live shows coming during the daylight hours. After the Ken Hildebrand-Chet Smith news-sports programs on WDTV, "Tech Varieties" Monday 9-9:30 and "Duquesne Show Time" Wednesday 8-8:30. Otherwise, everything that comes out of here is strictly afternoon and late afternoon.

Houston — William Doak, announcer on the staff of KATL, here has been appointed director of publicity and promotion replacing Justin House, who recently resigned. Robert C. Warren has been added to the announcing staff to replace Doak.

Inside Stuff—Television

Fact that Oscar Hammerstein, 2d, failed to put in an appearance along with the other Broadway celebrities at the NBC-TV telecast paying tribute to Richard Rodgers on his 25th anniversary in show business, occasioned some queries. Actually Hammerstein was backstage at the Wilbur theatre in Boston during the 9 to 10 p.m. Sunday period when the TV show was airing, and didn't even have time to view it on a set. Hammerstein and his collaborator had previously agreed that the former would carry the brunt of whipping their "King and I" into pre-opening shape prior to Monday night's Wilbur theatre curtain. Privately, Hammerstein felt, too, that the TV tribute was Rodgers' kudo 100% and he welcomed the excuse to take a powder to the Hub.

Stage at the NBC-TV studio was backgrounded by a flock of top Broadway figures, many of them facing the video cameras for the first time. Among those on hand, in addition to the performers (see TV Reviews) were Lee Shubert, Otto Harbach, Theresa Helburn, George Abbott, Max Gordon, Aline Bernstein, Jo Mielziner, Moss Hart, Kitty Carlisle, Robert Russell Bennett, Howard S. Cullman, Sol Hurok, Hubbell Robinson, Jr. (CBS), Howard Reinheimer, Virgil Thompson, Charles R. Denny, NBC's exec veepee; Deems Taylor, Howard Lindsay and Russel Crouse, the last three participating in a specialty.

NBC was plagued with two embarrassing snafus in facilities last week but, fortunately for the web, neither was costly. First one occurred Tuesday night (27) when, because of a miscued cutback to the film studio from a pickup of the Red Cross rally at Madison Sq. Garden, N. Y., NBC carried the CBS call letters for a couple of seconds. Second one happened the following night when a production mixup brought the 12 midnight newscast on the air for a few seconds before the Parliament cigarets spot scheduled for the period.

Garden mixup was caused by the fact that the show was running over. CBS, which was feeding the pickup to other nets, attempted to get the program off the air in time to let its competitors meet other commitments. In doing so, however, it cut from the Garden to its call letters two seconds too soon, without giving NBC a chance to cut away from the feed. On the Parliament spot snafu, newscaster Bob Wilson had already launched his spiel when the facilities crew apparently realized their mistake. They cut him off, picked up the ciggie spot and then cut back to him. He started over again as though nothing had happened.

Colgate's new soap opera on NBC-TV, "Meet Miss Susan," which originates in Philadelphia (where star Susan Peters resides) in order to ease the New York studio shortage, will also result in other production economies. While the bankroller is paying Television Authority scale, since there is no TVA network agreement in Philly, other TVA terms aren't in effect.

This means that some of the Gotham thespians who are commuting to the Quaker City for the show aren't getting travel pay and certain other allowances which would be required under a TVA code.

Alan Young was forced to cancel out on his CBS television show tomorrow night (Thurs.) because of an injury to his arm sustained in a fall with a wrestler during a skit on the show two weeks ago. CBS, which had several stanzas wrapped up in kinescope form to meet such an eventuality, will use one of them tomorrow night.

Young, who has been originating his show from N. Y. the last few weeks, appeared only briefly last week (1) and with his arm in a sling. Ken Murray and Garry Moore, both CBS contractees, and Jack Larue filled in as guests. Young and his wife returned to the Coast yesterday (Tues.).

Hearings on the Television Authority-Screen Actors Guild jurisdictional dispute will move to the Coast for some testimony on the "Amos 'n' Andy" TV show. SAG and Screen Extras Guild made the request.

National Labor Relations Board hearings have just about wound up, except for the additional testimony. However, if rebuttal is wanted there may be some more palaver. Dispute arises from both parties seeking jurisdiction over actors in television films.

Ken Murray plans to present the "miracle of birth" as part of the "State Fair" theme of his CBS video show Saturday night (10). Comedian will spotlight Ketay's Hatchery, comprising a chicken incubator fully visible to the cameras.

One camera is to be trained on the unit throughout the show. As soon as the first chick starts to break through its shell, the director will cut to that lens, with Murray appearing in a surgeon's outfit to preside at the birth. Comedian figures to bring at least six chicks into the world during his hour program.

COAST BB TELECASTS TO BE INCOMPLETE

Hollywood, March 6.

Baseball fans will have to get off their canastas this summer if they want to follow the daily fortunes of their teams, whether it be the Hollywood Stars or the Los Angeles Angels. Both clubs have sold TV rights to their games—but up to a point.

L. A. games to be sponsored by Eastside beer won't get into the cameras until 9 p.m. because KLAC-TV, which will carry the games, has time contracts out up to that hour. Station paid \$40,000 for the rights. Hollywood's games will get into the homes only on Thursday night and Sunday afternoon. Package of 25 of the team's 63 home games were bought by KTTV for \$50,000.

Bob Cobb, v.p. of the Stars and prexy of the Brown Derbies, made it a provision of the contract that sponsor must be acceptable to him. No TV set manufacturers will be approved, which threw out Hoffman as a potential bankroller. Deal with KTTV is exclusive, which means that no other games will be telecast. In return for the exclusive, station must help promote all advance with 30-minute program weekly while the Stars are in town and 25 spot announcements a week. Price of \$50,000 is flat and final, the previous negotiations having to do with guaranteed attendance.



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Coast NBC Gets El Capitan for TV

Hollywood, March 6.
Deal is near the inking stage this week for NBC television to take over the El Capitan theatre, one of the top legit houses here. While both the web and the realty interests involved declined to furnish details, it's believed that the house was purchased by a group of investors who will lease it to NBC on a long-term basis.
El Capitan, where Ken Murray's "Blackouts" established its long-run Coast record, will be NBC's first TV studio theatre here. Web reportedly is leasing it with an eye on the extension of networking facilities from N.Y. to L.A., which is expected to be completed by the end of the year. Edward Morse, of the John H. Reynolds realty firm in N.Y., which represented NBC in the negotiations, returned to Gotham over the weekend.

Gloria Abdou to Direct WCAE Women Activities

Pittsburgh, March 6.
Gloria Abdou, well-known little theatre actress here, who has been featured in number of shows at the Playhouse, has been appointed director of women's activities at WCAE. She succeeds Florence Sando, one of best-known femmes in radio here, who has switched to teevee. Miss Sando is taking over three segments of the Sparkle Markets' across-the-board afternoon show on WDTV, Monday through Friday at 3:15, and under the title of "Ask the Girls" will feature a discussion program aimed at the femmes, using Dorothy Randall, fashion editor of Sun-Telegraph, and Helen Wayne Rauh, w.k. little theatre and radio actress, as permanent panelists.
Other two afternoons of Sparkle Markets' time will be retained by Margaret Petyo, who has heretofore handled all five shots, but which were getting to be too much for her.

Educators Must Win First Round on Video Channels, Sez Henneck

East Lansing, Mich., March 6.
FCC Commissioner Frieda Henneck warned educators last week that time is running short in the battle for educational television. The situation is comparable, she said, to a prize fight in which the first round may determine the outcome. "Education cannot afford to lose that first round," she declared, pointing out that channel allocations will soon be decided.

Addressing the Sixth Annual Michigan Radio-Television Conference at Michigan State College, Miss Henneck said that once the channels are taken up by commercial stations it is unlikely they can ever be "redeemed" for use of education. It is imperative, she emphasized, that a sizeable number of the channels be saved now for noncommercial use. "If this is not done," she asserted, "it is probable that television and education will go down through the years as strangers to and competitors with each other."
The lady commissioner reiterated her proposal for a 25% set-aside of the TV band, to allow for 500 to 600 educational stations. The \$200,000,000 that Americans spent last year on "juvenile cowboy equipment," she suggested, could pay for these stations.

Smith Sends Conference Bid to School Stations

Northampton, Mass., March 6.
WCSR, Smith College radio station here, has invited all eastern collegiate stations to send representatives to a conference March 16-18.
Smith outlet is part of a network including WAMP, Amherst College; WMUA, U. of Massachusetts; and WAIC, American International College. These outlets have exchanged programs and ideas, and the purpose of the upcoming confab is to extend the collaboration.

Rev. A. C. Oldsen Named To Lutheran Hour Show

St. Louis, March 6.
The Rev. Armin C. Oldsen, professor of religion at the Valparaiso, Ind., University, has been named to succeed the late Rev. Walter A. Maier as permanent speaker on the International Lutheran Hour radio program originating at KFUP, Concordia Seminary, St. Louis County.
Dr. Maier was the speaker on the 30-minute Sunday program since its inception 17 years ago. He died last January. The program sponsored by the Lutheran Laymen's League is carried by the ABC and Mutual networks.

Network Spread Newest Demand From Sponsors

It's no longer "what is the show?" that determines whether a sponsor is willing to talk terms, but also "what kind of a network can you give us?" that shares equal prominence in today's negotiations.
Too many sponsors have been finding out that, no matter how sock your program, the only way to a rating (and that's the ultimate goal) is through circulation, impact and visibility, and these, they agree, are only available with a respectable hookup of stations.
Lack of such a spread was the motivating factor in Prudential checking out of its Tuesday night CBS segment. The insurance company eventually came to the conclusion that Milton Berle, in the competing NBC time, had a virtual monopoly on the cable, and regardless of the merits of the Prudential dramatic showcase, it just didn't make for dollars and sense.
Flock of sponsors today, for example, are entirely happy with their shows, but figure that with a six or eight-station spread, what's the use?

Small Stations vs. Clears

Continued from page 35
no treaty pending the negotiations of one that adequately protects the interests of the U. S." The "overwhelming majority" of stations, it asserts, are not affected and any contention that the alternative to the treaty is interference to all or most of them "is ridiculous."
The U. S. and Canada, says CCBS, "can far better afford the temporary lack of a treaty than can Cuba. Cuba has virtually no radio law and very inadequate governmental machinery for regulation and enforcement. It has developed enough of a broadcasting industry, however, so that there are influential elements vitally interested in stabilizing their situation. It is imperative for them that an agreement be reached with the U. S. on reasonable terms. Otherwise, responsible people will not invest large sums in Cuban stations. Sooner or later, the Cuban people will demand relief from the chaos."
"In other words, if our governmental representatives can only shake off their defeatist attitude and their willingness to appease at great cost, a satisfactory agreement can be achieved."
CCBS said it realized that "there are a few who see in the new NARBA an entering wedge for breaking down clear channels in the U. S." It is pointed out that there was an understanding between government and industry representatives in the NARBA negotiations that FCC's freedom to decide the issues in the clear channel case would be unmolested.
"This is not the place in which to argue these issues," CCBS declared, "but we must point out that for all—except a tiny handful of broadcasters—duplications on clear channels will not be an advantage but an injury, and will result principally in an increase in the number of stations in cities which already have many stations."
CCBS contended ("notwithstanding anything you may read or hear to the contrary") that all I-A clear channel stations in the U. S. are injured by the treaty, due to specific assignments to other countries on nine such channels and to a provision allowing Cuba to use up to 7½ kw power (with directional antenna) on any of the other channels.
The clears assert also that 10 regional channels will be used by CUBA with power from 10 kw to 25 kw and that The Dominican Republic will be permitted to operate a 10 kw station on still another regional channel. In addition, said CCBS, a precedent of allowing Cuba to use 1 kw power on a local channel might cause Mexico to go above 250 watts on all her locals.

KFI-TV Snarls Coast TVA Talks by Hiring Non-Union Announcers

Hollywood, March 6.
Lengthy Television Authority negotiations took a sudden twist over the weekend when KFI-TV brought three non-AFRA members onto its staff. H hirings followed the dismissal of three AFRA staff announcers from KFI, telestation's AM affiliate.
Station could now inform TVA that there is no need to negotiate since TVA has no members at the station. Possibility remains, however, that the hiring of non-union men after the dismissal of three AFRA announcers might cue a strike against the station.
Meanwhile, TVA appeared nearer a contract with KECA-TV, KNBH, KLAC-TV, KTSL and KTTV. Pact would be along the lines agreed to by KTLA but a satisfactory scale for daytime strip shows must first be worked out. Present contract terms, on an hourly basis, would admittedly provide fantastic salaries for performers handling two, three, four and five-hour daily shows over local telestations.
Problem of scale for sportscasters is virtually resolved. Under a new plan, sports are divided into three categories covering professional and school games of all kinds.

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\$68,000

LATEST CASH TOTAL

OSU Director Sees Video Killing 'Frankenstein' Football; 'Good Idea'

Columbus, March 6. Belabored on one side by the Ohio legislature, which is seeking to force Ohio State U. to televise its games in defiance of the Western Conference ban, and on the other side by his efforts in connection with helping to choose a new OSU grid coach, Richard C. Larkins, university athletic director, let go last week concerning television and football. He believes that TV will eventually kill off big-time football and he isn't at all sure that wouldn't be a good idea.

"If we're forced to televise," he explained, "eventually we'll have crowds of 25,000 and 35,000 down in the stadium. Consider the people in Cleveland, Cincinnati, Youngstown, Akron, Toledo. Will they still come? Of course not. They'll stay home and watch it on television."

"The result is inevitable. When you have a drastic reduction in gate receipts, other sports, which are supported by football receipts, will have to be lopped off one by one. Fencing will have to go. Then gymnastics, golf, swimming, basketball and maybe, in the end, football itself."

This, he feels, might be a good thing.

"Even disregarding television, college athletics are ill, really sick," Larkins maintained. "And the big cancer is football. College football is too big for its britches. It's a Frankenstein, a monster. These 80,000-90,000 Roman holidays are not good for college athletics. Football is killing itself."

"You'll never know the pressures on us in this coaching situation. The outside pressures, the outside interference. It's just terrific. I don't know how much longer educators can put up with this stuff."

We're educational institutions, we're not the New York Yankees or the Chicago Bears.

"Maybe television is the answer. Maybe it will kill off football, as we have it today and we can start all over and build it up again without all this overemphasis. That might be the best thing that could happen to college athletics. Amputation is sometimes worth the cure."

Saturation Point

Larkins also thinks TV may kill off football in another fashion—by saturation.

"Here's a fellow who sees a high school game Friday night, Ohio State or some other college game Saturday, the pros Sunday on TV and then every night in the week a film of this or that outstanding game," Larkins said. "Won't the time come when he'll be fed up with football?"

Actually it is in the Legislature where the anti-TV ban pot is boiling best. Four bills were tossed into the hopper before the deadline last week, all pertaining to television, three of which concerned athletics and TV.

Rep. James J. McGonigle, Cleveland Democrat, offered a bill specifically providing that OSU shall enter into such contracts as may be to its advantage economically to televise football games. It further denies the school permission to refuse such contracts even when they may be an economic disadvantage to the school, "immediate or ultimate" or "on any other grounds whatsoever."

A second bill proposed by Rep. Lowell Fess would forbid all tax-supported schools from banning the televising of any sporting event.

Rep. Robert R. Shaw of Columbus authored the third bill, which would prohibit any state-supported school from selling TV rights on any sporting event to any theatre as a live show, unless it is also shown to the public at the same time.

The fourth proposal, authored by Rep. John Kilbane, would require all television film to be submitted for censorship by the State Dept. of Education, as is required of all other film. Penalty calls for a fine of from \$300 to \$500 for the first offense and from \$500 to \$1,000 for a subsequent offense.

KSTP-TV's 'Of People'

Minneapolis, March 6. New KSTP-TV public service feature with sponsorship by Minneapolis Savings and Loan, banking outfit, has called "Of the People." It has host Bob Ryan conducting informative interviews each with various Twin City public officials.

Purpose, it's pointed out, is to afford viewers a better acquaintance with the functions of the many people who are responsible for the community's welfare.

Writing Matilda

Hollywood, March 6. Call the cops. Here's a lady parading an alias. Perhaps not that serious but the Matilda Winkle credit line for the script of "The Blandings" had some of the writing lads really worried. They couldn't find her on the Radio Writers Guild roll and for good reason. She's Betsy Drake, co-star with her husband, Cary Grant, on "The Blandings" and occasionally she gets a yen to write.

Two she wrote have been used and the pseudonym is not to cause any hard feelings in her family, many of whom write but never sell. Now a picture and radio star and married to Grant, they might figure she's rubbing it in by also being a successful writer.

New TVA Pact Sets N.Y. Scales

New York local of Television Authority met Monday (3) and approved the new TVA contract covering local stations, WJZ-TV, WCBS-TV, WNBT and WABD. Pacts for WOR-TV, WATV and WPIX are still to be negotiated.

New pact gives performers 67 1/2% of the rates for network programs in the basic TVA web code. However, sportscasters will get the same scale as in the network agreement. Other terms are the same, except that cuffed rehearsal hours are reduced in almost all categories. On a 15-minute show, three hours are included. On half-hour telecasts there will be four rehearsal hours and on an hour-long stanza five hours of rehearsal. Code goes into effect Sunday (11) and is co-terminous with the network agreement, through Nov. 30, 1952.

New Dramatic Vignette Format on 'We, the People' Paying Off in Ratings

Necessity of dressing an old radio standby program with completely new visual clothes for television has resulted in a complete switch in format for "We, the People," according to producer-emcee Dan Seymour. Instead of the former radio technique of straight interviews with the subjects, the show has evolved into a series of dramatic vignettes in which Seymour first introduces the guests and the cameras then dissolve into short dramatizations of their stories.

"People" was conceived originally by Phillips Lord 15 years ago. When video was launched, the show was first tried as a simulcast, then split into two separate versions, with the AM show eventually being dropped. Seymour took over as producer a year ago for the program, which is now aired Friday nights on NBC-TV under Gulf Oil sponsorship. That the new format has paid off, Seymour said, is proved by the Nielsen ratings. Show has jumped during the last year from a 12 to 15 spread to a hefty 35.6 in the latest network compilation, with a 49.3% share of audience.

Seymour admitted that the straight interview technique was dropped simply because of the number of better imitations that sprang up. Dramatizations, he pointed out, also take the burden off the guests, most of whom are non-professionals and are naturally ill-at-ease before the cameras. "By dramatizing their stories," Seymour said, "we televise the show instead of just taking pictures of facial expressions." New format means that the choice of subjects is fairly limited to those whose stories can be dramatized, but the producer tries to keep the show as up-to-the-minute as possible, such as presenting a story last week of a basketball fix.

To retain the integral aspects of the show, Seymour explained, it's necessary to present the subjects as people and in no other category. Program, for example, has presented a number of show biz personalities, but in each case they have a story to tell. Thus, Alie Burrows was spotted not as a performer but as co-author of the book of the current Broadway click, "Guys and Dolls."

FM Probe

Continued from page 25

cast a great doubt on the legal validity of "beep" operations." Houghton concludes by expressing hope that "if the situation in your particular area is causing you difficulty because of what we believe to be a type of unfair competition, you can make good use of the enclosures."

Three of the four stations to whom the Commission wrote letters regarding their functional music services made their replies available here today—the third station was WACE-FM, in Chicopee, Mass. All three denied that their functional services violated FCC regulations.

WLRD told the agency its revenue from sale of time from September, 1949, to February, 1951, totaled \$52.50. Currently, it reported, its revenues from functional music and storecasting exceed \$3,000 per month.

WFME pointed out that 23 FM permits and licenses, of which 18 were stations on the air, were surrendered so far this year. Functional music and related services, it asserted, have proven to be a boon not only to FM broadcasters but to the listening audiences as well.

WACE-FM advised the agency its policy of interspersing seven minutes of newscasts in every hour makes its programs a departure from the usual functional music format. Station said it merely performs "a switching service" for its functional subscribers who desire "to make use of only the music portions of the broadcasts."

Ratings Snarl

Continued from page 25

by the various services. Among the reasons cited were: differences in representativeness of samples used, areas sampled and varying estimates of statistical error. Methodological differences also result in confusion, STSC said, due to: their psychological effect on the group contacted; measuring average vs. total audiences; measuring individual vs. home listening; covering dialing or actual listening; differences in tabulating figures; and variations in periods surveyed.

Other differences in services, while not affecting the ratings, were considered significant: differences in hours covered; differences in collateral info (such as duplication of audience, etc.); differences in speed of reporting; and differences in cost.

STSC was formed last year, when WJBS, San Francisco, challenged C. E. Hooper and The Pulse to a test of accuracy and the test was later expanded to cover the entire rating picture. Signers of the STSC report are: Kenneth H. Baker, NAB; Lewis H. Avery, Avery-Knodel; Hugh M. Beville, NBC; Matthew N. Chappell, Hofstra College; E. L. Deckinger, Biow Co.; Herbert L. Krueger, WTAG, Worcester; Fred B. Manches, BBD&O; and A. Wells Wilbor, General Mills.

BAB

Continued from page 25

to explore the entire situation. He reported, however, that there was a general enthusiasm which is expected to carry over into detailed proposals that will be ready in about six weeks, in time for the National Assn. of Radio and Television Broadcasters convention, April 11-19. Next board meeting will be held in Chi prior to the confab.

Four committees will spearhead BAB activities. These are the executive committee, membership, finance and research-promotion committees.

Other officers of BAB are secretary, William B. Quanton, WMT, Cedar Rapids, and treasurer, Allen Woodall, WDAK, Columbus, Ga.

Pabst's Summer Shift Into Studio

Pabst Beer, currently bankrolling the Wednesday night "Blue Ribbon" boxing matches via CBS-TV, is that web's first sponsor to decide to stick around all summer. Because there are insufficient top sports of national interest during the summer to sustain a weekly series, Pabst has asked CBS, through Warwick & Legler, its agency, to build a half-hour studio sports show, which is to be aired Wednesday nights at 10 o'clock, the slot it now holds.

Brewery's decision to bypass the usual summer hiatus is reportedly based on two factors—its desire to retain its hold on that Wednesday night period with all stations now carrying the fights, and the necessity to retain its competitive status with other breweries during the warm weather, traditionally the best period for beer sales. Danger of losing time on affiliate stations, which is already at a premium, is expected to be the prime factor motivating most TV sponsors to ride through the summer.

Under present plans, Pabst thinks it will be able to corral any major sports event staged on a Wednesday night during the summer—such as an outdoor title fight—and slot it in the usual period, merely by eliminating the studio show for that week. Otherwise, the program would have an emcee interviewing two or three sports celebs, with their talk perhaps illustrated by a w.k. sports cartoonist and specially-selected film. In addition, CBS is mulling the idea of spotting a male vocal group to sing sports-slanted tunes.



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AFM POISED FOR AM-TV STRIKE

Industry Outlook, Cash Position Cues Decca to Boost Stock Melon

Giving tangible evidence of the upbeat in the disk industry, Decca's board of directors hiked its regular quarterly dividend to 17½¢ per share at its meeting in New York Monday (5). For the past several years, Decca has been slicing a 12½¢ per share melon quarterly. Current dividend is payable March 30 to stockholders of record March 16.

Company prexy Milton R. Rackmil declared the increase in dividend payments on over 700,000 shares was made in view of the company's improved cash position and stability of the company. An additional factor, according to Rackmil, is the general outlook of the industry. Trade execs generally believe 1951 will be among the biggest in the industry's annals.

For the first nine months of 1950, Decca racked up a net of \$553,800 for probably the biggest company profit in the industry for that period. Last-quarter returns of last year, while not officially disclosed as yet, are understood to be well over \$300,000.

Hodges Heads Quartet Bolting Duke Ellington For Their Own Combo

On the heels of Duke Ellington's switch in personal managers from Cress Courtney back to Irving Mills, the Ellington band has been hit with the exit of several of its top sidemen, who have formed a new combo under Johnny Hodges. Going with Hodges are Lawrence Brown, Al Sears and Sonny Greer, all of whom have been with Ellington for over 10 years. Hodges was with Ellington for 23 years.

Hodges opens with his new band at the Blue Note, Chicago, March 9. He will continue to record under the Mercer Record label, which is operated by Duke Ellington's son, Mercer. Initial releases will comprise 16 sides cut by Hodges on his European tour last year.

N. Y. Philharmonic Pacts Varga as New 1st Cellist

In a surprise move, the N. Y. Philharmonic-Symphony has parted a young newcomer, a Hungarian named László Varga, as first cellist for next season, succeeding Leonard Rose. Latter is quitting end of season to do solo work.

It's unusual to bring in an unpublicized newcomer to a first-desk post in a major U. S. symph. The job usually going either to another member of the orch's section, or to a first desk player of another symph. It's known that Samuel Mayes, first cellist of the Boston Symphony, among others, was offered the post.

Rose, who had a solo spot with the N. Y. symph last month in the Brahms Double Concerto, will be soloist again with the orch next month.

Marshall Robbins in Return to Pop's Co.

Marshall Robbins, son of Jack Robbins, head of J. J. Robbins & Sons, returns to the music pubby this week after working several months with an electrical equipment company on the Coast.

Return to his father's firm follows his marriage last week to Barbara Bernstein in Hollywood. Howard (Buddy) Robbins, another son, also came back east this week after several weeks on the Coast on pub business.

Park Lane Music Corp. chartered to conduct a music publishing business in Rockville Centre, N. Y., with capital stock of 200 shares, \$50 par value.

Col District Mgr. Uses Own Plane to Cover

Flying disks became a reality in one section of the country, at any rate, with the appointment last week of Forrest Price as sales manager of a special district carved out for him by Columbia Records. Formerly with RCA Victor, Price will be in charge of Col merchandising in Syracuse, Buffalo, Cleveland and Charleston.

Price, a flying instructor during World War II, will make the rounds in his own airplane.

Publisher Beefs Undiminished In Disk Contact Plan

Streamlining of publisher contact procedures by both RCA Victor and Columbia recently has resulted in greater efficiency at the diskeries but publisher squawks have been undiminished. Beefs have been particularly aimed at the Columbia setup under which all pub calls have been limited to Monday of each week.

According to the contact schedule, drawn up by Columbia, as many as eight or nine pubs have been pencilled in for a half-hour period, giving each a theoretical three minutes apiece. One pub said that isn't enough time to take a lead sheet out of his pocket.

At Victor, pub contacting system has been slightly revised, with Thursdays and Fridays set aside for that purpose. No pub calls will be accepted by the artists and repertory staffers on other days. If the pubs feel they have a vital matter to take up with the Victor a&r department, they have been instructed to write or wire. Both Victor and Columbia have been trying to break in the pubs to contact the a&r department only when necessary which, in some cases, is said to be about every four or five weeks.

WB PUB GROUP IN PERSONNEL SHUFFLE

In a reshuffling of personnel, the Warner Bros. publishing group has dropped two pluggers and transferred Monroe Golden from the kiddie department back to Remick as a contactman under professional manager Johnny White. Two pluggers dropped were Hy Ross, who had been with Advanced Music for the last seven years, and Mac Cooper, who joined Remick a couple of months ago after folding his own publishing enterprise.

Chappell Music, meantime, is planning to hire additional contactmen to handle tunes from a number of upcoming legit musicals, including the Rodgers and Hammerstein score of "The King and I," which its subsid, Williamson Music, is publishing.

Garner-Gillespie Hit 10G in Providence

Erroll Garner's instrumental trio, teamed with Dizzy Gillespie's six-piece, grossed a smash \$10,000 in a week at the Celebrity Club, Providence, last week. It set a seven-day record for the nitery.

Garner is at the Blue Mirror, Washington, this week, and goes to the Hi-Hat Club, Boston, for a week starting March 12.

Jacob Krachmalnick, violinist in the Cleveland Symphony, named concertmaster of the Philadelphia Orchestra for next season, succeeding Alexander Hilsberg.

RANKS RESENT NET PROPOSALS

Threat of a musicians strike in New York radio and television network outlets loomed this week as negotiations between the American Federation of Musicians and the four major webs were suspended temporarily. Signal for a walkout is expected to be given at a N. Y. Local 802 membership meeting today (Wed.), when the rank-and-file will ratify or reject a network proposal for a 10% hike in wage rates.

Sentiment among the union's rank-and-file indicates that the network proposal will be turned down. Spokesmen for the ranks, as well as top local officials, have been voicing bitter resentment over the lack of progress in the talks with the broadcasters. The unionists feel that the networks are trying to force a showdown with the AFM, and Local 802 execs say they are ready for the worst, although they will explore every avenue before resorting to strike action.

At the bargaining sessions, which were called off last week until the union's rank-and-file is brought up to date on the talks, efforts to compromise the differences between the industry and the AFM failed completely. The networks refused to raise the ante on their 10% wage hike offer to meet the union's proposal for a 20% boost. As a result, the talks foundered on the first major problem to come up in the negotiations.

Wrangle over the wage issue indicates that the union will face even tougher sledding on its other demands. Still to come up are the union's proposition for a ban on all disk shows between 8 a.m. and midnight and a royalty deal on all films produced by the networks for video exhibition. From the union's viewpoint, these two demands overshadow the wage hike demands in importance.

Network execs, it's understood, are also less inclined to yield on the disk ban and royalty deal demands. They have pointed out that a curtailment on the use of disks will skyrocket production costs to an uneconomical level. As for AFM prexy James C. Petrillo's proposal for 5% to a trust fund on all vidpix, the industry has nixed it on principle. They state that such a deal would open the door for similar proposals by other unions in the field.

Outlook for the resumption of negotiations hinges upon the local 802 membership action today. If the ranks okay the 10% hike, meetings will resume at an early date to iron out the other difficulties. More likely variant, according to union execs, is that the ranks will reject the offer and put the next move up to the networks.

Autry-'Cottontail,' 'Sonny' Dominate Easter Disk Market

Gene Autry and Columbia Records are dominating this season's Easter platter market, with two rabbit songs breaking through for hits simultaneously. Two numbers are "Peter Cottontail," which is an Autry reprise of last year's Easter click, and "Sonny the Bunny," authored by Tom Johnson, merchandising v.p. of the Macy department store. Both tunes have sold over 200,000 to date and are among the top four sellers in Columbia's pop catalog.

Autry's strength in the Easter market this year follows his click with "Rudolph the Red-Nosed Reindeer" for two years running during the Christmas season. Final count of Autry's "Rudolph" topped 1,200,000 in 1950, a fall of about 600,000 from the previous year's mark.

Reiter As Spanish Rep
Spanish Authors Society has named Frederick J. Reiter as its rep for clearance of American performance rights. Reiter headquarters in New York.

Harbach's Possible Refusal to Run Looms in Hypoed ASCAP Balloting

Name Feather to Beam Jazz at Iron Curtain

Leonard Feather, jazz critic, has been signed by the U. S. State Department's "Voice of America" to conduct a jazz disk jockey show which will be beamed at the Iron Curtain countries. Initial series, titled "Jazz Club U.S.A.," will run for 26 weeks.

Show was put into the works after surveys conducted in Europe and letters from Soviet-dominated countries indicated that jazz music, formerly broadcast by "Voice" sporadically, was a favorite program fare overseas.

Efforts Collapse At Deal Between ASCAP, Indie TV

Final efforts to reach an agreement between the American Society of Composers, Authors and Publishers and indie video outlets on a per-program licensing formula collapsed last week. Next step in the two-year fight calls for ASCAP submitting to the TV outlets its own per-program licensing form which, if rejected, as is likely, will throw the case into Federal court for arbitration.

Since late 1940, the indie TV stations have been operating under an interim license which ASCAP is now cancelling in favor of its per-program formula. ASCAP previously operated under a blanket agreement but, under the antitrust decree, was required to submit a per-program form to broadcasters with the latter to choose the most favorable alternative.

ASCAP's per-program license form is being mailed to the TV stations this week with an accompanying letter from prexy Otto Harbach declaring that "it represents our sincere effort to arrive at a fair return on the basis prescribed by the per-program committee of your industry—that" (Continued on page 46)

GRANZ CANCELS EUROPE IN MONEY WRANGLE

Norman Granz has cancelled a projected tour of Europe by his "Jazz at the Philharmonic" troupe which was scheduled to tee off its Continental junket in Copenhagen March 18. Cancellation followed moves by several European bookers to cut down on the JATP guarantees following withdrawal of Ella Fitzgerald's name from the company's roster. Miss Fitzgerald exited because of a coin dispute with Granz.

Tour, which was to have ended April 10, was to have included Lester Young, Flip Phillips, Buddy Rich, Oscar Peterson, Bill Harris, Ray Brown and Harry Edison.

Selvin Maps Israel Branch for Peer Int'l

Ben Selvin, general manager of Peer International, is planning to open a branch of the publishing firm in Israel this summer. Pubby currently has branches in 19 countries.

Selvin, meantime, takes off for Chicago March 19 for the three-day convention of the Coin Machine Operators.

Howie Richmond planes to Europe at the end of next month to set up offices for his Cromwell Music Publishing firm in London and Paris.

With ballots now in the hands of members, electioneering for members of the next board of directors of the American Society of Composers, Authors and Publishers was stepped up this week with the focus on at least two contested cleffer posts on the board. Looming in the background of the current elections, meantime, is the question of the next ASCAP president in the event incumbent Otto A. Harbach refuses to serve again.

In the cleffer ranks, interest is centering around the replacement for Ray Henderson, who declined the automatic nomination given to all current board members. It's understood that Jack Yellen is being pushed by the writer-members of the ASCAP board to step into Henderson's slot, with the expectation that the rest of the 11 cleffer incumbents will be reelected. ASCAP this year is voting in an entire new board of 12 writers and 12 publishers for a two-year term instead of the previous procedure of annually electing only eight board members for a three-year term each.

While Yellen is getting the nod from the administration, opposition ranks among the cleffers are concentrating their votes on two other cleffers, Ned Washington and Johnny Redmond. Washington has been put up as a write-in candidate (Continued on page 50)

Song Folios, Books Exempt From Freeze. In New Order by OPS

Song folios and books have been made exempt by the Office of Price Stabilization from the price-freeze order which went into effect Jan. 25. Exemption of the song books was made by New York OPS office last week after Larry Richmond, head of Music Dealers Service, asked for a clarification of the original regulations which excluded books from the freeze. Under the new definition, anything which is bound, including song folios, comes under the definition of a book.

Music Publishers Protective Assn., meantime, has made application to exempt sheet music as well. It's expected that the exemption will be granted shortly. Same situation occurred during the last war when the Office of Price Administration after a short delay excluded sheet music from the price regulations.

SPA Slates April Meet For Council Election

Songwriters Protective Assn., has slated its annual meeting, at which the election of council members will take place, for the second week in April in New York with date and location still to be designated.

Nominees for the seven places on the SPA council to be filled this year consist of incumbents Stanley Adams, Peter De Rose, Ira Gershwin, George Meyer, Geoffrey O'Hara, Richard Rodgers and Sigmund Romberg; plus the following cleffers submitted by the nominating committee: Milton Ager, Bennie Benjamin, Walter Bishop, Mack David, Dorothy Fields, Kim Gannon, Kermit Goell, Walter Kent, Alex C. Kramer, Vic Mizzy, Mitchell Parish, John Redmond, Carl Sigman and Leonard Whitcup. SPA council is composed of 21 members, seven of whom are elected every year for three-year terms.

Mercury Inks Rvy Caruso
Ray Caruso, who has been singing in small New York cafes, has been signed to an exclusive pact by Mercury Records. Lou Canone, who managed Vic Damone for a time, is handling the new singer. Caruso's name is being changed in view of possible confusion with Enrico Caruso.

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

Weekly chart of the records on disk jockeys' programs, as "most requested" listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 clinics for a No. 1 mention, 9 for a No. 2 and so on down to one point. Clinics for a No. 1 mention, 9 for a No. 2 and so on down to one point. Clinics for a No. 1 mention, 9 for a No. 2 and so on down to one point. Clinics for a No. 1 mention, 9 for a No. 2 and so on down to one point.

VARIETY WEEK ENDING MAR. 3

Weekly chart of the records on disk jockey programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and airways will vary week to week to present a comprehensive picture of all corners of the country.

Pos. wk.	Pos. last wk.	No. in log	Artist	Label	Song
1	1	9	Perry Como	Victor	If
2	2	12	Mario Lanza	Victor	Be My Love
3	3	13	Guy Mitchell-M. Miller	Columbia	My Heart Cries for You
4	4	16	Patti Page	Mercury	Tennessee Waltz
5	5	9	D. Reynolds-C. Carpenter	M-G-M	Aba Daba Honeymoon
6	6	4	Patti Page	Mercury	Would I Love You
7A	17	4	Rosemary Clooney	Columbia	Beautiful Brown Eyes
7B	6	11	Guy Mitchell-M. Miller	Columbia	Rocking Kind
8	12	6	Eddie Fisher	Victor	Bring Back the Thrill
9	10	10	Perry Como-Fontaine Sals	Victor	You're Just in Love
10	8	9	Weavers-G. Jenkins	Decca	No Long
11	13	9	Billy Eckstine	M-G-M	I Apologize
12	11	4	Tony Martin-D. Shore	Victor	Penny a Kiss
13A	9	5	Lorry Raine	London	Zing Zing Zoom Zoom
13B	6	6	Perry Como	Victor	Spin the Bottle
14	19	3	Guy Mitchell-M. Miller	Columbia	Sparrow in the Tree-top
15	43	2	Mel Blanc	Capitol	I Taut I Taw a Puddy Tat
16	17	10	Vic Damone	Mercury	Tell Me You Love Me
17	43	3	Billy Eckstine	M-G-M	If
18	34	3	Georgia Gibbs	Coral	I Still Feel the Same
19	16	6	Bill Kenny-G. Jenkins	Decca	It Is No Secret
20	26	4	Mindy Carson	Victor	Boutonniere
21	26	3	Bobby Wayne	London	Let Me In
22A	26	3	Patti Page	Mercury	Mockin' Bird Hill
22B	26	3	Andrews Sals	Decca	Penny a Kiss
23	34	2	Vaughn Monroe	Victor	Faithful
24	34	2	Hugo Winterhalter	Victor	The Night Is Young
25	34	2	Bill Farrell	M-G-M	Across the Wide Missouri
26A	17	6	Percy Faith	Columbia	In the Land of Make Believe
26B	17	6	Ray Anthony	Capitol	Zing Zing Zoom Zoom
27	14	7	Jo Stafford	Columbia	Be My Love
28	14	7	Perry Como-B. Hutton	Victor	Tennessee Waltz
29	14	7	Pontane Sic	Victor	Bushel and a Peck
30	14	7	Tony Martin	M-G-M	What Did I Do
31	14	7	Les Paul	Capitol	I Apologize
32	14	7	Vic Damone	Mercury	My Heart Cries for You
33	14	7	Mary-Larry Martin	Columbia	Mockin' Bird Hill
34	14	7	Nat "King" Cole	Capitol	If
35	14	7	Evelyn Knight	Decca	Get Out Those Old Records
36	14	7	Don Cherry	Decca	Remember the Cornfields
37	14	7	Patti Page	Mercury	I Apologize
38	14	7	Dinah Shore	Victor	Sentimental Music
39	14	7	Doris Day	Columbia	My Heart Cries for You
40	14	7	Guy Mitchell	Columbia	Lullaby of Broadway
41	14	7	Jimmy Wakely	Capitol	Christopher Columbus
42	14	7	Freddy Martin	Victor	Beautiful Brown Eyes
43	14	7	Dan Martin	Capitol	Aba Daba Honeymoon
44	14	7	Tennessee Ernie	Capitol	You and Your Beautiful Eyes
45	14	7	K. Kallen-K. Hayes	Mercury	Shotgun Boogie
46	14	7			Aba Daba Honeymoon

N.Y.	CN.	L.A.	San Fran.	Pho.	Chi.	St. L.	Perk.	D.C.	PHS.	Omaha	Richm.	Ind.	Memph.	Alb.	Dayton	New York	Wash.	Philad.	San Antonio	Fort Worth	Los Angeles	San Diego	Phoenix	Seattle	Portland	Spokane	Bozeman	Butte	Helena	Great Falls	Missoula	Kalispell	Bellevue	Everett	Yakima	Walla Walla	Tri-Cities	Richland	Prosser	Wenatchee	Chelan	Okanogan	Grant	Lincoln	Conrad	Liberty	Clatsop	Wasco	Arden	Longview	Centralia	Hoquiam	Seaside	Astoria	Warrenton	Trask	Union	Kennewick	Richland	Prosser	Wenatchee	Chelan	Okanogan	Grant	Lincoln	Conrad	Liberty	Clatsop	Wasco	Arden	Longview	Centralia	Hoquiam	Seaside	Astoria	Warrenton	Trask	Union	Kennewick	Richland	Prosser	Wenatchee	Chelan	Okanogan	Grant	Lincoln	Conrad	Liberty	Clatsop	Wasco	Arden	Longview	Centralia	Hoquiam	Seaside	Astoria	Warrenton	Trask	Union	Kennewick	Richland	Prosser	Wenatchee	Chelan	Okanogan	Grant	Lincoln	Conrad	Liberty	Clatsop	Wasco	Arden	Longview	Centralia	Hoquiam	Seaside	Astoria	Warrenton	Trask	Union	Kennewick	Richland	Prosser	Wenatchee	Chelan	Okanogan	Grant	Lincoln	Conrad	Liberty	Clatsop	Wasco	Arden	Longview	Centralia	Hoquiam	Seaside	Astoria	Warrenton	Trask	Union	Kennewick	Richland	Prosser	Wenatchee	Chelan	Okanogan	Grant	Lincoln	Conrad	Liberty	Clatsop	Wasco	Arden	Longview	Centralia	Hoquiam	Seaside	Astoria	Warrenton	Trask	Union	Kennewick	Richland	Prosser	Wenatchee	Chelan	Okanogan	Grant	Lincoln	Conrad	Liberty	Clatsop	Wasco	Arden	Longview	Centralia	Hoquiam	Seaside	Astoria	Warrenton	Trask	Union
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Songs With Largest Radio Audience

Survey Week of Feb. 23-Mar. 1, 1951

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Bushel and a Peck—"Guys and Dolls"	Morris
A Penny a Kiss	Shapiro-B
Aba Daba Honeymoon—"Two Weeks—With Love"	Feist
Be My Love—"Toast of New Orleans"	Miller
Boutonniere	Oxford
Dear Dear Dear	Fisher
Destination Moon	Witmark
Down In Nashville Tennessee	Lombardo
Get Out Those Old Records	Chappell
Harbor Lights	Mills
Hullabaloo	Chappell
I Am Loved—"Out of This World"	Remick
I Love the Way You Say Goodnight	Leeds
I Remember the Cornfields	Remick
I Taut I Taw a Puddy Tat	Shapiro-B
If	Morris
If I Were a Bell—"Guys and Dolls"	BMI
In the Land of Make Believe	Berlin
It's a Lovely Day Today—"Call Me Madam"	Morris
I've Never Been In Love Before—"Guys and Dolls"	Pickwick
May the Good Lord Bless and Keep You	Southern
Mocking Bird Hill	Massey
My Heart Cries For You	W & M
Night Is Young and You're So Beautiful	H & R
Peter Cottontail	Duchess
Pettie Waltz	Hollis
Roving Kind	Folkways
So Long	Acuff-R
Tennessee Waltz	Disney
Would I Love You	Paramount
You and Your Beautiful Eyes—"At War Army"	Witmark
You Love Me—"The West Point Story"	Berlin
You're Just In Love—"Call Me Madam"	Robbins
Zing Zing—Zoom Zoom	

The remaining 20 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

Always You	Dreyer-M
And You'll Be Home	Burke-VH
Autumn Leaves	Criterion
Be Good To Your Father and Mother	Jeacon
Best Thing For You—"Call Me Madam"	Berlin
Bring Back the Thrill	Maypole
Castles in the Sand	Advanced
I Apologize	Crawford
If It Hadn't Been For You	Johnstone-M
In Your Arms	H & R
Lonesome Gal	Morris
Longing	Knick'b'cker
More Than I Care To Remember	Spitzer
Nevertheless—"Three Little Words"	Chappell
Seven Wonders of the World	Paxton
Super Song	Life
Thinking Of You—"Three Little Words"	Remick
Thirsty For Your Kisses	Chappell
To Think You've Chosen Me	Laurel
Tonight Be Tender To Me	Life
Use Your Imagination—"Out of This World"	Chappell
Wait For Me	Algonquin
When Our Country Was Born	Life

† Filmusical. * Legit musical.

Best British Sheet Sellers

(Week ending Feb. 24)

Tennessee Waltz	Cinephonic
Pettie Waltz	Leeds
My Heart Cries	Morris
If	Lennox
Canoe Up River	Leeds
Beloved Be Faithful	Pickwick
September Song	Sterling
Ferry Boat Inn	Connelly
I'll Always Love You	Victoria
All My Love	Maurice
Nevertheless	Chappell
In English Garden	Sun

Second 12

Sleigh Ride	Mills
Autumn Leaves	Maurice
Patricia	New World
God Bless You	Unit
Tipperary Samba	Reine
Just the Way You Are	Disney
My Imagination	Connelly
Teasin'	Pickwick
I Taw a Puddy Tat	Connelly
Senora	Dash
The Thing	Leeds
Play Simple Melody	Berlin

Shearing Concert In Columbus Cancelled Due To Mistake Over Date

Columbus, O., March 6.

A George Shearing concert slated for Memorial Hall here Saturday night (3) was cancelled because of a booking snarl. Billy Shaw Booking Agency had scheduled Shearing for Friday night (2) but William Mallory set the concert for Saturday. Shearing turned up on Friday night and then the mixup in dates was discovered.

Shearing played Saturday night in Cleveland. He refused Mallory's request to return to Columbus for appearance between matinee and evening performance of Spike Jones. Mallory notified the American Federation of Musicians of the snafu. More than \$1,800 had been received in advance sales. Refunds were made Monday.

Spike Jones, meantime, topped last year \$6,200 gross at Memorial Hall in two performances Sunday (4) for a take of \$6,600 in matinee and evening shows. Appearance was tied up benefit-wise by Franklin County Society for Crippled Children and Easter seal sale. With split of net and collections, the charity got about \$900.

FRANK KELTON IN MUSIC BIZ IN NASHVILLE

Frank Kelton, music industry vet and former professional manager of Shapiro-Bernstein, is currently headquartered in Nashville, where he is repping several folk artists.

He also is partnered with Francis Craig in two publishing firms, Franklin Music and Turnpike Music.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Johnny Desmond: "Too Young," "I Fell" (M-G-M). "Too Young," a new ballad with a big potential, gets first-rate interpretation, with Johnny Desmond handling the vocal warmly and Tony Mottola orch furnishing a fine background. Side could be Desmond's biggest seller. On the flipover, he changes pace with an okay rhythm number brightly bounced.

Fran Warren: "Don't Leave Me Now," "I Love You Much Too Much" (Victor). "Don't Leave Me Now" is another standard ballad entry that makes a powerful bid for the hit lists on the basis of its initial cut. Miss Warren socks it across with a torch style that gets the maximum out of this number. Reverse is an oldie with a tango beat excellently delivered by Miss Warren. Hugo Winterhalter orch backs up in usual rich style. Gordon Jenkins orch and chorus also have a fine cut of "Much Too Much" for Decca.

Paul Weston orch: "Let Me In," "How Thoughtful of You" (Columbia). Weston's orch's version of "Let Me In" is a pleasing, though slightly too polished job on this folk-styled tavern tune. Champ Butler and the Norman Luboff choir deliver the vocal without the necessary robustness. Red Ingle's cut for Capitol has more of the tune's spirit while Blue Barron orch has a neat polka version for M-G-M. On the Columbia reverse, Weston's orch and choir glide smoothly over a good ballad.

Dick Haymes: "Operetta," "Little Child" (Decca). "Operetta," "Little Child" is a lovely, possibly too classy for the broad pop market, but which deserves plenty of spins. Dick Haymes, backed by Victor Young's orch, vocals it smartly. Tommy Edwards also has a fine version of the tune for M-G-M. On the Decca flip, Haymes hits hard on another unusually styled number, Vic Schoen orch backing up.

Vaughn Monroe orch: "You Are the One," "A Strawberry Moon" (Victor). "One" is a good, though not standard ballad which is lifted by Monroe's characteristic baritone vocal. Side should have moderate impact. Margaret Whiting, backed by Frank DeVol's orch and chorus also performs it solidly with a Latin tempo for Capitol. On the Victor reverse, Monroe delivers a neat number with the Moonbirds assisting.

Anne Shelton: "Come Back to Angouleme," "Don't Misunderstand" (London). British songstress Anne Shelton should make a strong impact in the U. S. market with her cut of "Angouleme," a fine item from England. Miss Shelton's lucid ballad style registers big on this side. Reverse is an okay ballad from France. Bob Farnon orch backs up.

Guy Lombardo orch: "A Nickel Ain't Worth a Cent Today," "Oh What a Face" (Decca). Guy Lombardo's workover of these two novelties is handled with his usual smoothness although neither of these tunes are likely to cause more than a flurry of interest.

Barde's workover of these two novelties is handled with his usual smoothness although neither of these tunes are likely to cause more than a flurry of interest. "Cent Today" is a mild item with an inflation theme but without much originality. Kenny Gardner and a trio deliver the vocal brightly. Reverse is a less substantial novelty, Gardner again vocalling.

Billy Eckstine-Woody Herman orch: "I Left My Hat in Haiti," "Here Come the Blues" (M-G-M). Eckstine teams up with the Herman orch on a solid cut of "Haiti," a tune from the Metro pic, "Royal Wedding." It's a big performance by Eckstine on a well-styled chile-flavored number. On the flip, Herman's orch is grooved in its best blues mode, with Eckstine selling in his most effective fashion.

Don Cherry: "Chapel of the Roses," "Beautiful Madness" (Decca). Cherry continues to cut fine sides. On "Chapel," he delivers with a simplicity that sells, a vocal chorus lending a rich background. On the flip, he hits with a fine ballad in another fine framework supplied by Sy Oliver's batoning.

Album Reviews

Russ Case orch (M-G-M). This is a slick commercial dance set featuring Russ Case orch's workovers of a series of eight tunes on which Billy Rose has been associated as composer. Numbers are dished up in fresh arrangement with Case's crew delivering sharply. Set features Billy Williams on "I Found a Million Dollar Baby" and "Too Many Parties and Too Many Pals"; Peggy Mann on "Me and My Shadow," "More Than You Know," and "When a Woman Loves a Man"; Clark Sisters on "It's Only a Paper Moon" and "Little By Little"; and Jack Carroll on "The House Is Haunted."

Platter Pointers

Tony Mango has a fine side in "The Bridal Waltz" for Abbey Records. Joe Buskin's pianistics on "Portrait of Tallulah No. 2" and "Dahling" are first-rate (Columbia). "Sparrow in the Tree-tops" gets another fine cut by Lex Rastor orch with Lindy Doherty handling the vocal (Capitol). On same label, Nellie Lutcher has a cute side in "Papa's Not Home, Mama's Upstairs" . . . Lonesome Gal, the anonymous radio personality, has an okay cut of her program theme song, "Lonesome Gal," for Columbia. . . Jan Peerce delivers powerfully on "May the Good Lord Bless and Keep You" and "Sing Everyone Sing," a community-sing item (Victor). . . Sarah Vaughan shows her versatility with two sock religious sides, "Ave Maria" and "City Called Heaven" (Columbia). . . Jerry Gray has a sparkling cut of "Yeah, Yeah Yeah" (Decca). . . Edith Piaf has another effective side in "Don't Cry," vocalized in English (Columbia). . . Gene Williams orch scores nicely on "But Does That Make You Mine" (King). . . Frankie Carle has an okay cut of "Around the World." Donald Maddux vocalizing (Victor). . . Helen Kane, the boop-a-doop girl, has a cute version of "Aba Daba Honeymoon" (Columbia). . . Records of Knowledge have packaged a series of first-rate kiddie disks built around the lives of statesmen, inventors, explorers, etc. . . Jan Garber has a pleasing side in "That's How Our Love Will Grow." Roy Cordell vocalizing (Capitol). . . Joe Roland's combo, dishes up some tricky bop rhythms on "Half-Nelson" for Mercury Records.

Standout folk, western, polka, religious, jazz, blues, etc.: Slam Stewart Trio, "I Got My Eyes On You" (Columbia). . . Sally Clark, "Last Night My Heart Crossed the Ocean" (R.F.D.). . . Roy Brown orch, "Sweet Peach" (De-Luxe).

Benzell, Melchior Draw 15G at Israeli Benefit

White Plains, N. Y., March 6. Mimi Benzell and Lauritz Melchior, in their first joint concert, drew a capacity crowd to the Westchester Auditorium here last Wednesday (28). Concert, sponsored by the Westchester Fund for Israel, was a benefit, with some tickets priced as high as \$25, and others ranging down to \$2. About 400 vets and kids from nearby institutions were admitted free. The Fund grossed about \$15,000 on the event.

NEW VOTE PROCEDURE UP FOR ASCAP ACTION

Proposition to amend the voting procedure of the American Society of Composers, Authors and Publishers is being submitted again to ASCAP members this spring for approval. Amendment, which was drawn up by Pinky Herman to eliminate the dead weight of non-voting members who are counted on the negative side of any resolution, was defeated last year. ASCAP prexy Otto Harbach, however, is urging the membership to adopt the Pinky Herman amendment.

Under Herman's procedure, resolutions can be passed by simple majorities if only two-thirds of both the clearer and publisher members participate in the balloting. Under the present system, over 50% of the entire membership has to approve any resolution before it is passed since non-votes count as negative ballots. The Pinky Herman amendment was originally defeated by the same mechanism it is aiming to eliminate.

Kaycee Orch's Waxings For Emergency Fund

Kansas City, March 6. Waxings of the Kansas City Philharmonic Orchestra are available for the first time—for benefit of the orchestra's emergency fund. Recordings have been made of Beethoven's Leonore Overture, No. 3, and of Schubert's B-Minor Symphony (the "Unfinished") on long-playing disks, but will not be for sale.

Instead, the disks will be given to all contributors of \$10 or more to the emergency fund, campaign

VARIETY 10 Best Sellers on Coin-Machines Week of March 3

1. IF (6) (Shapiro-B)	Perry Como	Victor
2. MY HEART CRIES FOR YOU (10) (Massey)	Billy Eckstine	MGM
3. TENNESSEE WALTZ (14) (Acuff-R)	Guy Mitchell-M. Miller	Columbia
4. BE MY LOVE (7) (Miller)	Vic Damone	Mercury
5. SO LONG (6) (Folk-W)	Patti Page	Mercury
6. YOU'RE JUST IN LOVE (3) (Berlin)	Mario Lanza	Victor
7. ABA DABA HONEYMOON (2) (Feist)	Weathers-Gord. Jenkins	Decca
8. WOULD I LOVE YOU (2) (Disney)	Perry Como-Fontaine Sia.	Victor
9. PENNY A KISS (1) (Shapiro-B)	D. Reynolds-C. Carpenter	MGM
10. THE ROVING KIND (9) (Hollis)	Patti Page	Mercury

Second Group

MOCKIN' BIRD HILL (Southern)	Les Paul	Capitol
LET ME IN (Oxford)	Patti Page	Mercury
A BUSHEL AND A PECK (8) (Morris)	Bobby Wayne	London
IF YOU'VE GOT THE MONEY (Peer)	Betty Hutton-Perry Como	Victor
SPARROW IN THE TREETOP (Santly-J)	Mag Whiting-Jim Wakely	Capitol
I APOLOGIZE (Crawford)	Jo Stafford	Columbia
NEVERTHELESS (13) (Chappell)	Guy Mitchell-M. Miller	Columbia
HARBOR LIGHTS (17) (Chappell)	Billy Eckstine	MGM
OH BABE (Alamo)	Paul Weston	Columbia
LITTLE ROCK GETAWAY (Feist)	Mills Bros.	Decca
BEAUTIFUL BROWN EYES (Algonquin)	Sammy Kaye	Columbia
THINKING OF YOU (9) (Remick)	Kay Starr	Capitol
I'LL ALWAYS LOVE YOU (9) (Famous)	Les Paul	Capitol
ALL MY LOVE (12) (Mills)	Rosemary Clooney	Columbia
I STILL FEEL THE SAME ABOUT YOU (Odette)	Eddie Fisher	Victor
	Don Cherry	Decca
	Dean Martin	Capitol
	Patti Page	Mercury
	Georgia Gibbs	Coral

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

the case of

BOSTON

VS.

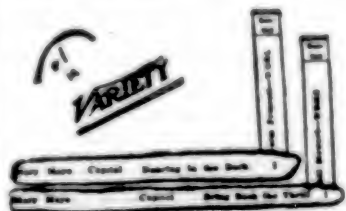
MARY MAYO



the charge

The City of Boston, famous for its good taste, chooses MARY MAYO and accuses her of stealing the hearts of its disc jockeys and their audiences through her Capitol Records.

the evidence



RADIO DAILY'S "Star Jockey Jany" says the new record was stolen and puts these most likely to answer.

THE CHARGE: "Sweet Adeline" (Capitol Records) was stolen from the City of Boston.

THE EVIDENCE: "Sweet Adeline" (Capitol Records) was stolen from the City of Boston.

THE CHARGE: "Sweet Adeline" (Capitol Records) was stolen from the City of Boston.

the plea

With deepest thanks to the men who have turned City's Evidence against me, and to all my other record spinning and listening friends, I, MARY MAYO, do hereby enter a grateful plea of Guilty to the charges directed against me.

the sentence

MARY MAYO is hereby ordered to make more Capitol Records like "A Penny a Kiss" and "Bring Back the Thrill" (1350), "Dancing in the Dark" and "Molly Malone" (1318), and "Just A Wearyin' for You" and "I Never Dreamt" (1268), and is hereby paroled in the custody of her musical director, Al Ham; her manager, George T. Simon; her agents, Music Corporation of America, and CAPITOL RECORDS.

parole report

MARY MAYO has just recorded "My Love and My Mule" and "It Only Takes a Minute," two more great sides for CAPITOL RECORDS.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending
March 3

This Last wk. wk.

Title and Publisher

			New York, MDS	Chicago, Carl Fischer	Seattle, Capitol Music Co.	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Rochester, Neisner Bros.	Minneapolis, Schmitt Music Co.	Pittsburgh, Volkwein Bros.	TOTAL POINTS
1	1	"Tennessee Waltz" (Acuff-R)	1	3	4	3	3	1	6	2	1	1	3	1	103
2	3	"If" (Shapiro-B)	3	1	1	2	4	1	1	2	4	1	2	99	
3	2	"My Heart Cries for You" (Massey)	2	2	1	2	1	2	2	4	4	2	3	96	
4	4	"Be My Love" (Miller)	6	4	5	6	5	3	3	3	3	4	4	75	
5	5	"You're Just in Love" (Berlin)	10	9	10	4	4	5	4	5	5	9	5	51	
6	7	"Aba Daba Honeymoon" (Feist)	7	7	3	5	1	7	7	7	7	7	10	39	
7	6	"It Is No Secret" (Duchess)	5	8	2	6	9	6	9	7	8	10	6	38	
8	9	"Mocking Bird Hill" (Southern)	4	6	6	7	1	1	1	1	1	1	1	32	
9	8	"Penny a Kiss" (Shapiro-B)	8	5	9	8	8	6	6	6	6	6	7	29	
10		"Peter Cottontail" (Hill-R)	9	7	1	1	1	1	1	1	1	1	1	14	
11	11	"Bushel and a Peck" (Morris)	11	11	11	11	11	11	11	11	11	11	11	13	
12	12	"May Lord Bless You" (Pickwick)	12	12	12	12	12	12	12	12	12	12	12	12	
13	10	"Harbor Lights" (Chappell)	13	13	13	13	13	13	13	13	13	13	13	11	
14A	13	"Bring Back the Thrill" (Maypole)	14A	14A	14A	14A	14A	14A	14A	14A	14A	14A	14A	9	
14B	13	"Roving Kind" (Hollis)	14B	14B	14B	14B	14B	14B	14B	14B	14B	14B	14B	9	

Harry Armstrong's Death Recalls 1-Hit Composers; He Wrote 'Sweet Adeline'

Harry Armstrong, composer of "Sweet Adeline," who died March 1 in his Bronx home at 71, was a ranking member in the fraternity of one-hit songwriters. Although he wrote the music for over a dozen other ballads, none of these came close to being a hit. "Adeline," however, has earned many thousands for the publishing firm of Witmark, which bought the tune outright for \$5,000 in 1903, with Armstrong getting a \$1,000 slice.

Armstrong's click with "Adeline" is probably the standout case of a songwriter being unable to write more than one hit. Another example is Irving Conn, who wrote "Yes, We Have No Bananas" with Frank Silver in the early 1920's and also failed to follow through with other big sellers.

Also in the one-hit category are such writers as N. J. Ciesi, who only scored with "I'm Sorry I Made You Cry"; Billy Mayhew, who wrote "It's a Sin to Tell a Lie," and Ruth Lowe, who clicked with one number, "I'll Never Smile Again," and then retired from the business.

Armstrong, who was a professional fighter for a short time, got the idea for "Adeline" at a Boston boxing camp in 1896. He submitted it to Charles B. Lawler, who wrote "Sidewalks of New York," for a lyric but Lawler returned the song after a couple of weeks. Later Richard Gerard Husch, who wrote under the name of Richard H. Gerard, wrote a lyric for the tune under the title of "You're the Flower of My Heart, Sweet Rosalie."

"Rosalie" was peddled two years without success until the change in title to "Sweet Adeline." Latter title was suggested to Armstrong and Gerard after they noticed a marquee sign announcing the "farewell performance" of Adeline Patti, the European diva.

Isadore Witmark, the publisher, picked up the song in 1903 but the tune didn't register until 1905 when the Quaker City quartet, pop harmonizing group of the time, began using it. It was the main ballad in the "County Chairman," play staged at the New York the-

atre on Broadway, that same year. The tune went on to become the biggest standard in the barber shop quartet repertory.

Although Armstrong only received \$1,000 as his share of the publication rights, he received around \$75,000 in royalties for rights not included in the sale, and the tune brought a regular annual revenue of about \$3,000 a year. From 1937 to 1949, Armstrong was partner with Frank Sherman in United Entertainment Producers, a booking agency.

Other songs for which Armstrong wrote the music included "Goodbye," "Eyes of Blue," with words by the late New York City Mayor James J. Walker; "What's the Use of Living if You Can't Love All the Time," "The Frisco Rag," "I Love My Wife, But Oh You Kid," "Follow the Crowd on Sunday," "When You Have Time and Money," "Sweet Elaine," "Can't You See I'm Lonely," "A Story the Violets Told," "Baby Doll," "I Love You Just the Same" and others.

He is survived by his wife.

ASCAP-Indie TV

Continued from page 43

is, one on which no payment is to be made on spot announcements between programs, even though the programs preceding or following the spot announcement is one which contains ASCAP music." Previously, ASCAP had been insisting on payment for the spot plugs in the per-program form. Rate of the ASCAP licensing form has not been disclosed as yet.

Reviewing history of the talks with the TV industry's per-program committee, ASCAP attorney Herman Finkelstein, in a letter to Dwight Martin, chairman of the industry committee, said: "We are handicapped in dealing with any committee of the broadcasting industry because your committees negotiate for concessions but never purport to have authority to speak for the individual broadcasters or telecasters."

Disputing Martin's previous picture of the progress of the negotiations in a letter to Finkelstein, latter said the broadcasters had frequently reversed themselves after tentative agreements had been arrived at. Indicating that tempers on both sides were near the snapping point, Finkelstein said that the ASCAP reps, during one meeting, "were rather taken aback at your lack of interest."

While leaving the door open for an out-of-court settlement, Finkelstein said "the history of our past negotiations leaves little hope of making progress with your committee. However, we are genuinely interested in avoiding litigation, and toward that end, we are willing to have a final session with any committee representing your industry."

Anna Alberghetti Set By Columbia Records

Anna Maria Alberghetti, 14-year-old coloratura soprano, has been linked to an exclusive pact by Columbia Records. Juve songstress made her American debut in 1950 and returned to Italy after appearing in a Bing Crosby pic for Paramount, "Here Comes the Groom."

She'll cut her first sides in June, when she returns to the U. S. for further concertizing.

HIGH ON ALL SURVEYS

THE ROVING KIND

HOLLIS MUSIC, INC.
129 W. 52d St., New York

ABA DABA HONEYMOON

DOODLE BONDLES—CARLETON CARPENTER
H-G-M
RICHARD HAYES—BETTY KALLEN
Mercury
FREDDY MARTIN
SCA Victor
HELEN EARE
Columbia
CLIFF STEWARD—SAN FRANCISCO BOYS
Capitol
LEO FOSTER

1951's Top Melodrama!

HULLABALOO

100% Recorded

The Next Hit Ballad!

TO LOVE YOU IS MADNESS

Recorded by TONY FONTAINE—Mercury

MILLS MUSIC, INC.

1619 Broadway • New York 19

PROGRAM RAINBOW ON THE RIVER

Colorful Nature Hit

Paul Francis Webster

Tops of the Tops

Retail Disk Best Seller

Retail Sheet Best Seller

"Most Requested" Disk

"If"

Best on Coin Machines

"If"

Best British Seller

"Tennessee Waltz"

EDDIE FISHER

... the kid's got it!



**BRING
BACK
THE
THRILL**

Backed by -
If It Hadn't Been For You

with **HUGO WINTERHALTER**
And His Orchestra
20-4016 (78 RPM)
47-4016 (45 RPM)

**IT'S YOU
NO ONE
BUT
YOU**

Backed by -
Galloping Comedians

with **PHIL SPITALNY**
All Girl Orchestra and Choir
20-4020 (78 RPM)
47-4020 (45 RPM)

RCA VICTOR Records

DECCA *data*

THE INTERNATIONAL ENTERTAINER

DANNY KAYE

sings...



THE LITTLE WHITE DUCK

and

I TAUT I TAW A PUDDY-TAT

(I Thought I Saw a Pussy Cat)

Decca 27456 (78 rpm) and 9-27456 (45 rpm)

I LEFT MY HAT IN HAITI

and

HOW COULD YOU BELIEVE ME WHEN I SAID I LOVE YOU WHEN YOU KNOW I'VE BEEN A LIAR ALL MY LIFE

Decca 27463 (78 rpm) and 9-27463 (45 rpm)

THE INCOMPARABLE QUARTET



THE INK SPOTS SING

DO SOMETHING FOR ME

and

A FOOL GROWS WISE

Decca 27493 (78 rpm) and 9-27493 (45 rpm)

AND THEN I PRAYED

and

SOMEBODY BIGGER THAN YOU AND I

Decca 27494 (78 rpm) and 9-27494 (45 rpm)

SINGLE RECORDS 85c. EACH (PLUS TAX)

DECCA RECORDS

America's Fastest
Selling Records!

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National
RatingThis Last
wk. wk.

Week Ending March 3

Artist, Label, Title

			New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Omaha—(A. Hospe Co.)	Kansas City—(Jenkins Music Co.)	San Francisco—(Sherman-Clay)	Detroit—(Grinnell Bros.)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	MARIO LANZA (Victor) "Be My Love"—10-1567A	2	2	1		1	3	2	1	1	3	1	7	97
2	3	PERRY COMO (Victor) "If"—20-3937		1	1	8	1	2	1	3	2	7		2	92
3	6	G. MITCHELL-M. MILLER (Col) "My Heart Cries for You"—39067	8	3		5	3	2	1	5	4		3	4	72
4	2	PATTI PAGE (Mercury) "Tennessee Waltz"—5534	6	10	2	4	5	5	4	7	8	2		3	65
5	4	P. COMO-FONTANE SIS. (Victor) "You're Just in Love"—20-3945A	10	6	3	3	6	4	5	4				5	53
6	5	REYNOLDS-CARPENTER (MGM) "Aba Daba Honeymoon"—3282	4	5	5	7	9	10				3	4	8	47
7	7	PATTI PAGE (Mercury) "Would I Love You"—5571	3	4	4			9		3	5				38
8	9	G. MITCHELL-M. MILLER (Col) "Roving Kind"—39067			6		4	7	8			7	9	2	34
9	10	LES PAUL (Capitol) "Mockin' Bird Hill"—1373				6					6	1	4		27
10	8	MEL BLANC (Capitol) "I Taw a Puddy Tat"—1300	9		10	10					2		5		19
11	10	WEAVERS-G. JENKINS (Decca) "So Long"—27376	7			7			7				6		17
12	12	T. MARTIN-D. SHORE (Victor) "Penny a Kiss"—20-4019	5			8							7		13
13	11	ROSEMARY CLOONEY (Col) "Beautiful Brown Eyes"—39212			2										9
14		NAT "KING" COLE (Capitol) "Jet"—1365	7						8						7
15A		GUY MITCHELL (Columbia) "Sparrow in the Tree-top"—39190	8	9	10										6
15B		PERRY COMO (Victor) "Zing Ing Zoom"—20-3997A							6				10		6
15C		DEAN MARTIN (Capitol) "If"—1342										5			6
16		BLUE BARRON (MGM) "Let Me In"—10923										6			5
17	14	DINAH SHORE (Victor) "My Heart Cries for You"—20-3978	7												4
18	12	BILLY ECKSTINE (MGM) "I Apologize"—10903A			8										3

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	6	265	Capitol	4	59
Columbia	4	121	M-G-M	3	55
Mercury	2	103	Decca	1	17

FIVE TOP ALBUMS

OUT OF THIS WORLD Broadway Cost	1 GUY AND DOLLS Broadway Cost Decca DA-825 9-203 DLP-8036	2 SOUTH PACIFIC Broadway Cost Columbia MM850 ML4180	3 VOICE OF XTABAY Ymo Somo Capitol CD-244 CC244	4 CALL ME MADAM Ethel Merman Decca DA-818 9-166 DLP-8035
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AFM's Trust Fund

Got \$733,000 During Last Half of 1950

Music Performance Trust Fund, which handles payments by the diskeries for the American Federation of Musicians' employment program, received \$733,000 during the last half of 1950. Record companies' payments, representing 5% of the sales made during the first half of last year, were nearly \$70,000 over the \$663,000 contributed during the same period in 1949 but fell slightly below the last half-yearly take of \$746,000. Latter payment, however, was for sales during the 1949 Christmas trade, when returns are substantially over the initial six months.

Samuel R. Rosenbaum, fund's trustee, has allocated \$700,000 for expenditure during the first six months of this year among the 654 geographical areas in which the AFM conducts its employment projects. Only \$600,000 was expended for this purpose during the same period last year. During the last six months, when another \$700,000 was budgeted for the musicians, the fund approved 4,267 separate projects calling for over 8,000 performances which were participated in by over 87,500 instrumentalists. Under the fund's auspices, the AFM runs free concerts in parks, civic auditoriums and hospitals throughout the country.

DOWNEY, FELIX KNIGHT PACTED BY DECCA

Decca has inked tenors Morton Downey and Felix Knight to cut albums in the company's "Faith Series." Both were signed in non-exclusive pacts for eight sides apiece.

Decca launched the "Faith Series" releases last year, with top artists on its roster in the pop and folk field cutting one album apiece.

King Cole-T. D. OK \$5,000 in Pittsburgh

Pittsburgh, March 6. Guardsmen, local outfit which sponsors flock of jazz concerts here every year, came out ahead, but not by too much, on the King Cole-Tommy Dorsey pairing last week at Syria Mosque. Cole and Dorsey drew about three-quarters of a house to 3,000-seat longhair auditorium and grossed around \$5,000 against a possible capacity of close to \$8,000.

Considering fact that booking was a quick one and Guardsmen didn't have too much time to promote it, Cole and Dorsey didn't do bad at all.

Duo-pianists Ethel Bartlett and Rae Robertson flew to Europe last week (1) for a spring-summer tour of Holland, England and Italy.

NEW REVIVALS 'I Don't Mind Being All Alone'

'Exactly Like You'

Standards by
Jimmy McHugh

BEAUTIFUL BROWN EYES AND CHRISTOPHER COLUMBUS

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advance or local exploitation, publicity and promotion man seeks change. Extremely successful background, full experience, excellent contacts and top references.

(*Below included, of course)
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Judson, O'Neill and Judd, Inc. acknowledges with thanks the vast number of inquiries from the entire country and from abroad for concert appearances of

MARIO LANZA

The Lanza tour is completely sold out through April 30, 1951. May 1, Mr. Lanza returns to Hollywood to make his fourth film for MGM, to follow his forthcoming release 'The Great Caruso'

As soon as plans are settled for next year, announcement will be made of Mario Lanza's concert availability for 1951-52

Exclusive Concert Management:

Judson, O'Neill and Judd, Inc.

Division of Columbia Artists Management, Inc.

113 West 57th Street, New York City 19

Business manager for Mr. Lanza:

Samuel Weiler

RCA Victor Red Seal Recordings

On the Upbeat

New York

Sammy Kaye into Capitol theatre March 13. Before the Roy Stevens band returns to the Rose-land ballroom, N. Y., April 16, it will play four weeks of one-nighters, two in North Carolina and two in New England. Arranger-conductor George Siravo pacted by Mercury to record with a band being built for him. Blue Barron booked into the St. Francis hotel, San Francisco, starting March 13. Singer Guy Mitchell co-headlining show starting March 18 at the Strand theatre, N. Y., with Betty and Jane Kean. The Moormen, vocal group, start at the Pelham Heath Inn, N. Y., Wed. (7). Singer Harry Belafonte, who has waxed for the Capitol and Jubilee labels, in the cafe business in Greenwich Village, N. Y. Johnny Desmond booked into the Oriental theatre, Chicago, for three weeks starting March 29. Mel Torme set for Chubby's, niter in Camden, N. J., March 26. Nat "King" Cole scheduled for ailing Eddie Fisher at the Paramount theatre, N. Y., Friday 21. Cole and trio are booked for the Harlem club, Philadelphia, for a week starting March 12. Peggy Lee and her Westwood trio begin a week's engagement at the Casino theatre, Toronto, Thursday (8).

Chicago

Bobby Beers, originally slated to jump off with his own unit, has

rejoined the Blue Barron orch... deejay John McCormick debuted Monday (5) with across-the-board platter show at 3 p.m. on WJJD for Exchange National Bank... Tommy Dorsey orch set for Great Lakes Naval Training Station March 20 for two days... Billy Bishop band set for Schroeder hotel, Milwaukee, May 8... William Kazas has set Russ Carlyle and Chuck Foster bands for Aragon and Trianon, May 8... Metro-tones set for Town Club, Toronto, March 15... Jimmy Dorsey inked for Trocadero, Henderson, Ky., March 16 for week... Frankie Carle to Roxy theatre, Atlanta, March 20-22... Dick Contino set for Nicollet hotel, Minneapolis, March 30 for two weeks... Elliot Lawrence will play dates at Illinois U. and Illinois Wesleyan, April 6-7... Shapiro-Bernstein acquired rights to "My Sentimental Heart," Stark-Webster tune. Song was etched by Doris Drew for Mercury... Tiny Hill band to play Elks Convention, Sioux Falls, S. D., April 12-14.

Hollywood

Dolores Bouche signed on as the new femme vocalist with Jerry Gray... Dick Cathcart's dixieland crew set for an indefinite stand at Club Bayou... Spade Cooley's band and vidshow layout will be the opening day attraction June 29 at San Diego County Fair... Chi bandleader Ralph Marterie in town meeting deejays and plug-

Top Songs on TV

(Alphabetically Listed)

Week of Feb. 23-March 1

(Based on copyrighted Audience Coverage Index and Audience Trend Index published by Office of Research, Inc., Dr. John G. Peatman, director.)

Be My Love... Miller
If... Shapiro-B
My Heart Cries for You... Massey
Tennessee Waltz... Aruff-R
You're Just in Love... Berlin

5 Top Standards
Begin The Beguine... Harms
Bless This House... Boosey
Ode To A Marine... Mills
Somebody Loves Me... Harms
Take Me to Ball Game... B'way

ging his Mercury diskings... Sterling Young orch started an indefinite stand at Hotel El Rancho, Sacramento... Gene Walsh orch moved into Bar of Music to replace Lew Fidler musicrew, which departed after a record four-year engagement... Eddie LeBaron assembled an orch for a stint in Lindsey Parson's upcoming film, "Casa Manana"... Dick Stabile, in a perfect example of typecasting, plays a bandleader in "The Stooge," Martin-Lewis comedy at Paramount.

Pittsburgh

Bill Green's resumes nightly dancing March 26 with Tex Cromer's band. He used to be Lawrence Welk's vocalist... Walter Jacobucci has replaced Jimmy O'Donnell on bass with Tommy Carlyn's outfit... Gabe D'Amico's Trio opened indefinite run Monday (5) at Duffy's Tavern. D'Amico's sax, Bobby Negri at the piano and Don Monti on drums... Elaine Foreman, recent graduate of Taylor Allderdice high school, is Buddy Lane's new vocalist... saxman Henry Marconi has left town to join the Clyde McCoy band... Pat McCauley doubling from Johnny Brown's Club, where his trio is playing into Maurice Spitalny combo, which plays every weekday evening on "Supper-time" teevue show... Guy Lombardo band practically set for a concert date at Syria Mosque in September under auspices of May Beagle Concerts... Al Griffith is a new addition to Jimmy Gamble's brass section... Tony Little playing the organ at Weigand's Lounge.

Harbach

Continued from page 43

by a group of Coast writers who want at least one board member to represent their sectional interests. Move behind Washington was spurred by Pinky Herman, who urged the Coast contingent to demand representation on ASCAP's board.

Coast Writer Support

It's expected that Washington will have the solid support of the Coast writers, who get about 35% of ASCAP's total disbursements and have the same proportional voting strength. Possibility of Washington's election has been strengthened by the support thrown behind him by the dissident members in the east. Opposition group, which has kept up a steady barrage of criticism against the administration for allegedly permitting "politics" and "favoritism" in the classifications system, is also supporting Redmond as their candidate. Many writers in the opposition ranks are "bullet-voting" for Washington and Redmond, voting for these two only and ignoring the 10 other writer candidates.

Leaders of the opposition, meantime, are burning over the nominating and election procedure. Redd Evans, who has been spearheading the fight against the administration, called the ASCAP elections "a joke." He claimed that the incumbent board, through control of the nominating committees, set up its own candidates and virtually guaranteed the perpetuation of the present administration. Evans also contended that the provision in the Government antitrust decree, calling for representation of the lower ranks, was also being nullified by the nominating procedure in which the administration determines what nominees will be in the field.

Some ASCAP board members, while sympathetic to the idea of giving the Coast representation on the board, maintain that the election of a Coast writer would be impractical. Since all of ASCAP's operations are carried on by committees comprising board members, residence in New York is necessary. Coast writers have been

Inside Orchestras—Music

As a result of release-date jumping by other platter companies, RCA Victor has killed two sides which were slated for this month. Initial tune was "Love Serenade," a Shapiro-Bernstein number which was jumped by Coral Records in an Ames Bros. version. With Coral's entry in the market, Victor decided to quash its Tony Martin cut. Other tune, which was cut by Victor in a duet between Martin and Dinah Shore, was "The Kissing Song," published by George Simon and jumped by Capitol with the Dinning Sisters. Additional factor in Victor's decision to hold back this side was the absence of a coupling side with Martin and Miss Shore.

Initial move to slant a name band for television work has been made by Freddy Martin, who is carrying a special-material writer, Irving Taylor, in his organization. Taylor, who joined Martin's crew on the Coast several months ago, has produced enough material for eight straight hours without repetition.

Martin, who is currently playing the Hotel Statler, N. Y., on an original four-week engagement, has been pencilled in for an additional six weeks. Now making his first eastern hotel date in two years he plans to stay east indefinitely to break into television.

Direct action won Gerri Greeh a card in the Coast local of the Music Publishers Contact Employees Union. Gal tune tout had been turned down twice by the Coast local, but when she went over their heads and appealed directly to Bob Miller, national prexy of MPCE, she got results. N. Y. board of directors unanimously voted approval of her membership application. Miss Green, formerly office administrator on the Coast for Santly-Joy before the pubbery closed its western outpost will continue to work for S-J as a songpluggier.

"Oh, What a Face," current pop novelty which was originally showcased on the CBS program, "Songs For Sale," is now being used by the radio show as a promotional tune. A special flack, Hank Warner, has been assigned by the CBS press department to plug the tune on disk jockey shows. Paradoxically, however, Columbia Records, CBS subsid, is one of the few major platter companies not cutting the number. Top disk has been released by RCA Victor with the Phil Harris orch.

Move to conserve essential materials used in packaging of disks mailed to deejays by the platter companies has been launched by Donn Tibbetts, program director of WTSN, Hanover, N. H. Tibbetts is contacting leading disk jockeys with the idea of having them save the cartons and cardboard spacers in the disk packages to mail back to the companies. Conservation drive was cued by the growing shortage in packaging material.

given representation in the past through L. Wolfe Gilbert, who, however, is not a board member.

In the pub sector, the question has been raised over who would succeed Lester Santly, who recently resigned ASCAP following his retirement from the Santly-Joy firm. Bernie Goodwin, Paramount Music vice-prexy, was named a couple of weeks ago to fill the vacancy until the elections install a complete new board. Several major pubs are supporting George

Joy, Santly's former partner, for the ASCAP board.

Question of the next ASCAP prexy is also being thrown into relief since the new board, which takes office April 1, must name a successor to Harbach if the latter pulls out. Harbach originally planned to run for only one term but a draft movement, with the support of several leading pubs, is gaining momentum. It's not known, however, whether Harbach, who is 77, will agree to serve again.



"DISK OF THE WEEK" ● CHRISTOPHER COLUMBUS (American) — Guy Mitchell (Col. 39190) turns in a distinctive job on a bright item that will move up fast. Billboard gives it a "Disk Jockey Pick." Cash Box rates it "Disk of the Week."

CLICKING IN SALES ● MR. ANTHONY'S BOOGIE (Beechwood) — Ray Anthony's original instrumental (Cap. 1280), done—exclusively, so far, by the popular young bandleader, is clicking with the public. Record sales are over the 200,000 mark. Looks like a "hit" from left field.

"HONOR ROLL" ● IT IS NO SECRET (What God Can Do) (Duchess) — Still coming up strong, this tune stepped into Billboard's "Honor Roll," chiefly on the popularity of Bill Kenny and Song Spinners (Dec. 27326), a superlative platter.

BEST SELLER ● THE RHUMBA BOOGIE (Hill & Range)—High on the list of RCA Victor's best sellers is this new platter by Hank Snow (Vic. 21-0431). All-around reaction indicates it will break fast.

SHAPING UP ● CHARLIE IS MY DARLING (Hollis)—Lisa Kirk with Hugo Winterhalter's orchestra backing has turned out a disk (Vic. 20-4062) that is shaping up as a likely comer. An oldie that everyone will be whistling again.

STRONG TUNE ● YOU ARE THE ONE (Hill & Range)—Strong line-up of forthcoming releases will assure this tune's success. Monica Lewis (MGM 10925) and Vaughn Monroe (Vic. 20-4074) versions are already available, with Margaret Whiting (Cap.) and Percy Faith (Col.) soon to be ready (Non-exclusively licensed by BMI).

HITTING WELL ● JACKIE MY DARLING (Tri-Boro) — Johnny Parker (Cap. 1369) seems to be hitting well on this, his newest release. The young singer has a world of vocal talent, and this may well be his vehicle to stardom.



JOHNNY DESMOND

SINGS

"CHAPEL OF THE ROSES"

"TOO YOUNG"

"FOREVER AND ALWAYS"

"I FELL"

MGM 10930 78 RPM
K 10930 45 RPM

MGM 10920 78 RPM
K 10920 45 RPM

M-G-M RECORDS

N.Y. Strand's June Closing Cued To Talent Lack, May Go Pic Policy

Closing of the Strand theatre, N. Y., in June for two months for alterations and reopening as a straight pic house further accentuates the scarcity of headliners with which to continue its stage-shows. Condition is especially pertinent to the Strand inasmuch as it has tried various policies from hand-shows, tab legits, to personalities. It's been found that it must have a potent headliner to bring them in.

Current show headed by Josephine Baker is a case in point. House is soaring toward top business since her opening Friday (2). She's getting \$7,500 plus percentage over \$35,000 for the first week, split on over \$45,000 for the second week and \$35,000 on the third week. She is pointing for close to \$65,000 on the first week.

The Strand has been in a b.o. slump for some time. Lack of top product, inability to procure sufficient headliners and video competition are regarded as the prime reasons for its decision to drop stage-shows.

However, it's pointed out that most theatres that dropped stage-shows in the past few years, haven't been doing so well as a straight pic house. It's claimed that Loew's State has been hitting dismal grosses for the greater part of its run sans stage-shows. The Capitol, N. Y., reverted to stage-shows after a try as a flim. Feeling is that extra values are needed to lure patronage to the Stem.

Cantor Does OK in His 3 Legion-Sponsored Miami Concerts at \$1.50-\$4.50

Miami, March 6.

Despite fact that many one-night concert features at the huge Municipal Auditorium here this season failed to attract full houses (2,800-3,000), Eddie Cantor came to town last week under sponsorship of the local American Legion post with his one-man show for a three-night stand and averaged a 1,500-odd nightly sale for the series. This means comfortable grosses on a \$1.50-\$4.50 scale. The dates were Feb. 27, 28 and March 1.

Auditorium as a setting for concerts has been a flop in many cases, due to inadequate acoustics. However, in recent weeks, a sound box stage set was built, plus improvement in the mike system, to make for better facilities. Locals, though, are wary on ticket buying, selecting only those sections of the house which are acoustically best. Thus an audience of 1,500 can well be labelled a practically full house.

Cantor, in his two-hour show, sets up an interesting and always entertaining melange of anecdotes, song hits he's been associated with, and nostalgic reminiscing on the show biz greats he's known and played with through the years. Also utilizes the second half of his stint for a question and answer period, with potent audience reaction. Uses two pianos for his songology, accompanists coming through handsomely in the persons of Henry Tobias and Arthur Seigel.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., March 6. Birthday salutations are in order to Joe (UA) Phillips, Joseph (IATSE) Fallon, Bob (W. B.) Pasquale and Mable (legit) Burns, all showing nice progress.

First vaudeville roadshow hit the downtown colony at the Schine Pontiac theatre in Rose's "Parisian Midget Follies," a nifty that drew sellout audiences.

Ruth Burke, cashier of the Loop Theatre, Toledo, in for rest and observation.

Colleen Hornsby in from Asbury Park, N. J., to visit husband Jerry (Loew's) Hornsby, whose latest clinic may warrant all-clear papers soon.

Gray Gunderman, actress and more recently an announcer over local station WNBZ, has resigned to enter politics. She's a candidate for City Trustee.

Write to those who are ill.

Toronto Mayor Gets

Can. Expo G. M. Job

Toronto, March 6.

With Elwood Hughes, general manager of the Canadian National Exhibition for the past 14 years, receiving a three-months' leave of absence because of illness, Mayor Hiram McCallum is slated to take over the post when he completes his Toronto mayoralty tenure in December, when he will not run for reelection.

Meanwhile, Hughes is expected to be back at his desk in June for the annual August-September holding of the CNE, now that most of his attractions' arrangements have been completed.

More U.S. Acts Set for London

The bookings of U. S. talent in London continue at a good clip. Latest to be set are Harvey Stone, who's slated for an August date at the Palladium, London; Noble & King, to play the Barclay, London, starting April 9. Gall Gali goes into the Palladium, July 2 and will double into the Savoy. Bookings were set by the Lew & Leslie Grade agency in London.

Pearl Bailey has also been signed for a British appearance. She's slated for the Astor-Colony, April 23. The Sallie Puppets have also been pacted for the Palladium, London, March 12 on the bill with Donald O'Connor. William Morris Agency booked latter two dates through the Foster agency, London.

Martin-Lewis Get Roasting at Dinner By Friars on Coast

Hollywood, March 6.

The Friars of California turned out Sunday night (4) to "roast" Dean Martin and Jerry Lewis at dinner which Abbot George Jessel frankly conceded was a tribute to their latest film success, "At War With Greshler." Some 500 guests were present, but Abner J. Greshler, team's first manager, was conspicuously absent. He's currently suing over their bolt to MCA.

Producer Hal Wallis, introducing Jessel, reminisced about days when Wallis was a pressagent and Jessel an actor. "Today we are both producers," Wallis added, "except that he has Zanuck and I don't have Warner."

Speakers included Y. Frank Freeman, George Burns, Ronald Reagan and Marie Wilson, first femme other than a guest of honor to grace dais at a "roastmaster" dinner.

Majority of evening's jibes centered around record number of subpoenas team has collected.

Philly AGVA Pulls Shows Until Chorines Pay \$10 Tap

Philadelphia, March 6.

American Guild of Variety Artists reps here cracked down when members of the union balked at paying the \$10 assessment demanded by national headquarters, in New York.

The stopping of two late shows (28) at the Embassy Club and Palumbo's, with threats to pull the shows out in a couple other places soon brought the recalcitrants into line.

Principal objectors were the chorus girls, who felt the bite was inequitable since they are the lowest brackets in the entertainment field and were forced to pay as much as the higher salaried performers. They also thought they were entitled to some advance written notice. Refusal of the chorines to pay on demand precipitated the trouble at Palumbo's and the Embassy.

Difficulty was promptly straightened out by the clubs. Under terms of contracts here, cafe ops can avoid trouble by paying AGVA assessments themselves and then deducting it from act's pay.

Cap'n Bryant's Lectures

Pt. Pleasant, W. Va., March 6.

Cap'n Billy Bryant, the show boat impresario and Mrs. Bryant shove off today (Tues.) on a lecture tour that will take them through Michigan, Illinois, Indiana and Ohio.

The Bryants, whose floating theatres cruised the Ohio and Mississippi rivers for years, will appear before business and civic organizations. They are residents of Pt. Pleasant, W. Va.

N. Y. Palace Seeks New Format; Two New Units Booked

The Palace theatre, N. Y., will make some major format revisions during the next few weeks. Bill opening tomorrow (Thurs.) will have six acts if booker Dan Friendly can get one more name. He's already signed Diana Barrymore, Will Oakland and Wally Brown. Otherwise he'll set the usual eight-act bill.

Next revision will come following week with the pacting of "Jack Linder's Bowery Music Hall," former WOR-TV show. It will be first unit to play this house since it resumed vaude.

Four other acts will supplement this unit.

Week after house will play "Irish Memories," a unit produced by Johnny Cassidy of the RKO exploitation dept.

Friendly is scouting around for names for the anniversary show May 17. He's attempting to line up a bill big enough to play two-a-day, but failing that, he'll try to get one or two headliners offering as bait the possibility that for the first time since house resurrected stage-shows, a bill will be held over.

There have been some rumors the Palace would shutter, but Friendly denied this. He declared that if it were the only house on Broadway suffering at the boxoffice it would be different, but since most vaudeurs are in the doldrums, it will carry on. He has acts set for bills up to April 12, he stated.

Proser's Cafe Theatre, N.Y. Preeming Next Week (12)

Monte Proser's Cafe Theatre, N. Y., is set to preem Monday (12). Spot was originally slated to open March 8, but a jurisdictional tiff between the American Guild of Variety Artists and the Actors Equity Assn. caused a delay in rehearsals that prompted postponement.

Show at the spot will be a condensed version of "Billion Dollar Baby" with Jackie Gleason, Sheila Bond, Carol Bruce and Bob Fosse. Josephine Baker is to do the late show at 1:45 a.m., doubling from the nearby Strand theatre.

Jurisdictional hassle was to have been settled last Wednesday (28), but inability of the Associated Actors and Artists of America to get a quorum at that meeting forced a postponement until today (Wed.).

Proser is still planning to preem his new outside cafe operation, La Vie En Rose, on Thursday (15). French chanteuse Marjane will headline there.

Decline of Vaude in N.Y. Nabes New Stymie for Showcasing Acts

Agencies will be hard hit with the decline of neighborhood vaudeville in New York. Last week the circuit one-nighters reached their lowest point in history when Loew's Delancey theatre eliminated its one-nighters. Roster is now down to four houses for the Loew circuit and one theatre for RKO.

The agencies will miss these houses, not because of commissions involved, but because of the convenience as a showcasing for new acts. Standard talent will also miss these spots because it was an ideal place to break in new material.

What the percenteries will do now to audition talent before audiences, is still to be determined.

Beckman-Pransky Dickerin Takeover Of 20 Brandt Houses for Vaude Circuit

Hildy's Big Frisco Bally Includes Own Art Exhibit

San Francisco, March 6.

One of the top exploitation campaigns given any headliner to play this town is aiding Hildegarde to sellout grosses at the Mark Hopkins hotel here. Display ads in top department stores supplemented by her valuable art exhibit in the De Young Museum, in Golden Gate Park, plus a preview and cocktail party for an invited audience of local celebs, helped ballyhoo this engagement to SRO attendance despite heavy rains and snowfall.

In addition, the Press Club has invited Hildegarde to be its guest in its new clubhouse on Friday (9). Reservations indicate continued sellouts during her Mark Hopkins stand.

MCA Seeks Tiein With Brit. Booker

London, March 6.

Music Corp. of America is attempting to get a foothold in the British vaude booking setup via an interest in a London agency. MCA, it's reported, approached Leslie MacDonnell, partner in the Harry Foster agency, which is European rep of the William Morris Agency, but deal was turned down.

Deal is also reported on for Reeves & Lamport office, owned by impresario Jack Hylton, but nothing is definite in this direction. Sometime ago MCA acquired Linnet & Dunfee, a legit and film agency, but this was insufficient to break into the variety field.

MCA is reportedly finding it difficult to get firm footing in variety, which is one of the more lucrative fields in this country. Vaude here is controlled largely by three major circuits, the Moss Empires, Stoll, and the Grade Agency, which books 10 houses on its own as well as the variety operations of the Granada chain. The Grade agency, in the past, has booked several headliners for MCA into the Palladium. Apparently MCA now wants to sell direct to theatres without splitting commissions with another office.

AGVA Rules Coast Ops Must Pay Premiums On Talent Insurance

Hollywood, March 6.

Local American Guild of Variety Artists office has notified all nightclub and theatre operators in this area that they must pay a \$2.50 weekly premium for each performer they hire, the money going to pay for an insurance policy covering the physical safety of talent. Policy provides for a \$50 weekly benefit for injuries sustained while at work, or to or from work, for the entire period of disability. Death benefits of \$5,000 will be paid to beneficiaries.

Policy is carried by the Indemnity Insurance Company of North America.

Deal is in the works to open one of the largest vaude circuits in the country. Exploratory talks have started on a vaude chain that will comprise 21 houses in various parts of the country. Lease or a partnership deal is being talked of for Al Beckman & Johnny Pransky to take over more than 20 houses from the Brandt circuit in order to set up a chain of vaudeurs.

Broadway flagship of the chain is likely to be the Globe theatre. Although this is a comparatively small house, it will serve as a showcase for the rest of the houses on the circuit. There will be either four or five theatres in New York, and the rest will be spread through several states.

Beckman & Pransky are currently setting up talks with various theatrical unions. They're investigating all details before signing the leases.

Just what format will be used in these houses isn't known as yet. It's believed they will be presentation houses with vaude acts plus a boxoffice-hyping "gimmick" which the two entrepreneurs aren't willing to spring yet.

Should this deal go through, it's probable that it will result in the largest vaude chain in the country. Most of the houses are expected to play full weeks, and others will be split weeks and weekends.

Starting date can't be determined until talks with the various unions are completed.

Fred (Morris Agcy.) Elswit And Wife Killed in Plane Crash Near Las Vegas

Hollywood, March 6.

Fred Elswit, of the Coast William Morris Agency, and his wife Dorothy were killed March 2 in a plane crash near the California-Nevada state line. Pair were returning from a tour of niteries in a rented plane piloted by Elswit when it crashed into a mountain.

Flying conditions were bad and all commercial planes were grounded. However, Elswit had made arrangements to service acts in the Las Vegas cafes, which he booked for the agency. When told of the adverse conditions, Elswit, a licensed pilot, stated he had made the trip many times and knew the area well.

Elswit, 36 years old, started as a secretary in the Morris agency's New York office. He graduated to a booker and built a rep among circuit bookers. During the time he was in the N. Y. theatre dept., many indie agents asked the Morris office to represent them in certain situations where Elswit was "in solid." Otherwise, they would have never gotten dates on these circuits.

After a term in the Army, Elswit transferred to the agency's Beverly Hills office. He headed the theatre-cafe department. As was the case in New York, Elswit made many deals in Las Vegas for acts belonging to indie agents. He attempted to attend most major openings there and when space on airlines was unavailable he rented a plane.

Mrs. Elswit retired from show-business some years ago. She was the former Dorothy Olson, a member of the Hollywood Blondes, a comedy skating team. Two children survive, Richard 5, and Robert, eight months. Elswit was a nephew of Abe Lastfogel, Morris agency's general manager. Funeral services will be held on the Coast.

RED INGLE SCORES ON HIS BRITISH PREEM

London, March 6.

Red Ingle, heading vaudeville show that opened this week at the Prince of Wales theatre, received a sock ovation on his British debut here. He and his Frantice Four scored heavily with a strong novelty 30-minute act. His "Cigarets" closed the show to a powerful reception. Ingle's other specialty number also clicked.

The bill included Jon Pertwee, Beverley Sisters, Peter Sellers and Jay Palmer & Doreen, the latter being an American act.

Night Club Reviews

Copacabana, N. Y.

Billy Eckstine, Jimmy Nelson, Andre, Andree & Bonnie, Sonny Calello & Hope Zee, Harrison & Patricia, Line (8), Michael Durso Orch, Fernando Alvarez Latin Band \$3.50 minimum.

Billy Eckstine is setting the pace for both marquee and entertainment value on the current Copa bill, a layout that's distinguished for other playing values, too. There is a young ventriloquist, Jimmy Nelson (New Acts), who will be heard from further, plus the novelty dance act of Andre, Andree and Bonnie. It all adds up to a sprightly layout coupled with the standard Copa production accoutrements.

Eckstine continues to improve tremendously with a nifty vocal flair that is marked by his simplicity of presentation. The handsome colored baritone, neatly attired in dinner jacket, affects none of the so-called personality tricks of too

many fellow warblers, while at the same time he is studiously presenting a carefully routinized performance that, when he is ready to walk off, enables him to have the customers in both his mitts.

Eckstine starts off with a bouncy rhythm number, then goes into his smash "Jealousy." Following is a series of varied tunes that includes a cute takeoff on Frankie Laine (his immediate predecessor at the Copa), "Old Man River," which is a hazardous undertaking for most baritones around these days. Is given a simple, effective treatment, and clicko, too, is "If." A kidding lyric "How Come my Name is Eckstine?" is dovetailed to his walkoff bit, "I Like It Here," whose lyric and arrangement are consistent with the good taste of his entire act.

Andre, Andree and Bonnie, with the dancing manikin bit as the fulcrum for two-girl-one-man turn, go over mostly because of the manikin opener, an especially nifty novelty. Thereafter they do standard ballroom stuff marked by the man's neat lift of the two girls. The audience liked them.

Otherwise, this is a holdover bill that includes Harrison and Patricia, straight hoofing; Sonny Calello and Hope Zee in the production singer (with Miss Zee a newcomer in this show); Michael Durso, as usual, cuts the show neatly and Fernando Alvarez does a good job on the Latin dance rhythms.

Kahn.

Copley Plaza, Boston (OVAL ROOM)

Boston, March 1.
Connie Boswell, Gloria Gilbert, Charles Wolke Orch 191, Bob Taylor Trio; cover \$1.50-\$2.

Connie Boswell, here for a two-week stint, is currently making her first Hub nitty appearance in 10 years, and amply demonstrates why she has been at the top of the heap for so many years. The gal apparently enjoys every minute of her stint and it was obvious that the ringsiders did for she was called back for three encores, finally begging off.

Perched on high stool, effectively covered by her flimsy full skirted gown, thrush opens stanza with a melody of "When You're Smiling." "Let a Smile Be Umbrella" and "Smile, Darn Ya, Smile" serving as nifty warmup. From then on, she's in the clear, for she displays a terrific warmth of delivery and sock showmanship whether vocalizing the sentimental ballads, "Nevertheless," "I Don't Know Why" or the rhythmic "Sunny Side of the Street." Long recognized as a top rhythmic vocalist, she displays neat change of pace with slick handling of "Tennessee Waltz."

Midway through stint she discards her flowing skirt revealing a clingier costume which enables her to transfer from the floor to the keyboard of her elevated piano for a sesh of back-room B.Bing of "Piano Roll Blues" and "I Aint Got Nobody." Attempting to bow-off at conclusion of piano stint, she returns to warble "Basin St. Blues," "Martha," and "Melancholy Baby," begging off with a neat curtain speech.

Gloria Gilbert, a solid exponent of ballet toe spins, opens bill with a whirlwind sesh to nifty reaction. Charles Wolke band backgrounds nicely, splitting dance chores with Bob Taylor Trio. Biz fair. Elie.

Waldorf-Astoria, N. Y. (WEDGWOOD ROOM)

Nancy Donovan, Ross Harvey, Emil Coleman Orch, Mische Borr Orch; cover \$1, \$2.

The Hotel Waldorf-Astoria has been presenting some new faces on the class hotel circuit. Under Merriell Abbott's talent direction, the Wedgwood room has apparently been attempting to widen its appeal. Since room came under her purview, new talent has been showcased to the eastside trade, and generally with good results.

In the current program, Miss Abbott has insured eastside acceptance with a bill topped by Nancy Donovan, who has been circulating in these environs for the past few seasons. She has been shown advantageously in the plush spots in this area, and the excellent impression she made then, is repeated here. Miss Donovan has the knack of mixing tunes in a manner that creates variety. She does ballads and rhythm tunes alternately. Although this doesn't create a mood, it whips up sufficient interest to hold the crowd. Her numbers range from "Zing Sing" to "September Song" with each receiving slick treatment.

Other performer on bill is Ross Harvey, who recently clicked on a teevee show and was booked into the Palace, N. Y. He opens his turn with a session of straight tops and segues into manipulation of birds. It's a good novelty. The parakeets rest comfortably on Harvey's fingers which are used for perches. They switch digits and afterwards, he lets ringsiders do it. It gets over nicely. The forepart of his dance turn could be trimmed so that he could get into the more interesting part of act more quickly.

Emil Coleman's crew is a precise and imaginative outfit that provides good backing and dance tunes. The Mische Borr combo is a colorful band that mixes some classical and novelty tunes with the Latin music. Both orchs provide an aura of fun between shows.

Joe.

Mark Hopkins H., S.F. (PEACOCK COURT)

San Francisco, March 2.
Hildegard, Robert Norris Orch (10); \$1.50-\$2 cover.

Putting all her showmanship into play, chanteuse Hildegard scores one of the biggest triumphs the town has enjoyed in many a month. Playing to a jammed house, with local socialites and notables well represented, the songstress beguiles the plushy turnout to the hilt for almost an hour and 20 minutes, spellbinding with her songs, pianoing and chatter.

The melange ranges from "I Hear a Song Coming On," an easy opener, to a snappy "Hopalong Hildy" for closer. Between are interlarded 16 other varied tunes, with time out for her traditional bestowing of roses and pianoing to round out the impact. Varied language of tunes lend a Continental flavor with "I Love You in Any Language," getting kudos as a comedy item. "All Will Come Right," a South African melody, scores also.

Hildegard clearly added to her following by giving generously of repertoire, energy and charm.

Lighting and direction by Anna Sosenko is its usual tops. Music by Norris orch, for both show and dancipation is capably handled. Ditto for Martin Denny's piano accomps.

Ted.

Casablanca, Miami Bch (CLUB MOROCCO)

Miami Beach, March 3.
Joe E. Lewis with Austin Mack, Harvey Grant, Ted & Phyllis Rodriguez, Sacasas Orch, Hy Grossman Orch; minimum \$3.50-\$5.

This is probably the best layout yet booked into the plush confines of the largest of the hotel supper clubs hereabouts, with opening night attracting turnaway crowds for both dinner and supper shows. What made booking of Joe E. Lewis (so soon after his Copa City engagement) look the wiser, was the considerable group of vacationing celebs, top locals and big spenders generally, who filled the 450-seater room.

Addition of Harvey Grant, a personable songster adds potency to the lineup, also holding over of Ted and Phyllis Rodriguez.

Trust Lewis to keep coming up with new material. That's been his ace card for years. Here, after one week's hiatus between Copa City date, he tees off with a newie in "The Lower the Neckline, the Higher the Hooper" an incisive satire on what makes video tick. Prior to this he warms them up with a series of gags and takeoff on Billy Daniels doing "Black Magic." Follows with "Shadrack" anent Pimlico and his penchant

for the nags, then another new one about a private eye with lavender streak. Keeps building with his "College Days" medley on an alcoholic theme for more howl raising. There's the Viennese waltz satire and "The Groom." Comes back for "Fractured French" sequence and "Forgot the Zippers" for a begoff.

Grant, in a difficult spot, also wraps up. He's a well poised lad, reminding of Tony Martin in appearance, but with a vocal style of his own. "I Can't Give You Anything But Love" is the quickie teeclick, followed by his recent disclick "You Belong to My Heart" to display range of voice. Follows with "Do I," for change of pace, "Sorrento," and "This Can't Be Love." Encores with "Dancing in the Dark" and "So, Sue Me" from "Guys and Dolls" for rousing reception. Lad looks teevee bet as well as for the better hotel rooms and intine niteries.

Ted and Phyllis Rodriguez again impress with their versatile routines. Run the gamut from waltz to Latin terps, with accent on the latter. They're one of the better dance teams.

Sacasas and his orch background in top manner and fill the floor with their rumba rhythms. Hy Grossman's unit plays the standard terp tunes. Austin Mack accomps Lewis in his usual capable manner.

Lary.

Saxony H., Miami Bch (SHELL-I-MAR ROOM)

Miami Beach, March 3.
John Boles, Teddy Powell Orch, Tito Puente Orch; minimum \$3.50.

This swankery is adhering to the policy of featuring one act.

Whether the idea is paying off, still remains to be seen, for it requires word of mouth buildup. Currently, John Boles is on tap and though offering a highly satisfactory stint, isn't filling the room.

The vet screen star, working in white tie and tails, looks and sounds better in this type of spot than when recently at the Olympia, local rauder. He does the operetta and musicomedie hits he's been identified with, among them "Desert Song," "Night and Day," "Sylvia" and aud participationet "Wait'n' At the Gate for Katie." Offs with "I'll See You in My Dreams" to solid returns.

Teddy Powell's group continues a click, with the floor filled for dance sets. The violin accentuation as applied to his arrangements of the better tunes are slickly handled and effective. Backing for Boles is also tops. Tito Puente's orch take care of the rumba tunes.

Lary.

Cafe Society, N. Y. (FOLLOWUP)

Rose Murphy, with her chee-chee rhythm singing and self-accomp at the piano, is keeping Cafe Society jumping as the sole replacement on this bill. Holding over for a total of 20 weeks—after originally being set for four—is satirist Arthur Blake with his hilarious impersonations.

The colored songstress is sock as she goes through a wide assortment of rhythmic that she pounds out on the 88s to the frequent accomp of that squeaky voice. Miss Murphy, of course, is basically a pianist, with the vocalizing—such as it is—being of secondary importance.

Blake remains one of the cleverest satirists around as he covers the gamut of Hollywood and other personalities. His Tallulah Bankhead is incredibly authentic, as are, in fact, all the women that he personates, while his Bette Davis is also among his whim caricatures. Blake is handicapped, through no fault of his own, in doing some material that escapes the general run of Cafe Society audience—but all of it is clever and satiable for the initiates. He has enough material, however, to satisfy practically every taste.

Eddie Heywood's small combo, with the pianist maestro at the keys, remains an integral part of this show, and Heywood himself is a sock keeper of the keys during his own interlude.

Kahn.

Versailles, N. Y.

Joan Edwards, Chandra Kaly Dancers (4), Emile Pettit's Orch, Panchito's Rhumba Band; \$5 minimum.

The Versailles, continuing its booking policy of two acts where until recently it had been using a single top name, is sporting some pleasant diversissement in Joan Edwards, the pianist-songstress, and the Chandra Kaly Dancers.

Miss Edwards, niece of the late Gus Edwards, is still doing a reprise of her uncle's wellknown compositions, along with assorted other pops. She breaks up her routine by starting with the hand mike, then switching to the piano for a self-accomp to her vocalizing, and at the finale she's again strolling the floor with the mike. She goes over nicely, if not socko. What she needs is some better special material. Vocally, she's clicko.

Blond songstress is best on the rhythm numbers, starting off with a paraphrase, "I'm Strictly An American," from Irving Berlin's "Miss Liberty" score. (That suggestiveness in the lyric, about what

(Continued on page 33)

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Night Club Reviews

Continued from page 52

Versailles, N. Y.

"I fill I fill so well," is in bad taste the way she does it; she should toss it off casually if she's going to do it at all. "If" and "Lady is a Tramp" are followed by takeoffs on Ink Spots (neg), but her Merman is better. The Lena Horne bit likewise is not her forte.

"School Days," of course, is her inevitable intro to the Gus Edwards medley, latter being her "big" number. The encore is a clever duet with a recording of "I Wonder Why."

The Kaly dancers, including Kaly himself plus the three femmes, do three numbers in their East Indian motif, all of it effective. Their costuming, style and routine are still top-drawer as they go through a varied rhythm series of interpretative stuff. The audience liked them plenty.

Emile Pettili's band cuts the show neatly, and Panchito's Latin band, as usual, is plenty hoofable.

Kahn.

Morambo, H'wood

Hollywood, Feb. 28.

Constance Moore, Eddie Oliver (orch. 10), Latin-Aires (5); minimum \$1.50-\$2.

Constance Moore slams over a neat act that needs only some added special material to put it in the ace category for the bistros. As it shapes up, her layout is very much okay for the larger niteries and the hotel dine-and-dancers.

being heavy on pops and the standards with a steady beat.

Singer's strong pipes soar over the driving arrangements dispensed by Eddie Oliver's music-crew. Blonde looker, an eyeful whose charms are accentuated by smartly bouffant getups, larynxed a quartet of novelty numbers at the opener, three newly arranged standards and a pair apiece of pops and ballads. Tops of the novelties is the teetotal tune, "You Can't Take It With You," during which she dips into her bodice for a roll of bills and tosses them ceilingward. Others are "Never Underestimate the Power of a Woman," "The Lorelei" and "The Liar Song" from Metro's "Royal Wedding." Pops are "If I Were a Bell" and "I Love the Guy." Olio of "Shine On, Harvest Moon" and "Darktown Strutters' Ball" provides a nice nostalgic touch, as does "Lullaby of Broadway." Outstanding is her ballad-cueing of "Scarlet Ribbons," from which she dredges plenty of pathos, and "Maybe You'll Be There."

Oliver and his sidemen bounce the interim terp sessions admirably, and the Latin-Aires quintet pleases, as usual, in its maracas metier.

Mike.

Bagnelle, London

Feb. 28.

Rex Ramer, Edmundo Ros Rumba Band, Arnold Bailey Swinglet; minimum \$4.50.

Current attraction is Rex Ramer, who is primarily a vaude act. However, although he adapts turn easily for cabaret.

Ramer's versatility is most impressive. His impressions, ranging from guitar, violin and organ-grinder to a whole group of wind instruments, are uncannily like the real thing, and come across with zing.

The entire show, as usual divided into two separate performances, relies entirely on novelty angles, and Ramer is full of ideas. Another specialty of his is to sing both parts of a duet, and although he has a fine rich voice, the female impersonation doesn't come off too well. He also tries "Sally" in the Gracie Fields style, but again doesn't reach the standard of his other impressions.

By far his best number is "Cocktails for Two" a la Spike Jones, done with all the trimmings and sound effects and paying off to big returns.

Arnold Bailey Swinglet give first-rate accompaniment, and the Edmundo Ros Rumba outfit provides the Latunes.

Myro.

Beverly Club, N. O.

New Orleans, March 1. Luba Malina, Pan Merryman, Joe March Orch (8); \$5 minimum.

Luba Malina, sultry brunet thrush, has something to give supper club patrons here in face of competition from long line of top femme stars who have preceded her.

She brings pleasure dividends and socks across one special material number after another. Personality comedienne projects plenty of glamour in a stunning, well-filled black gown and displays spirit of camaraderie that is easily communicated to tableholders.

Gal handles her material adroitly. Her sharpest bit is hilarious takeoff of "Ghost Riders in the Sky," and also parlayes parodies on "Bake a Cake" and "Nothing Like a Dame" into belly-laugh returns. For encore Miss Malina does clever etching of a somewhat frayed stripper for plenty of laughs and palm pounding, and closes with a personal reminiscence called "Life Story." A lot of laughs in warbler's act come from her gestures. She knows just how far to go with mugging.

The entire act features Pan Merryman, terper. She's a daring performer who executes body bends, difficult twirls and flips with comparative ease. Routines are graceful, smooth and surely executed, to win neat returns.

Joe Martin and his crew provide the dancapation. Their modest objective is to "play music to dance to," and succeed very well.

Lin.

Hotel New Yorker, N. Y.

(TERRACE ROOM)

"Around The Clock," ice revue with Joan Hyldoft, Terry Brent, Phil Romaine, Art Morton, Line (4), Bernie Cummins Orch with Helen Ramsey; produced by Dorothe Littlefield; \$1-\$1.50 cover week days, \$2 weekends.

New ice show at the New Yorker is slightly abbreviated but maintains the high level of productions at this spot. Loosely tied together by a moving clock at one end of the stage, solo bits by the featured skaters and the production numbers are snappily executed, neatly paced and brightly costumed. Show runs off in about 35 minutes.

Joan Hyldoft, who has been in previous shows here and at the Roxy theatre, scores again with her looks and superlative dancing on blades. Appearing in two numbers, she handles her chores in flawless style while flashing several intricate pirouettes and flips.

Terry Brent and Phil Romaine, also regulars in this hotel, impress with a series of sharp routines together and solo. Paired, they click in an adagio dance and jitterbug sequence with Romaine socking across some stand-out ice acrobatics. Miss Brent also works with the line in several smartly conceived numbers. Line of four girls are goodlookers and their unison routines bespeak adequate training and rehearsal. Art Morton encores in pleasing style and delivers several vocals completely behind the blades.

Also a vet at this hotel, Bernie Cummins returns with a sharp 11-piece band that backs the show okay and furnishes the dance act. Cummins crew plays with a clean dance beat with the four-man reed section lucidly accenting the melodies.

Herm.

Ciro's, Miami Beach

Miami Beach, Feb. 27.

Denise Darcel, June Gardner, Cortez & Violins (9), Alan Kole Orch. No min. for dinner; \$3.50 supper min.

In recent seasons this swankery set up a top music and cuisine policy that newer spots have adopted since, with operating hours running till early aye. This year, with all the competition from hotels and niteries, Nat Harris has installed an additional attraction via one act, plussed by the music.

Currently there's Denise Darcel, the French lass who hit in one Metro picture. In plunging neckline style, to accentuate a much slimmed-down figure, the personable Parisienne makes for a charming performer, albeit not socks.

Vocally, she is adequate for the type of song she essays, which include a group of French chansons, plus American pop rhythms. Personally, she has a frankness about what she is about to do, with a "fractured English" chatter that wins the ringsiders. In her stint here she seems unsure of her routine and lyrics, but still gets them via the open-eyed approach in the patter. As constituted, her small voice and amiable chatter make her a fair bet. What she depends on in the main is reception via the publicity buildup from her pic, "Battleground," and the disarming manner to achieve warm returns from the aud.

In contrast, June Gardner, a feature here for some weeks (who has been relegated to the strolling song and artful violin accomps of Cortez and his group), shows effectively with her soprano vocalistics of the semi-classics and the operettas, and in the late hours, on the floor.

Alla Kole and his orch handle the dance assignments in fine style, keeping the floor crowded.

Lary.

Chez Paree, Montreal

Montreal, March 1.

Yvette, Son & Sonny, Jack Wallace, Boots McKenna line (7), Wally Aspell, Palm De Luca orch (7), Peter Barry Rhythmbats (4) with Julita; admission \$1.

Yvette, a familiar chanteuse in Montreal boites, returns after a long absence and adapts her intimacy technique neatly to fit the atmosphere of this big, flashy cafe. Opening with "Wish I Were In Love Again," blonde charmer sets up a good pace, reprising the inevitable "La Vie En Rose" in both English and French and then scoring with the Cher's clientele in "Hotels Are Smarter Than People" for plaudits. Attractive gown boosts visual aspect of performance and she had to do seven numbers before getting off on night reviewed.

Terpsters Son and Sonny, despite lack of proper rehearsing with the new Palm De Luca orch, tap out some nifties best of which is

their penguin routines. Overall know-how and ability to sell make this team stand-out. Novelty kicks are supplied by Jack Wallace who repeats from other showings, his impress of Betty Hutton, Cass Daley, Carmen Miranda, et al., with the help of recordings. Amusingly caricatured costumes appeal and guy picks up heftiest reception for the broad treatment and glimmed gown he wears when doing the opera singer stint.

Neut.

El Rancho, Las Vegas

(ROUNDUP ROOM)

Las Vegas, March 1.

Delta Rhythm Boys (5), Clifford Guest, Nita Bieber Dancers (6), Al Ross, Ted Flo Rito Orch (10); no cover, no minimum.

Dulcet song shadings of the Delta Rhythm Boys, although lacking in certain fire exhibited during other trips to this rustic intimacy, nevertheless are drawing very good biz. And this, in spite of the unseemly blizzard which closed off mountain passes into California and highways to the north during their first weekend, augurs well for rest of stand when travel will not be interrupted.

Slick combination of four voices and fifth Delta backing at the piano with assist from the Ted Flo Rito crew, pours on plenty of pops and standards to sell big. Highlighting their 25 minute stint are many disclics peppered with such faves as "Still of the Night," "Ain't Necessarily So," "Whiffenpoof Song," "Shadrack," and their classic "Dry Bones" and winding up session for an ovation.

Clifford Guest, Australian ventriloquist, returns with identical routine as on previous stint here. Smart patter eschewing typical ventro and dummy stock gags allows him to display remarkable sotto voicings with his echo sketch, hunt with hounds, old phonograph record, and squabble with dummy as he puts it back in his suitcase.

Nita Bieber and Dancers spot two routines this show, with opener a black and white sequined number that clicks. Miss Bieber's soloing superb. Closing slot finds the terpers in a brilliant Afro-Cuban Mundango with Al Ross adding rhythmic touches on bongos, and Miss Bieber's orgiastic and voluptuous writhings fronting her three male, two female dancers, colorfully costumed in West Indies trim.

Will.

Sans Souci, Miami B'ch

(BLUE SAILS ROOM)

Miami Beach, March 4.

Carl Ravazza, Manor & Mignon, Pupi Campo Orch; minimum \$2.50-\$3.50.

Adherence to booking of top male singers into this hotel-cafe keeps paying off. Currently Carl Ravazza, in his first appearance in area in two years, is keeping his booming.

Of the younger group of songsters, Ravazza clicks with a varied assortment of tunes, most of them wisely chosen in that they haven't been heard around here too much. Coming on with a new theme "Hello" he segues into "Acapulco," "Old Master Painter," "Glanina Mia" sung straight, to reveal pipe range, new lyrics on his Calypso styled "Never Make a Pretty Woman Your Wife" and into sinky and solid "Rock, Rock, Rock" from "As the Girls Go" for hefty returns. Comes back for encores with "Be My Love," "Pedro" and "How Could You Believe Me" standouts. Guy's style is different, with the soft easy approach and delivery accented for additional plaudits.

Manor and Mignon, holding over, offer several new ideas in Latino and Continental dance routines. Femme brings additional miffs with breathtaking spins around the small floor. Pupi Campo is his usual ebullient self on the emcee and ork leading chores.

Lary.

Empress Club, London

"That's the Hell of It," with Desmond Walter-Elis, Charles Richardson, Charmian Layne, Ronnie Stevens, Ilona Sylva, Virginia Winters, Joan Stag, Alea Morrison, John Vickers, Tania Duray, Nigel Burke, Tamara Kirova, Tony Repetki. Written and composed by Leslie Julian Jones, choreography, Hazel Gee. Grish Farfel's Orch, Jimmy Cummins' Samba Band; minimum \$5.

A full scale intimate revue replaces the solo act at the Crystal Room. The intimate atmosphere makes it an ideal setting and the Scott brothers, who operate this lush West End club, have gathered some first rate talent.

This type of show however, if it is to appeal to late night sophisticates, needs dialog and lyrics which abound with wit, humor and even a touch of asininity. "That's the Hell of It," authored by Leslie Julian Jones, has little of these essential qualities and consequently draws only polite response from the customers.

Star of the show is Desmond Walter-Elis, who last year scored in the British version of "Touch & Go." But his two solo numbers, although original in character, are quite inadequate for the occasion. The musical and dancing numbers are handled in a simple and pleasing way, but the restricted floor space doesn't allow for any fancy choreography. The best in this category is Ronnie Stevens' rendering of "I saw a shooting star."

Charles Richardson never has a chance with his patter and does little more than encee. Virginia Winters has best lyric in the show "I'm Not Really 'Red' at Heart." Ilona Sylva does an amusing impression of a woman cellist and Charmian Layne is appealing in a Crystal Palace number with Ronnie Stevens.

Myro.



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Strand, N. Y.

Josephine Baker, *The Zoris* (2), Leo De Lyon, Buddy Rich Orch (16), *Lightning Strikes Twice* (WB), reviewed in VARIETY Dec. 6, 1950.

The showmanship that is a Josephine Baker's, as currently demonstrated at the Strand, is something that doesn't happen synthetically or overnight. It's of the same tradition that accounts for the durability of almost every show biz standard still on top after many years. Without any dating for the Cotton Club alumna who became a world favorite after clicking in Paris, fact is that Miss Baker has been around in world capitals for a number of years between the Voistaidan era and World War II. Her Broadway comeback is a signal click, and her personal performance a payoff satisfaction that comes to few performers. None deserves it more richly.

The Baker saga matches the glamour of a Hollywood biopic in its transition from Harlem to Paris, to underground work in North Africa during the Nazi Occupation; her comeback trail in the "Folies Bergere" (in revues where she dangled bananas and sang "Ave Maria" in itself a bizarre note); a surprise click in Havana, a sudden re-discovery in Miami Beach—with the resultant new avenues now that she's back on Broadway.

It's a Warner Bros. coup to garner her at \$7,500, plus a split—the weather alone may militate against her walking off with perhaps double that—just as it is boniface Monte Proser's sound showmanship to snare her for his new Cafe-Theatre. Assuming that building schedules will permit her opening in time to coincide with the current picture house engagement.

Flashing a sartorial trailer for Christian Dior, the lissome, leggy Miss Baker is an excellent mannequin. Her clothes-horsing of the Dior creations should cuff her into a new wardrobe. She fortifies it with a sagacious pot-pourri of Portuguese, French, Spanish and English ditties—and she could just as well have sung 'em in Braille the way the customers ate it up. She "fractures" all lingos with a sinuous terping tempo style that is understandable in any language. With her own piano accompanist, and her husband, Jo Bouillon, a French composer-conductor of distinction in his own right, batoning the Buddy Rich orchestra (augmented), the musical backer-uppering is well taken care of. So are the lights—it's cannily done, with excellent cueing from the 306ers in the booth.

Her exaggerated Grecian coil is flashy, theatrical, showmanly. It's of a quality that was indigenous to Broadway revue standards in the golden era of Ziegfeld, Carroll and White. Her "Merci Beaucoup" is an engaging opener, and her genuine appreciation for the extraordinarily warm reception strikes the right spark. It's never sticky.

She is most effective in the characteristic numbers with the foreign flavor, such as that Cuban son, "This Is Happiness" (which she explains first in English); the Tunisian street vendor; the Haitian number in unique pantalon gown, including a novelty contortive dance bit; a samba, "Two Loves Have I"; Cole Porter's "Begin the Beguine" and "Night and Day" medleyed with "Solitude," and an Italian finale ballad, "because Italian is a love language," she explains. In between she wears fez and taps for the North African number, including audience by-play with floral and Heidsieck champagne giveaways. She makes a number of eye-filling sartorial changes, excellently plugged by booker Harry Mayer's smart idea of bringing back Leo De Lyon, of which more anon.

Miss Baker is unquestionably a socko new face back on the American scene, and should prove box-office of no small calibre in theatres and niteries, and not over-looking video. She is overboard perhaps by one number, although the enthusiasm would belie that, and is definitely overboard on her eye makeup, particularly as viewed from the upper shelves. She did 40 minutes, interspersed by the De Lyon nonsense during the costume changes.

The mimic is a facile impressionist of unusual quality and even greater promise. De Lyon's sense of comedy values is canny; his pacing staccato; and his personal score clicko. Besides the extraordinary vocalistics that run the gamut from unique instrumental imitations to versatile vocal impressions, his timing bespeaks potent innate savvy. The comedy business to fill the waits while Miss Baker makes her splendiferous costume changes is all in good

taste and a showmanly manifestation.

Buddy Rich is of the drummer virtuoso school of maestros who makes things triply sure by having the supplementary rhythmman on the snares and another on the bongos. His openers are very off-to-the-races, with the five brass and four reeds taking command, and the four fiddles muted until "Body and Soul." "Caricoa" is the get-off, and there is another forte rhythm number in his arrangement of "Old Man River," again riding strong on his traps virtuosity. He shifts from the baton to the drums alternately as occasion warrants. Maestro is an affable personality, reminding strongly of a smiling Ed Sullivan.

The Zoris (2) tee off with their tiger adagio. She's the clawing feline, and the male half is in appropriate leopard-spotted loin cloth. They make a nice appearance and register with their speciality which has been a TV standard around the New York iconoscope circuit.

Abel.

Olympia, Miami

Miami, March 1.

Kay Armen, Al Schenck, Walter Dare Wahl, Paul Rich, Ricardo & Norma, Les Rhode House Orch; "At War With The Army" (Par).

Bill on tap this week sets well with the stubholders, having Kay Armen in the topinners spot and garnering solid applause.

Miss Armen, niftily gowned, hits with the aud from first number "Maybe I'm Wrong." Delivery is assured and away from the usual mike-holding stance of most radio songsters. Follows with new song, recently recorded, "Just Say I Love Him," for palm building and continues strongly with sock version of "St. Louis Blues." "All My Love" and "Because" for a beg-off.

Runner up on applause meter is Walter Dare Wahl and diminutive unbilled partner, the understander on their comedy balancing routine. Mugging and twist on the bigger guy taking the top teetering makes for the novelty that gets over nicely.

Al Schenck emcees in okay fashion, but in own spot turns up a loose assortment of gags most of them a bit worn. When he hits into softshoe dance he gets satisfactory returns.

Openers, Ricardo and Norma are standard ballroomologists, essaying the usual assortment of lifts and spins to various tempos to neat returns. Paul Rich is a likeable lad with his harmonicaing. Gets by okay with his versions of the pops and raises hefty plaudits with long note hold against orch's melody could eliminate weak comedy patter. Les Rhode and unit back proceedings capably. Larg.

Chicago, Chi

Chicago, March 2.

Tip, Tap & Toe, Jackie Van, Virginia Lee, Harvey Stone, Louis Basil Orch; "The Enforcer" (WB).

Current Chicago offering is lightweight fare and indicates a need for heavier coin outlay if this house hopes to retain its vaude trade.

None of the turns on layout generate much excitement, though strong reception accorded openers, Tip, Tap & Toe, was only evidence of appreciation during the show. Three lads dish out their tap routines atop a platform, with each showcasing individual talent. Working smoothly, they drop a few Harlem gags for heavy yocks, then merge for some slambang hoofing to close solidly. Thrush Jackie Van, a willowy brunet, has some cute tunes. Her low-register piping is definitely of the upbeat school but incidental verbiage between her four numbers needs more sincerity to register. Gal opens with "No Business," shifts over to "Mood for Love" and "Zing Zing" and finishes okay with "You and Your Beautiful Eyes."

Acro-comedienne Virginia Lee needs more work on her stint to impress here. Abruptly, at walkon she calls for audience stooge, then proceeds with the venerable business of the "plant" trying to do some comparatively simple balance feats. Gal keeps up a steady stream of chatter that's sometimes amusing, but there's little payoff.

Comedian Harvey Stone barely gets across with his steady stream of quickies. Lanky comic opens with his takeoff of "Dear Hearts and Gentle People," which launches a long series of gambling and nag gags to fair results. Appropos, he finishes with his Army induction routine, which is still fairly funny.

Louis Basil orch backgrounds smoothly. McL.

Paramount, New York

Russ Case Orch (18), Eddie Fisher, 5 DeMarco Sisters, Jay Lawrence, Vic & Adio; "Cry Danger" (RKO), reviewed in VARIETY, Feb. 7, '51.

Accent is on youth in the current Paramount bill and the payoff is a snappy layout packed with audience appeal. Only vets in the show are the Vic & Adio duo team and the Russ Case orch with the other turns socked across by youngsters who have emerged in the last year or two.

Eddie Fisher, the Eddie Cañtor protegee who clicked on a couple of RCA Victor disks, makes a solid impression with his big voice and sincere manner. Fisher, who's due for induction into the Army in a couple of weeks, has a crooning style that's full of sentiment but just short of being schmaltzy. He performs simply, depending on his pipes for impact. His top numbers are "Bring Back the Thrill," "Gl Al," and the Cantor standard, "Making Whoopee."

Youthful DeMarco Sisters also register strongly with their exuberant harmonizing. Gals' turn is well-designed for eye appeal with the unison gesturing blending with the vocals. Opening "If I Were A Bell" is sock with the closing hillbilly tune, "Little Rock," getting them off to a solid hand.

Jay Lawrence also clicks nicely with his satirist routine. Some of his material is weak, such as his pale carbon of Frankie Laine, but he has enough original bits to score. Lawrence is particularly effective in his impressions of a British Broadcasting program, and Bill Corum and Clem McCarthy handling a boxing bout. He also hits with his impressions of President Truman and Nat "King" Cole.

Vic & Adio open with their standard hand-balancing turn. Latin-American duo work with a deceptive slowness but they manage to highlight each stunt for maximum values.

Russ Case orch, comprising seven reeds, seven brass and four on rhythm, produces a big sound in their midway production number. Comprising a medley of armed service theme songs, number is framed by shots of Army, Navy, Marine and Air Corps symbols on the full stage curtain via rear-screen projection. Crew also backs show in excellent style.

Herm.

Apollo, N. Y.

Dinah Washington, Earl Bostic Orch (12) with Clyde Terrell, Jesse James, Strawberry Russell & Julia, Fox & White, Wells & 4 Fays; "Gunfire" (SG).

There's nothing square about the show at the Apollo that bowed for a week Thurs. (1). Headlining Dinah Washington, who's something in the red-hot mama tradition, sparked by the Bostic band, with some comedy accents and a touch or two of novelty, bill is built for hepters.

Musical backing is furnished by the Bostic band enlarged for the occasion to 12, four brass, five reed and three rhythm. However, the regular Bostic crew of six, three rhythm, trumpet and two saxes—the combo featured on King Records—has a spot in the show to itself. Feature of the small band medley of swing is Bostic's virtuoso tootling on alto sax. Maestro plays a smooth melodic line over a range that extends at least an octave beyond what is normal for his instrument. His technique is dazzling but when three numbers, one after the other, consist of sax solos against rhythm, question of showmanship arises. Two sidemen in the sextet just stand there and come in only on the final chord. The encore, more of a group effort, displays Bostic as a competent swing vocalist.

Deuce spot in the show is filled by band vocalist Clyde Terrell who baritonees "Rocking and Reeling" adequately. He's followed by Jesse James, a physically handicapped hooper, who winds his turn with a whistling stint. He appeals through his display of courage.

Bill, with two comedy spots, has Strawberry Russell and Julia (New Acts) in the first and Fox & White in the second. Latter is socko, with the concluding bit, in which the boys play a couple of vipers, making audience yell for more. Wells and 4 Fays, okay turn, put on their standard fast-paced acro turn of tumbling and contortion.

Miss Washington, after years of singing with Lionel Hampton's band and more recently as a single in theatres and on records, has built herself a following of aficionados. That her rhythm and blues singing style is a strong draw is in the reception afforded her offerings.

Miss Washington's styling is more along instrumental than vocal lines. She uses the melodic line as a point of departure for varia-

tions and the lyrics as a collection of syllables on which to vocalize. Her singing is moving only in the sense that a hot sax or clarinet solo is moving. That she has divorced herself from any sense of the words that she is singing is emphasized by a style habit of hers—to go into a falling inflection that ends in a spoken syllable. The impression created by this technique is that Miss Washington is just kidding; and to someone who expects a ballad feeling from "Harbor Lights," "I Apologize" or "My Heart Cries For You" (all in her medley), the net effect is disconcerting. However, she gets over solidly.

Palace, N. Y.

King Bros. (2), Pansy the Horse, (3), The Larks (5), Alan Swift, Martels & Mignon (4), D'Arco & Gee, Harold Barnes, Chester Frederick & Bobby, "The Second Face" (EL), reviewed in VARIETY Dec. 13, '50.

Current Palace bill is well balanced if not outstanding in talent. Three of the eight acts are newcomers. Making their local debut are King Bros., acrobats; The Larks, Negro harmony quintet, and Alan Swift, comic. (New Acts).

Chester Frederick and Bobby perform eccentric terping and comedy patter for solid returns. Their solo breaks are good and the interspersing of impersonations offer an amusing turn.

Pansy the Horse is familiar stuff. However, neat synchronization of dance steps by man and woman inside the "animal" gives act a fresh twist. Working with a girl, the artificial nag does several clever dances which are good for hefty laughs. While Pansy has been making the vaude rounds for 30 years, she is in new dress. Movable ears and wagging tongue are innovations since her first appearance.

D'Arco & Gee clown through a rapid fire turn, leaning heavily on burlesque routines. They are burley vets and know how to make the most of zany comedy. Aside from their clowning ability, the boys have strong voices. Harmony is okay and their individual numbers are solid. Outstanding is rendition of "Donkey Serenade."

Martels & Mignon, three men and a girl, offer exciting eccentric dancing in which girl is tossed around like a football. Highlight is bit in which girl is thrown to man who catches her on one hand. Dressed in white ties and tails, male trio presents contrast to girl's abbreviated French swim suit type of garb. Act is standout.

Harold Barnes, performing on a tight wire, does amazing tricks. His dancing and rope-jumping on the tiny strand draws warm applause.

Alst.

Loew's State, Boston

Boston, March 1.

Vic Damone, Helen O'Connell, Mar-Vels (6), Pat Henning, Staggs McMann Trio, Freddie Guerra Orch (14); "Al Jennings of Oklahoma."

Both the wolves and bobbysoxers have plenty to yowl about with the current (and final) lineup at Loew's State which has for lure, Helen O'Connell and Vic Damone. Each has a solo spot and although Damone is top billed, Miss O'Connell grabs plenty of mitt action for her stint. Slick looking thrush vocalizes "Taking a Chance on Love" her diskclick. "Would I Love You," a medley of oldies, "All of Me" and her sock "Green Eyes," begging off with new edition of "Arthur Murray Taught Me Dancing in a Hurry." Gal's several year layoff hasn't affected her pipes nor her nifty appearance and if she's serious about her "comeback" it should be a cinch.

Damone, whose personality does not project too strongly across the footlights, did manage to unbend toward end of his stint to yack with the frontrowers. However, his vocalizing of "Bewitched," "I Can't Give You Anything but Love," "You're Breaking My Heart" and "Come Back to Sorrento" is solid, gets good reaction.

Bill gets off to fast start with some terrific featherboard and acro work by the Mar-Vels, four boys and two gals whose stunts left the payees gasping.

Stagg McMann Trio, harmonicists are adequate in their spot giving out with more or less routine stuff, including "Poet and Peasant," Pat Henning, a so-so comic, emcees with mixed results, best yocks for his solo stanza, but at best his chatter is not too yockful. Freddie Guerra orch backgrounds acceptably. Biz fair. Elie.

Capitol, N. Y.

Johnny Long Orch with Kathy Kearns, Georgia Gibbs, Artie Dunn, Maria Neglia, Johnny Bachmen; "Three Guys Named Mike" (M-G), reviewed in VARIETY, Feb. 14, '51.

Current stageshow at the Capitol plays at a neat pace and delivers varied entertainment values. Well-rounded bill is okay in all departments with Georgia Gibbs and the Johnny Long crew supplying an extra kick.

Long's orch, which has come up with several hits on the indie King Records label, makes a strong impression on this stage. Although this 13-man crew is smaller than usual for a theatre date, the orch clicks solidly with its clean instrumentation, its flexibility and the ingratiatingly youthful looks of Long and his sidemen. Band offers a flock of old pops, including its big-selling tune, "Let's Build A Bungalow" and a colorfully executed patriotic medley. Band vocalist Kathy Kearns is another important asset, her pipes and personality being showcased to top advantage on a couple of numbers in which she teams with a fine vocal group out of the band.

Georgia Gibbs is rapidly developing into one of the top vocal stylists. Adept at both ballads and rhythm numbers, she sells each number to the hilt with a vibrant delivery and a free-wheeling stage manner that shows an instinctive showmanship faculty. She scores with a couple of rhythm numbers, including her current "Once Upon a Nickel" and the standard "Ballin' The Jack," and also hits with the ballad, "If," in which she demonstrates a broad and dramatic vocalizing range. Has to beg off after a couple of encores.

Artie Dunn is a competent comic who exploits the prodigious dimensions of his schnozz, which is probably even larger than Jimmy Durante's. That, however, is where the comparison between the two comics ends. Dunn's routine is limited and his several video guest shots have served to make his material a bit familiar. Virtually all of his gags, except for a couple of indigo comments, and his vocal numbers have been used on his TV appearances. In Dunn's case, there's a danger of staidness setting in with the repetition of the same stuff.

Maria Neglia, virtuoso fiddler, also registers with big impact. A vivacious personality with a sharp sense of humor, Miss Neglia flashes an unusual style of violinistics on several standards, such as "Hot Canary," and some semi-classical numbers.

In the opening spot, Johnny Bachmen gives the show a fast getaway with his versatile terping, pianistics and singing. Bachmen, however, is principally a hooper and clicks with his eccentric stepping style. His tap routine on top of the piano, after banging out a couple of choruses on "St. Louis Blues" on the keyboard, is particularly effective.

Herm.

Oriental, Chi

Chicago, March 2.

Rita & Alan Farrell, Andrius Bros. (2), Paul Gilbert, Debbie Reynolds & Carleton Carpenter, Sherman Hayes Orch; "Vengeance Valley" (M-G).

This is one of the most poorly paced bills offered here in several months. It's not until Paul Gilbert comes on that things start picking up. Some of the material also would be better suited for night audiences, rather than the matinee trade, especially in the band department.

Sherman Hayes starts off proceedings with an overlong medley of tunes, mostly on the slow side, with nothing happening until maestro does a vocal of "Tennessee" with the band doing a choral and handclapping session. Rita and Alan Farrell are two newcomers to the dance field that show promise with some original dance routines, but still lack physical expression, being rather deadpan. Unison work in turkey trot and softshoe terps is fine.

Andrius Bros. stretch what might have been a novel and enjoyable session with zither-like guitars. Opening tunes are unfamiliar and might be dropped for better reception. Also some of the corny repartee could be sliced. Their showier pieces such as "Mala-guena," "St. Louis Blues," and "Third Man Theme" grab good applause.

Gilbert gets laughs on entrance and registers strong with impressions of various types pic gangsters, then an hilarious tale of a juvenile delinquent. Follows with stuff, strongman doing a series of one arm-stands with aid of the bandleader for a very funny three-

(Continued on page 55)

VARIETY BILLS

WEEK OF MARCH 7

Numerals in connection with bills below indicate opening day of show whether full or split week.
Letter in parentheses indicates circuit: (F) Famous Players; (I) Independent; (L) Lowy; (M) Moss; (P) Paramount; (R) RKO; (S) Shoff; (T) Thrift; (W) Warner; (WB) Walter Rueda

NEW YORK CITY
Capital (L) 3
Artie Dunn
Marta Neglia
Johnny MacBain
Georgia Gibbs
Johnny Lomax
Musical Hall (L) 3
Marjorie
Eliza Waldo
Duke Art & Joe
Rockettes
Coupe de Ballet
Sam Orr
Palace (R) 3
Earles
L. & L. Leung
Walt Oakland
Diane Barrymore
Wally Brown
C. to 10
Paramount (P) 7
Nathalie Litcher
George De Witt
Bob Harmon
Ramon Bros

Alex & Gaila
Tracy McGray O
CHICAGO
Chicago (P) 9
Tip Top & Too
Virginia Lee
Harvey Stone
Oriental (L) 3
Reynolds &
Carpenter
Paul Gilbert
Artistic Bros
R. & A. Farrell
Sherman Hayes O
MIAMI
Olympia (P) 7
J. Fred Mac 3
J. Fred Mac 3
Sammy Walsh
Lanny Ross
Rockelle & Bebe
ROCKFORD
Palace (L) 3-11
Sam & Sonny
Prof Chee
Bob Lewis &

Jay Palmer &
Dorothy
Margaret & Charles
Evy & Everts
Downey & Dave
SHERPHEAR'S BUSH
Empire (L) 3
Ethel Bernard
Arthur English
Lowe & Ladd
Christmas & King
Betty Kaye Pecos
Val Merrall
SWANSEA
Empire (M) 3
Eddie Reindeer
Dee Clark &
Crackpot
P. & M. Houri
Jane
Leslie Randall
Michael Tamara &
Sonia
Del Monico Bros
WALTHAMSTOW

Palace (L) 3
J. M. Elliott
Joy Golding
Irving & O'Grady
Alton & Lee
Eddie Arnold
Charles Cole
Kraatz
Kirk
Karlson 3
WOOD GREEN
Empire (L) 3
De Haven & Page
Emo & Lane
Frank & Le Creu
Peter Blair
J. Duran
Hazel Holland
Annette Duval Ulla
YORK
Empire (L) 3
Jill Manners
Joe Poynton
Wally Brennan
Cyclists

Mother Kelly's
Billie Holliday
Adrian Rollins
Sam Bar
Bobby Sherman
Charlie Page
Park Avenue
Charlie Farrell
3 Continental
Joe Bodie
June Forrest
Wallace Puppets
Money Plaza Hotel
Nick D'Amico Ore

Sans Souel Hotel
Carl Ravana
Mamie & Mignon
Arne Barnett
Pepi Camps Ore
Sassy Hotel
Cheryl Conway
Henri Rose
Teddy Powell Ore
Trio Puentes Ore
Sherry Franzen
Jack Price
Nino Vaccino
Catalina Ore

CHICAGO

Blackhawk
Patsy Abbott
Norma Lee Doggett
Joel Friend
Ray Hyson
Henry Brandon Ore
Chas. Pares
Stan Grover
Chas. Adorables
Billy Daniels
Eddie Stone
Larry Nixon
Larrie & Richards
Pancho Ore
Cee Davidson Ore
Palmer House
Kay Thompson &
George Frantiss 3
M. Abbott Dora
Eddie O'Neal Ore
Reliance
George Gobel
Jayne Walton
Billy Chandler Ore
Hotel Bismarck
Norman Martin
Tudor Adams
Lee Morgan

Johnny Alladin Ore
N. Sweeney
Shep Fields Ore
Thelma Grace
Paul Regan
Dorothy Hill Dora
Shirley Brown
Shirley Ryle
Arnold Rhoda
Jerry Mages
Jack Rafter
Mac MacGregor
Bob Williams
Harper Fisherty
Bob Fitzgerald
Shirley Bredas
Jo. Barnum
Jack Spoons
Chordun 40
Noddy Kust
Bill Perry
Leighton Noble Ore
Van Gorden
Myron Cohen
Carter Lisa O
Munda Long
Susan King
Mel Cole Ore

LOS ANGELES

Amkassador Hotel
Connie Haines
Gillette & Richards
Eddie Bergman Ore
Biltmore Hotel
Demi Arnes Ore
Gall Gali
Stan Kramer Co
Maria Monteria

City's
Lili Bl. Cyr
Billy Hayes
Nancy Crompton
Jack Stabile Ore
Geri Gallan Ore
Macabre
Connie Moore
Linda-Aires
Eddie Oliver Ore

LAS VEGAS

Desert Inn
Latin Quarter Rev
Carlton Hayes Ore
Frank Libano
Margot
Lionel Mercer
Kanasawa Trio
Al Hurricane
Ralph Young
Carlton Hayes Ore
El Rancho Vegas
Della Rhythm Boys

Flamingo Hotel
Harry James Ore
Condon & Brandon
Gordon Felt
Leat Frontier Hotel
Morey Amsterdam
Teresa Brewer
Al Harkness Ore
Thunderbird Hotel
Clark Dennis
Al Bernie
Al Johns Ore

House Reviews

Continued from page 34

Oriental, Chi
high-chair balancing stand. Zany's versatility gets him off neatly with slick softshoe dance.

It's not often that Hollywood comes up with something fresh and appealing as Debbie Reynolds and Carleton Carpenter. Pint-size gal and her kingly partner start off with best selling disk, "Aba Daba Honeymoon," and follow with a Helen Kane version of "I Want To Be Loved By You" with the gal's getting guffaws. Miss Reynolds then does "I Love the Guy" with partner countering with "Where Did You Get That Girl?" They duet on "I'm Glad I Met You," and for strong curtain closer, they reprise "Row, Row, Row" from pic, "Two Weeks With Love," in which they first attracted attention.

Capitol, Wash.
Washington, March 6.
Evelyn Knight, Ken Whitmer, Willie West & McGinty, Berk & Hallow; "Man Who Cheated Himself" (20th).

Capitol current session spotlights native talent, with home town chanteuse Evelyn Knight in the starring position.

Miss Knight lives up to her disk and nitery rep with a lineup of appealing tunes handsomely turned out. Gal's pipes and personality have both warmth and glamor. Her simplicity of presentation lends the intimate, appealing touch, and her tall blondeness plus her class arrangements and style give the touch of showmanship that puts her across with a sock. There are no throwaways in her routine; every number counts and each one clicks. Opens with "Irish Lullaby," in Irish brogue and soft tempo. The seldom heard Carmichael tune, "A Woman Likes to Be Told," follows, with songstress handling it in gentle blues fashion. "Grandfather's Clock," a melody of her recorded faves ("Powder Your Face with Sunshine," "A Little Bird Told Me," etc.) and "St. Louis Blues" wrap up act.

Ken Whitmer proves to be "sleeper" of bill with his comedy-music routine. What starts out to be a rather routine comic act turns out to be a dazzling display of instrument versatility. Tees off with a series of zany instruments—an umbrella that plays like a flute, a miniature fiddle, etc. Winds novelty portion of act with appropriate gags, ribbing of a femme assistant who appears briefly, and a few flashes of magic. Builds up to a succession of band instruments, starting with a violin, then on to a trombone, and thence to quick takeoffs on orch greats—Harry James, Benny Goodman, Clyde McCoy, et al. He even de-

New Acts

JIMMY NELSON

Ventriloquist
16 Mins.
Copacabana, N. Y.
Jimmy Nelson, young ventriloquist, is a comer. In addition to his basic ability at the voice-throwing, he has looks and a youthful charm that easily capture his audience. At the Copa, where a talking act must compete with the customers, he gets unusual attention after his first few moments. Nelson calls his dummy Danny O'Day, and there is hardly any difference to the figured splinter than most blockheads. Nelson has some standard tricks, and some that are new, but all of it is done with extreme effectiveness marked by some especially good talk. Another dummy called Humphrey Higby is on late in the act for a three-way voice-tossing interlude that is socko. Nelson had trouble getting away. He's a good bet for the varieties, and especially for TV. Kahn.

GILDA GRAY

Shimmy Dancer
Hotel Roosevelt, Milwaukee
Former Milwaukeean Gilda Gray, who rated international fame with her "shimmy" a generation back, now in the second week of her comeback at the Melody Room of the Roosevelt Hotel, is attracting biz. Illness had stopped her for three years. With a stepped up "shimmy" version and concentrating on that dance, Miss Gray comes up with some fair vocals and a "bump" or two in routine strip fashion. Patrons attracted to this off-the-stem nitery seem chiefly interested in the "shimmy" aspects. The younger imbibers wonder just what the "shimmy" was, and servicemen on leave stop drinking to register approval. Miss Gray comes through with plenty action. She should find TV dates available also. Other acts included Pat Lane, exotix; Charlene Baker, parade gal, and Pat Stiles, emcee. Jaga.

THE LARKS (S)

Songs
16 Mins; One
Palace, N. Y.
This quintet of Negro harmonizers lack up okay as nitery and vaude material. Singers come from South Carolina and have been spotted locally on teevee and radio shows. This is their first theatre date. They tee off with "Tennessee Waltz" for good results. Particularly effective are "Shadrach" and "Lucy Brown." Individual voices are good in solo spots and they blend well in combo numbers. Act has class. It's straight singing with no attempt at offbeat chatter. Alst.

ALAN SWIFT

Comedy
12 Mins; One
Palace, N. Y.
Alan Swift has a breezy style and pleasing personality which should lift him into the ranks of the better comics. Stronger material would be helpful, but he manages to get good returns with what he has. His mimicry of a one-beer patron who goes into a bar only to see the TV show is an amusing piece. Swift also does a burlesque of a television announcer demonstrating a new cigar. This wins plaudits from the customers. Comic can be a comer with more socko material. Alst.

STRAWBERRY RUSSELL & JULIA

Comedy
11 Mins.
Apollo, N. Y.
Negro comedy team, making their first appearance in this section of the country at the Apollo, features Strawberry Russell assisted by Julia Davis. Main comic vein is Julia's heftiness which is tapped for plenty of laughs. Russell, in a monolog, displays an easy manner and a good sense of timing in delivering the tag, and caps turn with shenanigans on a homemade cigarbox fiddle. Contraption yields the inflections of a kid reciting "Mary Had a Little Lamb" in a lifelike manner and also some bars of "Roses of Picardy" good enough to be identifiable. Accompanied by running comment, stunt sells well. Alst.

KING BROS.

Acrobats
10 Mins; Two
Palace, N. Y.
Nimble pair offer variety of standard acrobatic feats but particularly are adept at head balancing. Ability to perform on their own and on each other's is a novel turn. Act makes a good flash owner. Alst.

are Bob Hannon & Johnny Ryan, with latter at the grand piano. The zinging comedians score on barber-shop hamming of "My Heart Cries for You," clinch the reception with their Ink Spots burlesque of "If I Didn't Care," "Peg o' My Heart," "Preacher and the Bear" and "Baby, It's Cold Outside."

With Bob Goodman warming up the proceedings with rousing "Dream Your Troubles Away" and then acting as m.c. throughout, stage package maintains the pace with the swift acrobatics of the Marino Sisters, three comely brunets in black bras and spangled briefs; the trick fiddling of Duke Dorell; and the suave patter of Ned Walsh, who also finishes with some nifty hoofing. Full-stage setting is nicely mounted and lighted, with Archie Stone's house orch contributing neat support. McSty.

Casino, Toronto

Toronto, March 2.
Peggy Ryan & Ray McDonald, Bob Hannon & Johnny Ryan, Ned Walsh, Duke Dorell, Marino Sisters (3), Bob Goodman, Archie Stone House Orch; "Kiss for Corliss" (UA).

Sparked by first appearance here of Peggy Ryan and Ray McDonald, plus return engagement of Bob Hannon & Johnny Ryan, current Casino layout has plenty of family appeal and will get socko word-of-mouth, particularly on the boydenish dancing of the Ryan-McDonald duo and the clever inanities of Hannon & Ryan. Bill is smartly balanced and paced, with all turns receiving solid response.

Top surprise is the youthful vigor of Miss Ryan and partner who, judging from the applause decibels, can come back here anytime. Both youngsters knock themselves out in their simultaneous song and dance routines, plus steady patter, that has audience more limp at the finish than the hoofers themselves. They open with a brisk "I Wanna Dance with My Baby" and then into solo impersonations of Pat Rooney, Eddie Leonard, Bill Robinson and the Vernon Castles, though it is doubtful if these two kids ever saw certain of the original protagonists. Sharing the top marquee billing

'Clearing House'

Continued from page 1

Mont. National Assn. of Broadcasters, AFRA and TVA.

Proponents of the plan feel that this machinery would take care of 90% of those who feel they have been unfairly accused. The 10% other "doubtful" cases, of performers who decline to file public refutations of alleged subversive affiliations, sub-committee feels "it just doesn't know what to do about."

Some members of the industry committee feel that this proposal is "too complicated" and may never be put into effect. It is also felt that there may be some opposition to it from those against any "clearing house" idea.

Membership meeting of N. Y. AFRA local tomorrow (Thurs.) in the Astor hotel will consider a resolution against loyalty questionnaires. Proposed resolution declares that in view of AFRA's "consistent and repeated position" that performers should be hired on the basis of ability to perform, the union should go on record as opposing the practice of CBS and other stations requiring political statements of their employees.

Just Returned from Extended European Engagement
PARIS-BRUSSELS-LONDON-VIENNA
CARL and FAITH SIMPSON'S HUMANETTES
Mar. 8th-CASINO, Toronto
Mar. 10th-SEVILLE, Montreal
Mgt. WATTY ROSEN, 100 W. 40th St. N. Y.

Sam Donahue Ore
Rory (L) 9
Bitz Brod
Gale Robbins
Maxelline
Strand (W) 9
Josephine Baker
Leo De Lyon
Zoria
Buddy Rich Ore
BALTIMORE
Royal (L) 3
Dinah Washington
Earl Boate Bd
Foxy & White
Jay Ronythe

Glenay
Elvira & Beatrice
(L to 10)
WASHINGTON
Capital (L) 3
Catholics
Heleen O'Connell
Pat Manning
Vir Damone
Haward (L) 3
Charlie Barnett Ore
Johnny Rutherford
Cheers
John Mason Co
Joe Chisholm
Willie & Winnie

AUSTRALIA

AUCKLAND
His Majesty's (L) 3
Max & Harry
Neabitt
Luna Bros & Myrna
Wally Boag
Marjorie & Family
Betty
Heana Savova
Eugene's Flying
Ballet
The Buffers
Patricia Hardie
Alice Brownmann
BRISBANE
His Majesty's (L) 3
Armand Perren
Narson Davies

BRITAIN

ASTON
Hippodrome (L) 3
Joe Jackson
Winifred Atwell
Payne & Evans
Lorraine
Murray & Hinton
Eugene
Shane Sie
Aurora
BIRMINGHAM
Hippodrome (M) 3
Francis Duncan
Bonnie Bonalde
Ned Hope
Jack Radcliffe Co
Lee Daggona
Eddie Gordon &
Nancy
3 Leardons
McDonald &
Graham
BLACKPOOL
Palace (L) 3
G. & T. D'Ormonde
Lupi Co
Felix Lewis
Ken Hordless
Freddie Sains
Paddy O'Neill
Jack Francis Co
BOSCOMBE
Hippodrome (L) 3
Jack Hatch
Guy Enridge
John Dore
Alan Peel
Rita & Doris
Reen & King
3 Orlandos
Cecil Dunn
Charles Duques
Marjorie Duners
Narcisse Fontenonne
BRIGHTON
Hippodrome (M) 3
Soma Lamotte
Derek Ross
Laurie Watson
Isis Bonn
Reggie Radcliffe
B. & M. Kenned
La Colombe
Yana
B. & M. Kenned
BRIGHTON
Empire (L) 3
Man Wall
Fred Forrest
Hippodrome (M) 3
Fred Leavelle
Peggy Cavell
Mackenzie Reid &
Dorothy
Cynthia & Gladys
CHICKWICK
Empire (L) 3
Cathryn Lovie Co
Max Bacon
Alomair & Carmen
Mollie Rev Rev
Coryell 3
Stanley Jay & Joan
Johnny Edmundson
David Wikes
Hornell Evans
Alan Reven
EAST HAMPTON
Metropole (L) 3
B. & J. Waters
Red Mite & J.
Nittuna
Terry Wilson
2 Sells
Roni Perry
Narcisse
PINSEY PARK
Empire (M) 3

Cabaret Bills

NEW YORK CITY

Shirane
Geo Shearing Ore
Daisy Gillespie
Blue Angel
Pearl Bailey
Charlotte Roe
Yvonne & Eddie
Stuart Ross
Eddie & Ruth
Pace Cavannah 3
Harold Cooke
Don Seir
Jimmy Daniels
Jillmarie Bailey
Gibbsley & Wood
Norene Tate
Ragland Jean
Garland Wilson
Gate Society
Arthur Blake
Rosa Murphy
Jackie Paris
Cliff Jackson
Eddie Heywood Ore
Cafe Theatre
Josephine Baker
Jackie Gleason
Carol Bruce
Bob Fosse
Lore
Chateau Madrid
Monica Noyar
Fausto Carullo
Copacabana
Billy Eckstine
Jimmy Neilson
Andre & Andre & H
Harrison & Patricia
M. Durso Ore
Sonny Califio
R. Alvarez Ore
Embers
Joe Bushkin
Art Tatum
Joe Mooney
Madame-Madrid
Felix Shaw
Tony Bari
Juanito & Anita
Fernando & Jerry
Jerry Cooper
Papi Camps Ore
Little Club
Ernie Warren Ore
No. 5 Fifth Ave
Ming Kelly
Herb Corey
Downey & Fonville
Paul Webster
Old Knick
Paul Kilham
Candy Heller
Dorothy London
Eddie Hanley
Al Norman
Al LeRoy
Gene Courtney
Bill Meigs
Old Romanian
Sadie Ronske
Jan Bart
Sonny Nanda
Judy Nargand
Joe LaPorte Ore
D'Aquila Ore
Paul Tashman
Hotel Ambassador
Julia Lande Ore
Hotel Biltmore
Mircha Raskinsky O
Hotel Edison
Henry Jerome O
Hotel New Yorker
Bernie Cummins
Joan Hyland
Romney & Brent
Blond Beauties

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
David Elliott
Guy
Dorothy Douglas
Harvey Bell
Quintones (3)
Beachcomber
Maxie Furman
Murray
Helen Gardner
Mickey "Ginger"
Jones
Patricia O'Neill
Arden-Pletcher Line
Ernie Barnett Ore
Casablanca Hotel
Sacasas Ore
Harvey Grossman Ore
Harvey Grant
Joan Lewis
Celebrity Club
Alan Gale
Freddie Stewart
Hayden Galt Ore
Teddy
Cire's
Denise Darcel
June Gardner
Corley Ore
Alan Kake Ore
Cleaver Club
Jackie Miles
The Vagabonds
Tom Arden
Kings & Ladies (?)
Woody Woodbury
Tony Lopez Ore
Club Boheme
Divina
Trendline
Denny Rogers
Win Hensler Dora
Frank Fruba Ore

Met's Share on 5-Week Spring Tour Seen as 600G, With 65/70G Profit

The Metropolitan Opera Assn. will go out on its annual spring tour next month, with touring problems and local conditions having cut the junket down this year to five weeks, two less than last season. Tour, however, will cover 6,675 miles and go as far as Houston, Dallas, Chicago and Minneapolis. Company will give 42 performances from April 9 to May 14, with a visit to Philadelphia and New York sandwiched in before end of the N. Y. season.

The tour is expected to gross about \$300,000 net for its share from the five-week trip, with its profit estimated to run from \$65,000 to \$70,000, or about \$10,000 to \$12,000 less than last year. Company will take out its usual complement of about 300 people, with railroading alone costing \$95,000.

Tour will be preceded by trips to Baltimore March 27-28 and to Philly April 2-3. Tour proper will open April 9 in Boston, where nine performances will be given until April 13. Dates will follow in Cleveland (8), Atlanta (4), Memphis (1), Dallas (4), Houston (2), Oklahoma City (1), Des Moines (1), Minneapolis (4), Bloomington (2), Lafayette (1), Chicago (4) and Rochester, N. Y. (1).

"Die Fledermaus," which is setting a record in N. Y. for number of performances in one season (there will be 15 or 16 before the season closes), will also have the largest number of performances on the road, with 11. "Faust" is second, with six performances skedded.

Don't Play Down To Israeli Concert Audience—Adler

Editor, VARIETY:

Just back from Israel and appearing at the Gaumont here, with Jack B. W., not Bob Hope, as reported. The Israeli public knew Paul D. and me through concert series and through films in which I played classical music plus similar type of recordings. The public is actually the most deeply musical of any I have ever come across, not excluding Paris. While I did "Frankie and Johnnie" as a duet with Draper for our first few concerts I soon realized that, judging by both notices and public response, no catering to so-called popular taste was necessary. My programs included the Bach A Minor Concert, a Debussy group, works by Stravinsky, Bloch, Bartok, Schumann and Milhaud.

One of my last appearances was a full evening of chamber music, the first I have ever done and, I think, a precedent of its kind. With the Tel-Aviv Chamber Ensemble I played the Mozart Oboe Quartet, the Milhaud Suite (written for me) and the Bach Double Violin Concerto.

At a hospital for troops in Tel Aviv I played a few tunes and then asked for requests. These were Israeli GI's and here were the requests: 1. Introduction and Rondo Capriccioso, Saint-Saens; 2. El Salon Mexico, Copland; 3. Alborado del Graciosa, Ravel; 4. Aida Suite, Handel; 5. "anything by Scarlatti" and 6. Beau Soir, Debussy.

At matinees small children were brought along and seemed to like it fine.

The artists most appreciated in Israel are the more serious ones. (Continued on page 60)

Sundgaard, Moore Opera In Columbia U. Preem

"Giants in the Earth," new four-act opera laid in Dakota territory of 1873, will be staged at Brander Matthews Hall, Columbia U., N. Y., for 10 performances, starting March 28. Libretto is by Arnold Sundgaard, music by Douglas Moore.

Felix Brentano will stage, with Willard Rhodes conducting. Cast will include Brenda Miller, Josh Wheeler, Roy Johnston, Vivian Bauer, Sam Bertische, Helen Dautrich, James Cosenza, Frances Paige, Raymond Sharp and Edward Black. Opera will mark the 11th annual new musical production at Columbia.

Osage, Can You See

Running gag currently in dance circle concerns two of America's top ballerinas. Their family name—Ki He Kah Stah Tsa—is unpronounceable.

The above tag is the Osage Indian name of the Tallchief sisters, Maria and Marjorie. Former is the lead ballerina of the N. Y. City Ballet Co.; latter is main dancer of the Grand Ballet de Monte Carlo. Their father is an Osage chief.

Broadway Coin, Producing Seton Is Mapped for New Ballet in Unique Plan

A plan to finance a ballet production similar to the setup of a legit has been started in N. Y. by Viscount Paul de Rosiere. Plan, unique to ballet, calls for a limited partnership agreement, with de Rosiere as general partner and investors as limited partners. He aims to raise \$75,000 for his production, and after trying it out in N. Y. with the N. Y. City Ballet Co. at City Center next fall, putting it into a legit house on Broadway for a run, and then take it out on tour.

Ballet in mind is "Don Quixote," based on the w.k. classic, with choreography by George Balanchine, music by Nicolas Nabokov and decor and costumes by Eugene Berman, and libretto by all three. It will be a full-evening production, in three acts and seven scenes, and will mark the first time that a full-evening ballet has been created entirely and presented in this country. De Rosiere, who had a steel foundry in France before coming to America, and is now in both radio and chemicals in N. Y., has raised several thousand dollars already. Nabokov is halfway through the score, and Berman has done 33 sketches for the decor.

Sadler's Wells Ballet of London ran its full-evening "Sleeping Beauty" for six weeks in Covent Garden a year ago, followed by six weeks of the full-length "Cinderella." Les Ballets de Paris had a three-month run on Broadway a year ago with its shorter "Carmen," and duplicated with a four-week stay in N. Y. this season.

Plan is to have the N. Y. City Ballet Co., of which Balanchine is artistic director, assume costs of rehearsals, publicity, etc. on "Don Quixote," with de Rosiere's company financing actual production costs (scenery, costumes, score, etc.).

Ballet, as done presently in repertory form in the U. S., isn't profitable, with various patrons making up the deficits. De Rosiere believes that ballet can be profitable when a work is presented as a legit, in nightly performances, for a run.

Ballet Theatre Pacting 'Les Legs' for N.Y. Season

Colette Marchand, French dancer tagged "Les Legs" who scored a sock success last season in N. Y. with Les Ballets de Paris in "L'Oeuf a la Coque" ("The Boiled Egg"), will sign with Ballet Theatre this week for its three-week spring season at the Met Opera House, N. Y., starting April 9.

Dancer will appear in the U. S. preem of Roland Petit's "Demaiselle de la Nuit," which was created for Margot Fonteyn in Paris, and in which Mlle. Marchand danced in Europe for two seasons. Her contract also includes a possible post-season week with Ballet Theatre in Philly and Washington.

Tcherina P.A. for U.S.

Ludmilla Tcherina, French ballerina who is one of the leads in the forthcoming Powell & Pressburger pic, "Tales of Hoffmann," is due in the U. S. end of March for a series of p.a.'s in connection with pic's preem.

Dancer, former star of the Ballets des Champs Elysees, has appeared in several French films, and was a lead in "The Red Shoes."

Center Dance Takes Rap For Opera, Ballet Losses

Losses sustained by its sister companies—the N. Y. City Opera Co. and N. Y. City Ballet Co.—are responsible for cancellation of the N. Y. City Dance Theatre season, which was to comprise two weeks of modern dance at City Center, N. Y., starting April 22. Modern dance project was started last season, and gave 16 performances at the Center in December, 1949. Unit, directed by Isadora Bennett and Richard Pleasant, was allowed a \$40,000 budget, of which practically all was spent. Attendance was a little slack during the pre-Xmas season, and project sustained a \$5,000 loss.

Unit was to do a repeat fortnight season this spring, with a similar \$40,000 budget ticketed. But losses to opera and ballet last summer and fall have produced "a general financial stringency" at the City Center. The opera unit, which has a fall and spring season each year, usually has a \$40,000 annual deficit. But last fall's opera season alone went in the red for about \$35,000. The ballet troupe went to England last summer, where it had an artistic success. Unit had \$20,000 set aside for deficits on the trip. But deficit ran to \$40,000, leaving an unexpected \$20,000 loss, to add to the usual fall and spring deficits which the ballet troupe incurs on its presentations. Hence the drain on the Center's finances and loppoff of the modern dance season. Center will put in legit instead.

Novel Bahamas Racial Policy

Nassau, B.W.I., March 6.

Bahama Playhouse, stock company being operated here by New York producers Martin Manulis and Philip Langner as the first professional legit in the island's history, has a novel policy to meet the racial situation in this British colony. Each production, presented five nights a week at a \$4.20 top in the smart British Colonial hotel grounds, is moved to the Capitol theatre, Negro film house in the poorer section of the town, for the Saturday night performance at a \$1.30 top.

Government approval of the policy is indicated by the practice of Maj. Gen. Sir Robert Neville, governor general, who sees all shows, alternating seeing the Monday openings at the Playhouse or the Saturday performance at the Capitol. Although there is apparently no official racial exclusion at the Playhouse, only whites attend, possibly because of the high scale. Audiences at the Capitol are primarily Negro, but a few whites attend.

Transfer of the shows to the Capitol for the single performance involves considerable extra effort and cost. Principal reason is the different physical layouts of the two spots. At the Playhouse, performances are given on a rectangular stage, with the audience seated on opposite sides, so the cast has to play in profile. For the Capitol, however, with a conventional proscenium stage, the company re-stages and re-rehearses the productions.

Interest in the troupe is lively on the part of the local public. Attendance has been excellent, with most of the leading hotels plugging the sale of tickets. Also Langner, who is subscription-conscious through his father, Lawrence Langner, of the Theatre Guild in New York, has built a subscription setup that has already sold out the Monday and Tuesday performances and guaranteed good attendance the other nights.

Although the season is expected to make a small profit, almost unheard of for the first season of an operation such as this, the eight-week schedule will probably not be extended. However, Manulis and Langner are already planning to return with an expanded setup next year. Meanwhile, Langner will again be associated with his father this summer in the operation of the Westport (Conn.) Country Playhouse, and Manulis will join CBS as a television director.

Pianist William Kapell giving his first N. Y. recital in three years, at Town Hall March 28.

L. A. Legit Loss

Theatre	No. Wks.	No. of Shows	Total Gross	Profit	Loss
Biltmore	13	8	\$258,400	\$25,000	\$7,000
Philharmonic	4	1	185,500	8,000	
Greek	2	1	122,500		
El Capitan	8	3	89,000		78,500
Las Palmas	15	6	57,625	2,000	6,000
Paramount	2	1	56,000		30,000
Century	9	2	39,500		26,000
Ivar	4	2	21,500		5,000
Coronet	4	1	7,000		3,000
TOTAL	61	25	\$837,025	\$35,000	\$155,500

L.A. Legit Takes Red Ink Bath With Big Loss of \$155,000 in 26 Weeks

By MIKE KAPLAN
Los Angeles, March 6.

Unemployment Insurance Tax Judgments Slapped On Cziner, 'Bride' Trio

Judgment for \$406, representing delinquent unemployment insurance taxes for "There Goes the Bride," which flopped five years ago during a pre-Broadway tryout, was obtained in N. Y. supreme court by the State Industrial Commission against producers Harold J. Kennedy, Robert K. Adams and Herbert Kenwith. The show was a revised version of "Here Today," George Oppenheimer comedy originally produced on Broadway in 1932 by Sam H. Harris, with Ruth Gordon starred.

Kennedy is currently active with a small legit troupe on the Coast. He was associated with Kenwith in the operation of a strawhat during 1949 at the McCarter theatre, Princeton. Kenwith had the same spot on his own last summer, but the season ended in the red and he is apparently not returning there this summer.

The State Industrial Commission also obtained a judgment last week against Paul Cziner, who produced several Broadway shows a few years ago with his wife, Elisabeth Bergner, as star. The judgment, also representing delinquent unemployment insurance taxes, was for \$503. Cziner is now in London, where Miss Bergner is co-starring with A. E. Matthews in "Gay Invald."

Tudor 'Camellias' Ballet Looks Good Boxoffice Bet

Antony Tudor's "Lady of the Camellias," third and final premiere of the current winter season of the N. Y. City Ballet Co. at City Center, N. Y., which premeared last Wednesday (28), looks like a good boxoffice bet for the troupe, especially after Tudor has it whipped into shape. Ballet was a rush three-week assignment, and is all the more creditable for the short time involved.

Story is the familiar Dumas tale of the ill-starred lovers, which Verdi used for his opera, "La Traviata." Interestingly enough, Tudor utilizes Verdi music for his ballet, but he picked the score from several lesser-known Verdi operas. Tragic mood is consistently sustained, and though a viewer has to be familiar with the story to follow the ballet, he finds the pathetic love-story graphically mimed. A lovely pas de deux in the second scene is the ballet's highspot. Diana Adams and Hugh Laing dance the leads superbly. Miss Adams lending a frail delineation to the heroine and Laing giving rich dramatic verity to the thwarted lover role. Bron.

Kurt Weill Concert to Be Done 3d Time in Season

The Kurt Weill concert given twice last month at Town Hall, N. Y., when both performances were sellouts, will be repeated March 31 at Kaufman Auditorium, YMHA, in N. Y.

Concert version of "The Three Penny Opera" will again be the feature, with Lotta Lenya (Mrs. Weill), Dolly Haas, Peter Capell and Stefan Schnabel as leads. Inez Matthews, Grete Mosheim and Victor Clark will sing songs from Weill Broadway musicals in the concert's first half. Ernest J. Auericht and Felix G. Gerstman are presenting.

Legit took a tremendous beating locally in the first six months of the 1950-51 season, luckless local and road producers dropping a total of \$155,500 in the 26-week period. Few shows during that period which managed to show a profit were able to amass only \$35,000, leaving the legit balance sheet in the nation's fourth largest city \$120,500 in the red.

Total gross of \$837,025 was recorded by the 25 shows, which kept nine houses afloat for a total of 61 theatre-weeks.

High loss figure is blamed on the combination of steadily rising costs and steadily declining legit interest in Los Angeles. Pointing up the latter aspect of the situation is the fact that only \$2,000 of the \$35,000 profit eked out during the six-month period was gained by local productions. Remainder was garnered by touring shows housed at the Biltmore, local United Booking Office outlet, or the Philharmonic Auditorium, where "Lost in the Stars" was imported as the final attraction of the 1950 Civic Light Opera season.

Biggest loss of the season was the \$75,000 dropped by "Little Boy Blue," Paula Stone-Mike Sloane musical, which opened here for a pre-Broadway tryout and folded after a four \$11,500 week. Second biggest loss was registered by "Red, White and Blue," American Legion-sponsored revue, which dropped \$30,000 in 15 local days. Show went \$650,000 in the hole before it finally folded in Chicago. Third largest loser was the production of "Twelfth Night," which went \$20,000 in the red in three weeks at the 388-seat Century theatre.

Analysis of the grosses and resultant profit-and-loss statements indicate it is virtually impossible for a show to enjoy a run or show a profit here unless it is a well-heralded road production, preferably bulwarked by name talent. The few local offerings which wound up in the black were housed in small-seaters — and the total patronage in no case equalled what could be achieved in one capacity week at the Biltmore, although some of these runs were of six-week duration.

Town's average weekly gross for the period hit \$32,200—as compared with an estimated average of more than \$45,000 for Boston, a city half the size of Los Angeles.

'Okla.' Back Second Time In Season to Bleak Pitt

Pittsburgh, March 6.
Nixon theatre, which is having its roughest legit season in years around here, will re-light next Monday (12) after four dark weeks with "Oklahoma." It'll be playing Pittsburgh for the sixth time and the second time already this year, musical having opened the house last September.

Since then, the Nixon has only had a total of 11 weeks, one of them, however, being the all-time legit record-breaker locally, Henry Fonda in "Mister Roberts," which did \$41,500. Jeanette MacDonald-Gene Raymond revival of "Guardsman" is penciled in for Easter Week (26) and after that there's nothing definite in sight for remainder of the year.

Columbia Univ.'s 1951 Ditson Award of \$1,000 to an American conductor for distinguished service has been won by Robert Whitney, Louisville Orchestra conductor.

Fire, Police Depts. Caution B'way On Standlees and Sabbath Labor

New moves to enforce city statutes relating to New York legit theatres have been made by both police and fire departments within the last couple of weeks. As far as known, no official action was taken, but several managements were warned to obey the laws. All involved relatively minor matters.

In the case of the police department warning, the removal of the "Peer Gynt" physical production from the ANTA Playhouse was halted March 25 by a detail from the 18th Precinct headquarters, in 54th street. Management hadn't known that it was against the law to do such work on Sunday, so it had not followed accepted practice and notified the local district station house. When a complaint was received at headquarters a detail was sent to the theatre and the work was halted.

Representatives of the management went to the station house and conferred with the police captain, who showed them statute covering the matter and explained the regular procedure followed by managements which have to move shows in or out on the Sabbath. Then the job of taking out "Peer Gynt" was allowed to proceed. Meanwhile, however, a crew of 25 men was idle for an hour and a half on overtime pay.

Action by the fire department consisted of warnings against exceeding the officially permitted number of standees. At least three theatres, all housing solid smashes, cautioned. In one instance the inspector informed the management that no standees whatever would be allowed thereafter. However, he was told the order would have to be put in writing and nothing more has been heard of it thus far.

Apparently the fire department action was not related to the department's recent tussle with the management of the Paris, east side film house which was showing the controversial "Miracle" picture. Although it was disclosed that the management of the latter theatre had been regularly paying money to the fire inspectors, allegedly in accord with standard practice in the film field, legit house managers say they have not been giving anything to department representatives.

Fate of Ticket Bill Uncertain in Albany; League Nixes Shubert

Whether Governor Dewey intends to sign the bill passed by the Legislature last week to raise the broker fee on theatre tickets from 75c to \$1 was not indicated yesterday (Tues.) in Albany. According to Sen. MacNeil Mitchell, who sponsored the measure, the Governor intends to sign it, but that could not be confirmed. The chief executive may either approve the bill, veto it or "pocket veto" it by failing to act on it within 10 days. However, it isn't known when the 10-day period officially started, or whether the interval in which the Governor may act has been extended to 30 days.

In New York, meanwhile, Lee and J. J. Shubert are continuing efforts to have the measure killed. However, the League of N. Y. Theatre board, at a special meeting called by Lee-Shubert for that purpose, refused Monday (5) afternoon to condemn the bill. The organization similarly refused to act on the question a month or more ago, although a few individual board members supported Shubert's stand at that time.

According to Shubert, the brokers already get too much profit from the sale of tickets, but they sell only the hits. There are also too many brokers, the theatre owner argues. League members opposing that attitude claim that the \$1 fee per ticket is necessary for the legitimate brokers to remain business. With a 75c limit, only the scalpers could continue to operate. Therefore, it's said, retention of the 75c fee would cut down the number of brokers and tend to give the Shuberts, through their ownership of half the legit houses on Broadway, a greater monopoly in the distribution of tickets.

Almighty Dollar

A dollar bill, which Boris Karloff autographed, apparently during his visit to Honolulu with a USO troupe during the last war, has almost completed a circuit back to him. The bill was discovered last week by Carl Fisher, company manager of "Call Me Madam," in the money he got from the bank for the latter show's payroll. Fisher, who was general manager for Lindsay & Crouse during their presentation of "Arsenic and Old Lace," in which Karloff was star, is holding the dollar to return to the actor when he returns from his current tour with "Peter Pan."

Fisher's attention was attracted to the bill because it was some of the special Armed Forces currency issued during the last war for use overseas. Examining it more closely, he noticed Karloff's signature, which he recognized as genuine from the days when he and the star were with "Arsenic." Karloff had apparently been asked to autograph the bill as a "short snorter."

SOMC Wholesale Trade This Week

Show-of-the-Month Club has sold 10 full houses for Broadway shows this week, possibly the biggest such trade ever handled by a theatre party or subscription organization over a similar period. Amount of gross involved in the 10 performances is figured to total about \$40,000, on which the regular commission would be between 5% and 10%.

The sold-out houses include four performances of "Call Me Madam," three performances of "Romeo and Juliet," and two each of "Moon Is Blue" and "Autumn Garden." In the case of "Madam" the business is all SOMC subscription, but for the other three it includes previews, theatre parties and subscription. In addition to the 10 solid houses, SOMC also has extensive subscriptions this week in other current Broadway shows.

New feature of the SOMC preview setup is an audience survey of each such performance. Standard questionnaire circulated among patrons, covering detailed likes and dislikes of various aspects of the show. Results are tabulated and presented to the management of the production within two hours after the final curtain. In the case of "Rose Tattoo," for instance, the attitude of the preview audiences, as indicated in the survey, was a factor in a rearrangement of the incidental music for the show.

\$60,000 Budget Set For Bamberger Devon Tent

Philadelphia, March 6. Theron Bamberger, planning the Devon Music Show at suburban Devon, for the presentation of circular tent musicals, is financing the operation at \$60,000, with no provision for overall. Budget calls for \$20,000 for purchase of the tent, seats, stands and incidental equipment, \$10,000 for bonds, \$10,000 preliminary expenses and \$20,000 reserve.

The canvas showcase will seat 1,300, with a gross capacity of \$19,000-\$20,000 and an expected weekly operating expense of around \$11,000. In a prospectus sent to potential backers, Bamberger estimates that at 60% capacity for the season the venture may earn a total profit of \$40,000.

Plan is to spot the tent on the Devon Horse Show grounds, but local residents are attempting to prevent it.

"The Prisoner," new opera by Luigi Dallapiccola, to get its U. S. preem March 16-17-19 by the Juilliard Opera Theatre at Juilliard School of Music, N. Y.

Romberg to Aid Kaycee Al Fresco in Its Getaway

Kansas City, March 6. Sigmund Romberg will inaugurate the season when the Starlight Theatre opens here June 24 with the composer's "Desert Song." Romberg will conduct the overture on opening night.

Composer notified City Manager L. P. Cookingham that he'll serve without fee for the occasion, and otherwise lend his support to assisting the organization in getting the first season going. Romberg said he will be in Kansas City several days in connection with the theatre's beginning.

'King and I' Looks Set For Sock Reception Despite Pan by Yale Daily News

New Haven, March 6. Shoving off for Boston after its eight-performance break-in at the Shubert last week, "The King and I" left behind an impression of being well on the way to sock acceptance following considerable cutting still to be done. Despite daily snipping, show consumes almost three hours and its segments are so closely interwoven that slicing is presenting a difficult problem.

Two numbers have been eliminated, "Waiting" and "Now You Leave," and the ballet has had a brief slash, but sponsors anticipate a late curtain even in the finished product.

Rumor that Joshua Logan would take over as stager was quickly scotched. Story doubtlessly originated from Logan's presence at the two shows on Wednesday plus his huddling with producers Rodgers & Hammerstein, a natural followup due to their other associations.

Preem had repercussions from a press angle when an Eli student, catching the show for the Yale Daily News, panned R & H personal contributions to the production. Critique drew a flock of blasts from the student body, with several rebuttal communications, stating that the reviewer didn't know what he was writing about, being printed by the college daily.

An advance SRO topped the Shubert house record, boxoffice reportedly returning some \$50,000 to disappointed duet applicants. Show created a wealth of statewide interest and also attracted a number of show biz personalities, including Richard Aldrich, husband of star Gertrude Lawrence, who flew in from his Naval post in Washington for the Saturday matinee and evening shows.

'DON JUAN' TOUR SOCK; OVER \$30,000 WEEKLY

Paul Gregory's production of Bernard Shaw's "Don Juan in Hell" featuring Charles Boyer, Charles Laughton, Sir Cedric Hardwicke and Agnes Moorehead, billed as the First Drama Quartette, has had a sock success on its tour of one-nighters. Tour opened a month ago and garnered gross receipts of \$25,000 the first week. The second week brought in \$32,000, third week did \$33,000 and gross receipts last week ending Saturday (3) were close to \$31,000. Current tour closes end of this month.

Unit will make a six-week tour of France and England beginning early in June, taking part in the Festival of Britain. Gregory arrived in New York yesterday (Tues.) to set the fall schedule for the group. It's tentatively set to open in Buffalo, and after playing New England dates, will reach the New York area. It's booked in White Plains Oct. 16 and Greenwich Oct. 17. Because of the limited playing time of the four stars, it's been difficult to book an extended tour. Fall tour will end in January, 1952. Julian Olney is eastern rep for Gregory and will be associated in the eastern presentations. Gregory is former manager of Music Corp. of America's concert department.

New New Orleans Stock

New Orleans, March 6. A new stock company was formed here Thursday (1) to present a series of productions during the spring and summer months.

Outfit will be known as the Bailroom Theatre Co. Group plans a series of dramas, variety and vaudeville shows.

Ferrer-ANTA at Odds on 'Century,' But Actor Agrees to Stage 'Album'

Cloaked in Darkness

Two femmes at a N. Y. City Ballet Co. performance at City Center, N. Y., last week were chatting loudly, not only during the intermissions and the orchestral preludes, but during the ballets themselves. A gent behind them asked them to desist, but the femmes continued gabbing. Suddenly the irate gent picked up his overcoat and threw it over the ladies, completely covering them. Ensuing commotion brought an usher, who took the trio involved to the house manager's office, where the matter was finally settled amicably.

Surprising angle, however, was disclosure that one of the femmes is critic and editor of a monthly dance magazine.

'Guys' Tix Sale A Year Ahead

Tickets for "Guys and Dolls" are being sold through next March 1, apparently the first time in Broadway history that seats have been available that much in advance. Sale now totals approximately \$625,000, including remaining theatre parties and tickets disposed of at the boxoffice, but excluding broker allotments, which will start in mid-April. A number of locations have already been sold for next New Year's Eve, at a \$9.60 top.

Normal practice, at least at Shubert theatres, is to print tickets about 12 to 14 weeks. However, producers Cy Feuer and Ernest H. Martin want to build a maximum advance sale for "Guys" so they went to Louis A. Lotito, president of City Playhouses, Inc., which operates the 46th Street, with the suggestion that a supply of tickets be printed a year in advance for the show. Lotito agreed, and the seats are now available in the boxoffice through next Dec. 31, with the additional supply for the period up to March 1, 1952, in an inside office in the theatre.

Mail orders or boxoffice applicants for seats up to a year in advance are not deferred until the tickets are on hand, but are immediately filled, provided the particular locations required have not already been sold. That applies to all seats in the house, including choice locations down front, plus the low-price balcony tickets for which there is usually an extra demand for weekend performances.

As with other Broadway smashes, every fifth week will be an "open week," for which there will be no broker allotments. So applicants for choice orchestra locations will be filled for those weeks. Distinctive aspect of that situation in connection with "Guys" is that the ticket supply is available so far ahead, so there is little prospect of the prefigured locations being sold out for the 12 or 14-week period on hand.

Siegler Nicked for \$2,500 In Comedy Option Hassle

Sylvia Siegler, president of Show-of-the-Month club and co-producer of the recent "Let's Make an Opera," was nicked for a \$2,500 judgment last week in N. Y. supreme court. Coin represents an option on a legit comedy, "The Miraculous Fish," by Martin Goldsmith. Case was arbitrated after Miss Siegler and the author disagreed on whether an option agreement was actually concluded or merely in negotiation.

Script was sent to Miss Siegler by Dale Wasserman, of Music Corp. of America, agent for Goldsmith. When the producer expressed interest in it, Wasserman requested \$2,500 for an option. It was claimed that Miss Siegler wired an acceptance of the \$2,500 price, but demanded that the suggested option period should be longer. Later, when the deal fell through, Goldsmith and his agent argued that Miss Siegler's wire constituted confirmation of the option.

Although "Twentieth Century" is now in its ninth week at the Fulton, N. Y., after a two-week tryout at the ANTA Playhouse, the show's management has still not reached a production deal with the American National Theatre & Academy or signed a partnership agreement with the backers. Moreover, until the situation was clarified last week, it appeared that Jose Ferrer, co-star, director and co-producer of the show, might leave the cast this week for a film contract. However, Ferrer and Gloria Swanson are now set to continue with the revival until June 2, when their contracts expire.

Differences between producers Ferrer and Richard Condon and ANTA involve various production cost items, matters of policy in connection with the advance booking and advertising of the show's engagement at the Fulton after its initial presentation at the ANTA Playhouse. For instance, the management is dissatisfied with the quality of the physical production supplied by ANTA, while the latter outfit claims that Ferrer-Condon violated the terms of the deal by booking the Fulton theatre and advertising the revival's scheduled transfer there in advance of the ANTA Playhouse engagement. Other specific points of disagreement involve the cost of the production. (Continued on page 60)

Cincy NLRB Gets Shubert Squawk on Standby Orch Required for 2 Legiters

Cincinnati, March 6. National Labor Relations Board regional office is probing charges filed last week by National Assn. of the Legitimate Theatre, Inc., New York, theatre owner organization, of which the Shuberts are leading members, against Local 1, American Federation of Musicians, for "requiring payments for a seven-piece orchestra not wanted nor used" for two dramatic shows presented here this season by Shubert-Cox Theatres Co.

Petition said the union was paid \$648 for a house orchestra required for eight performances of "Two Blind Mice," Oct. 30-Nov. 4, in the Cox, and same amount for week of "Mister Roberts" in the Taft theatre up to Feb. 5.

Robert L. Sidell, president of the local, said the action was "a surprise" and the charges "untrue." "There was no argument with the musicians when the plays were presented," he stated. "The men reported at the theatres and were prepared to play. They were told that it would not be necessary. They didn't play, and were paid at the end of the weeks without comment."

Sidell added that "we are operating under a two-year contract, signed with Mr. Shubert, that has until Labor Day, 1951, to run. He insisted on the two-year contract when we were willing to sign for only one."

Managements Abstain. Managements of "Mister Roberts" and "Two Blind Mice" indicated in New York yesterday (Tues.) that they are not associated in the NLRB action against the Cincy music union. In fact, they were not even informed of the move until after the theatre operator group had filed its protest. It was explained. In the case of "Roberts," it was pointed out that the show uses recorded music, for which standby musicians are normally required. No music was required for "Mice," however.

Wilson Delays London Return Until Next Week

Lou Wilson, production manager for British producer Prince Littler who has been in the U. S. for the past few months scouting U. S. talent, will delay his departure to England to March 17. Wilson and his wife, Fern Whitney, were slated to plane over on Saturday (10), but Miss Whitney's attack of flu and yellow jaundice caused the postponement.

Miss Whitney recovered sufficiently to work the Vaughn Monroe show on CBS-TV last night (Tues.), but felt that the strain of the trip would be too much at this point.

Plays Out of Town

Springtime for Henry

Philadelphia, March 3.
Harold Bromley & George Brandt, in association with Richard Dougherty, present production of revival of Benn Levy comedy in three acts. Stars Edward Everett Horton, Hilda Stoddard, Hugh Wakefield, Ursula Howells. Staged by Bromley, setting and lighting by H. A. Condel, costumes by David Fishkin. At Locust 31 Theatre, Philadelphia, March 3, '51.

Mr. Dewlip Edward Everett Horton
Mr. Jelliffe Hilda Stoddard
Mrs. Jelliffe Ursula Howells
Miss Smith Ursula Howells

Benn Levy's comedy, "Springtime for Henry," which has been performed intermittently ever since its first presentation in New York two decades or more ago, has again been brought out, given a thorough dusting and, after a week's tune-up here, at the Locust, will again dare the rigors of Broadway where first it was performed by Leslie Banks and Nigel Bruce.

The best excuse of all for this excellent revival of Levy's amusing trifle is the presence, in the role of Henry Dewlip, of Edward Everett Horton, who seems to be gaining in resourcefulness and comic stature as the years go by. He was funny when last seen here in Philly in "Present Laughter," but he is immensely funnier in this generally deft and more amusing vehicle. His sense of timing; variety of subtle mugging; his patly-delayed explosions and his nimble skipping from the mood of a middle-aged wolf on the make to that of a fatuous and mutton-headed reformed character, boring everybody and causing trouble all along the line—these are just a few of Horton's accomplishments here.

The revival, on the whole, is an admirable one and probably gets every bit of meat available from the rather tenuous farce, which, it is to be feared, will hardly get the warmth of reception now that it did 20 years ago. Frothy affairs like this don't fare too well any more and even though Levy's is a good one of its genre and has plenty of chuckles and giggles and a few solid laughs, it isn't likely to achieve more than a moderate success, if that.

The producers, in addition to having been wise enough to secure Horton for the role of Dewlip, who found reformation a painful thing and finally decided to backslide again, have picked good people for the other three roles.

Hugh Wakefield, English comic last seen in Philly back in the 20's, is amusing and properly British as Henry's married friend who doesn't object to Henry's love-affair with his wife, but becomes very sore when Henry gives her a brush-off after his reform. Hilda Stoddard, with a couple of stunning costumes and a nice sense of characterization, is compelling as the wife, Ursula Howells is generally if not always successful as Miss Smith, the apparently chaste and proper young woman who becomes Dewlip's secretary, reforms him, and then proves to be a widow who has killed her husband and been convicted. Her description of this business is still one of the play's most amusing scenes, as is Henry's final explanation of why he's going to revert to bad old ways. The single setting is good, as are the costumes, the action of the play having been wisely kept circa 1911.

The Square Needle

Hollywood, Feb. 27.
T. J. McGowan, in association with T. F. Holland, presents comedy in two acts (seven scenes) by Samuel W. Taylor. Stars Donald Woods, Marjorie Lord, Alan Hale, Jr., James Flavin, Frank Kelly. Directed by Thomas Browne Henry. Set by Ernest Feltz. At Loew's Palomar, Hollywood, Feb. 27, '51; \$3.50 top.

Mr. Lawrence Williams Marjorie Lord
Mr. Current Donald Woods
Mr. Fullmer Alan Hale, Jr.
Mr. Nickname James Flavin
Mr. Captain Frank Kelly
Mr. Archie Whippert Alan Hale, Jr.
Mr. Colonel Grumson James Flavin
Mr. Lord Frank Kelly
Mr. General Hogarth James Flavin
Mr. General's Driver Frank Kelly
Mr. Capt. Fogarty Frederick Borrell
Mr. Choir of Quarters Leon Charles

Extensive rewriting is indicated before this new farce can hope to make a legit impact. Basic idea has merit, but its future depends entirely upon what comes out of author Samuel W. Taylor's typewriter in the next few weeks. At present it has only one good scene in each of the two acts, and the intervening stretches are too frequently squirm-producing. Vehicle could, however, easily become a film.

Plot revolves around the post V.J. Day antics of a trio of GI "operators" in an Army public relations office in London. Taylor (not the same Taylor who authored "Happy Time") obviously drew his situations from real life, and the dialog is always authentic as he unravels the trio's scheme to get back to the

U. S. by chaperoning the visit of a Russian GI. The subterfuge that the plan is a gesture of international amity apparently backfires when the supposed Russian dies. Mistaken identity twist irons out all the complications satisfactorily.

Thomas Browne Henry's direction is well-paced but he should have resisted the temptation to hide some of the humor-less lines under a shield of shouting. Best performances come from Phil Tread in a deft caricature of a regular Army general and Frank Kelly in a solid portrayal of a harassed PRO colonel. Toplined Donald Woods turns in a fast-talking stint as one of the "operators," getting able assistance from Alan Hale, Jr., and Michael Road. Marjorie Lord is appealing as a WAC lieutenant and James Flavin, Joel Marston and John Marshall are okay in lesser roles.

Ernest Feltz's sets are considerably above-average, lending assistance to the okay physical production by T. J. McGowan in association with T. F. Holland.

Kap.

The Wedding

Pittsburgh, March 3.
Pittsburgh Playhouse production of fantasy by Stanislaw Wyspianski in two acts. Directed by Frederick Burghall. Setting and costumes by Paul Troutvetter. At Playhouse, Pittsburgh, March 3.

As its contribution to International Theatre Month, sponsored by UNESCO and ANTA, the Pittsburgh Playhouse is putting on this 30-year-old play by one of Poland's greatest poets and dramatists for the first time in the U. S. There's a very good reason why "The Wedding" has never been done in this country before, and one needn't look beyond the local community theatre's stage to determine that it isn't likely ever to be produced professionally.

Program says that "for Wyspianski the theatre was a temple in which the people pronounced judgment on itself, in which it speaks its own truth, in which it beholds in the magic mirror of the poet, the countenance of the soul. He considered himself an inquisitor scourging the conscience of the people, and his actors 'instruments of torture' in this tribunal of the national conscience." That's just about as clear as "The Wedding." Author's actors are not so much "instruments of torture" as his drama itself is.

Obviously the Playhouse management was intrigued by something of a parallel between Poland of 1901, when it was under the Russian yoke, and the Poland of today. Otherwise, the play's a dull, dismal, labored fantasy, allegory or what-have-you that hasn't a thing to recommend it. "The Wedding" symbolizes through the wedding of two people, which runs through three acts, the necessity of the wedding of peasants and upper classes and all religions for the common good. It holds that Poles live too much in the romantic past and bemoan the presence of the oppressors without getting up on their hind legs and doing anything about the situation. Drama brings in a number of walking corpses to prick the conscience of poets, romanticists, warriors, etc., and awaken them to a sense of duty to their country.

That's what it looks like anyway. Could be that Wyspianski had something else entirely in mind. You can never tell from "The Wedding." It's such a bewildering, confusing botch. Some of the play is written in verse, but most of it is in arty prose that has neither quality nor substance. Audience here laughed out loud several times where no laughs were surely intended; that they didn't laugh more often is a tribute to the politeness of opening-night audiences at the Playhouse.

Costumes are colorful, but that's about all there is to say of this production. Cast sinks with the play. It's okay for Playhouse to do its bit for international goodwill via stage, but nobility of the cause is no excuse for dullness of the evening.

Cohen.

'Okla.' Smash \$31,900 in 2d Toronto Visit This Year

Toronto, March 6.

On its second visit here this season (first was week of Oct. 28, "Oklahoma" grossed a smash \$31,900 at the Royal Alexandra, with the 1,325-seater sealed at \$3.50 plus tax, which brought the top tariff to \$4).

Seventh Toronto engagement saw sold-out performances for everything except Wednesday matinee.

Play on Broadway

Mary Rose

American National Theatre & Academy presentation of Helen Hayes production of drama in three acts (five scenes) by Sir James M. Barrie. Stars Leo G. Carroll, Patricia Collinge, features Bethel Leslie, Daniel Reed. Directed by John Stix, setting and costumes by Aline Bernstein. Lighting, Peter. At ANTA Playhouse, N. Y., March 6, '51; \$4.50 top (\$3 subscription rates).

Mr. Okeley Leo G. Carroll
Mr. Morland Patricia Collinge
Mr. George Amy Daniel Reed
Mr. Rose Bethel Leslie
Simon Blake Ray Boyle
Cameron Oliver Thordike

Barrie's psychic fantasy, originally presented by Charles Frohman on Broadway in 1920-21 and the following season on tour, after being a major hit in London, has been revived by Helen Hayes as the sixth offering of the ANTA Play Series. In this edition the ingenue lead is played by Miss Hayes' protegee, Bethel Leslie, with Leo G. Carroll and Patricia Collinge starred in the roles of the parents. In the Frohman production, Ruth Chatterton played the title part, with A. B. Clarence and Winifred Fraser as the grieving father and mother.

Although Barrie's yarn about the girl who twice vanished mysteriously from a tiny Outer Hebrides island is pretty dated for modern audiences, it seems an acceptable choice for the special requirements of the ANTA Play Series. Without minimizing the script's looseness and old-fashioned sentimentality, "Mary Rose" is reasonably interesting as an example of Barrie's gentle humor, shrewd touches of characterization and deftly created suspense. Also, it provides an admirable showcase for the two young players, Miss Leslie and Ray Boyle, another demonstration of the seasoned talents of Carroll and Miss Collinge, and an opportunity for stage John Stix.

Even when originally presented, "Mary Rose" appears to have been second-rate Barrie. The flashback story, of the prodigal soldier who returns to England from Australia to find his old home haunted by the ghost of his mother as she was when she came back unchanged after her 25-year disappearance, has atmosphere, lifelike characters and a few moderately creepy moments. But it seems synthetic and much less adroit than such Barrie clicks as "What Every Woman Knows" and "Little Minister," and, of course, without the magic of "Peter Pan." It's passable material for the ANTA Play Series, but not strong enough for commercial presentation.

In the title part, Miss Leslie gives a believable, generally appealing performance, but generates little excitement. As the husband, Ray Boyle is effective and likable, but more convincing in the early scenes than as the middle-aged man. As the heroine's affectionate, bereaved parents, Carroll and Miss Collinge give skillfully touching, modest performances obviously intended not to overshadow the younger players. There are also convincing portrayals by James Daly as the long-lost son and Peg Mayo as a fearful caretaker of the spooky ancestral house.

The staging by Stix integrates the various performances neatly and achieves reasonable atmosphere and pace. Jack Landau's interior setting looks realistic, if somewhat cavernous, but his island set appears artificial. Aline Bernstein's costumes look authentic and dramatically appropriate. Hobbs.

New Concert Series Set For Greenwich Next Fall

Greenwich, Conn., March 6.

A new series of concerts has been set for Greenwich by Mr. and Mrs. Julian Olney, who have presented a concert subscription series in Westchester for 18 years.

There will be four concerts, presented at the Pickwick theatre, starting in the fall. Series will open Nov. 14 with cellist Gregor Piatigorsky. Uday Shankar and his company of Hindu dancers will appear Jan. 17. Others are pianist Artur Schnabel, Feb. 27 and soprano Marian Anderson, March 26.

The Olneys have also switched halls for their Westchester series, giving up the County Center there and switching to the RKO Keith's in White Plains. Olneys have a three-year deal with the pix house to permit them to do a concert once a month, with RKO planning several seating improvements. White Plains series will include Solomon Nov. 20; Luboshutz-Nemenoff Dec. 4; Marian Anderson Jan. 8; Norwegian Choir Jan. 22; Sadler's Wells Theatre Ballet March 12.

Inside Stuff—Legit

Backers of "Small Hours," Max Gordon's production of the George S. Kaufman-Leueven MacGrath play, which closed Saturday night (3) at the National, N. Y., included attorney Samuel I. Rosenman, \$1,000; Herman Bernstein, general manager representing producer Leland Hayward, \$1,000; playwright Moss Hart, \$1,000; comedian Fred Allen, \$2,000, souvenir program agent Arthur Klar, \$2,000; Walter Vincent, president of the Actors Fund, \$2,000; Mrs. Vincent, \$2,000; film theatre chain owner Simon Fabian, \$2,000; attorney A. L. Berman, \$2,000; attorney Randolph Paul, \$2,000; St. Louis theatre owner Paul Belman and associates, \$6,000; theatre-owner Howard S. Cullman, \$2,000. The venture, under the name of Man and Wife Co., was financed at \$100,000, with a proviso that Gordon, the general partner, would get first return on any production or operating money he supplied beyond the budgeted amount.

Billing for "Springtime for Henry," which stars all four members of the cast during the current road tune-up, will be revised for the Broadway run to list only Edward Everett Horton as star, with Hilda Stoddard, Hugh Wakefield and Ursula Howells featured. Upped billing for the latter three players out of town is at the request of Horton, who reportedly wanted the revival to be presented as an all-star show. However, producers Harold Bromley and George Brandt, in association with Richard Doscher, figure that Horton, who has trouped the Benn W. Levy comedy for years in strawhats and on the road, is the actual star and should be billed as such, while the others are of lesser reputation and boxoffice draw, and should logically be featured. Incidentally, Miss Stoddard is the wife of Bromley, who is staging as well as co-producing the revival, opening March 14 at the Golden, N. Y.

Backers of "High Ground," Albert H. Rosen's production of the Charlotte Hastings melodrama at the 48th Street, N. Y., include Robert Christenberry, manager of the Astor hotel, N. Y., \$1,000; Andrew Geoly, of Eaves Costume Co., \$1,500; souvenir program agent Arthur Klar, \$2,000; Edwin C. Knill, general manager for producers Saint Subber & Lemuel Ayers and John C. Wilson, \$1,000; producer Al Lewis, \$1,000; theatre manager-producer Lester Meyer, \$4,500; Rosen, \$1,500; his wife, \$1,000; songwriter Charles Tobias, \$2,000, and theatre party agent Lenore Tobin, \$500. Partnership, in the name of Strange Sanctuary Co. (former title of the play), is capitalized at \$50,000 with no provision for overall.

N. Y. Daily News drama critic John Chapman, along with other theatrical writers on the dailies, latched on to a phrase which Cap'n Billy Bryant, in his last week's story in VARIETY, on the passing of the Show Boats, threw away: "Criticism today has become the third largest industry in Show Business because it takes the least capital to go into business."

Legit Bits

Screen rights to "Country Girl" were bought by Paramount last week for \$135,000. The same studio passed up its option of meeting Columbia's bid of \$165,000 for the rights to "Gentlemen Prefer Blondes," so the latter's deal became final. . . . Robert Patterson has succeeded Albert Linville in the singing chorus of "Call Me Madam." . . . Ella Kazan may stage "Man Who Made the Mountain Shake," by Paddy Chayefsky, for the Theatre Guild. . . . Melville Burke has resigned as production director of the Lakewood Summer Theatre, Skowhegan, Me., after 18 years. . . . Pressagent Max Eisen has joined the Samuel J. Friedman office. . . . Boris Sagal will operate the Cape Theatre, Cape May, N. J., next summer. . . . Evan M. Frankel will be associated with Roger Clark in the presentation of "Gramercy Ghost." . . . Eddie Dowling has announced plans for a fall production of "Violin Messiah," by William Saroyan. . . . Robert E. Sherwood has put aside his partly completed play about frontier Americana to write a new drama with a contemporary Chicago locale, and hopes to finish it before leaving for England in April to work on a biography of David Lloyd George.

Kenneth Banghart, NBC commentator who postponed his legit bow as producer with Kurt Unkelbach's "Hurry The Dawn" until next season, off on a three-week West Indies cruise to recuperate from the strain of it all. . . . Duncan Baldwin has the Leo G. Carroll-originated role in the current production of "Jennie Kissed Me" at Malcolm Atterbury's Playhouse in Albany. Sally Parish handles the opposite lead, while Irl Mowery is her vis-a-vis. . . . Jesse Colbert, musical director of "It's A Great Day," bedded at Grant Hospital, Chicago with a heart attack. . . . G. E. Treadgold, head of operations for the Dallas Civic Playhouse, will also become acting general manager.

Patricia Fay replaces Joan Shepard next week in the cast of "Member of the Wedding." . . . Phil Adler, general manager for Herman Levin & Oliver Smith and recently company manager of their production of "Bless You All," has moved over to the similar assignment with "Gentlemen Prefer Blondes." . . . Gerard Fay, London theatrical reporter and second string drama critic for the Manchester Guardian, planes back to England tomorrow (Thurs.) after a week's visit to New York. . . . Paul Kelly, Lee Tracy and Enid Markay have been named to the Equity council, succeeding Winston O'Keefe, Bert Lahr and Myron McCormick, to serve until the next annual meeting, early in June. . . . Joan Loring has succeeded Joan Stanley in the cast of "Autumn

Garden." . . . Raymond Massey has completed his dramatization of the Bruce Hamilton novel, "Hanging Judge," and will stage it next season, probably with the Playwrights Co. producing. . . . Judy Holliday will star in "Dream Girl," at the second bill, May 9-20, in the six-week spring season at the N.Y. City Center.

Moss Hart is too busy to handle the direction of the annual ANTA "Album," so Jose Ferrer has undertaken the assignment. The show is slated for April 15 at the Ziegfeld, N. Y. . . . Broadway actor Donald Doherty will guest star in "Glass Menagerie," presented March 8-10 and 13-17 by the Mountebanks, Union College dramatic society. . . . Lester Polakoff, who designed the scenery and costumes for "Member of the Wedding," will give a one-man exhibition of his paintings of members of the cast of the play, March 19-April 2 at the Van Dine-Lilienfeld Galleries, N. Y. . . . Arthur Sircom, who resigned last week as resident director of the Sombroso Playhouse, Phoenix, has gone to the Coast to interview stars for guest appearances this summer at Richard Aldrich's two Cape Cod strawhats, the Cape Playhouse, Dennis, Mass., and Falmouth Playhouse, at Coonamestett. . . . Because of the play's anti-Communist theme, Sidney Klagsley has released the amateur and stock rights to "Darkness at Noon," and a number of college theatres have already scheduled productions of it this season. The text, to be published in May by Random House, has been made the June selection of Fireside Theatre.

Abbott Van Nostrand, Jr., head of Samuel French play company, engaged to Mrs. Denise Bredin Smith. . . . Murreyn Vye has withdrawn from the part of the Prime Minister in "The King and I" because two of his songs have been eliminated by author-producers Richard Rodgers and Oscar Hammerstein. 2d. . . . Billy Rose may produce the new Ben Hecht-Charles MacArthur comedy, "Big Lie," an expose of Communism. . . . Robert Ardrey's "Thunder Rock," a Broadway failure in 1939-40 and a subsequent London hit, was due for revival last night (Tues.) at the Embassy theatre there. . . . Eighteen of Shaw's one-act plays, each running one week, will be presented starting April 25 by the limited-capacity Arts theatre, London. . . . Flora Robson will co-star with John Gielgud and Diana Wynyard in "Winter's Tale" in the West End this summer. . . . Dame Edith Evans, Dame Sybil Thorneike, Wendy Hiller and Kathleen Harrison will co-star in "Waters of the Moon," a new play to be tried out late beginning March 26 at Brighton, prior to its London presentation.

Only 1 Attraction in Starved Chi; 'Day' Closes to 9G, 'Pacific' \$51,300

Chicago, March 6.

Only one attraction this week, the top grosser, "South Pacific." "It's A Great Day" closed Saturday and opened in Minneapolis yesterday (5).

Theatre-starved town got another quick booking with "Streetcar Named Desire," which played 23 weeks at the Harris two years ago, returning to the same spot March 10. "Peter Pan" comes in at the Opera House, March 27, and has \$30,000 advance so far.

Estimates for Last Week

Ballet Theatre. Civic Opera House (\$3.71; 3,600). Sold-out, with huge \$53,800 for seven performances in five days.

"It's A Great Day." Blackstone (5th wk) (\$3.50; 1,350). Closed Saturday (3) with \$9,000.

"South Pacific." Shubert (10th wk) (\$5; 2,100). Doesn't falter at all at the box-office with \$51,300.

'Romeo' \$22,700, 'Blue' 16 1/2 G, Hub

Boston, March 6.

Only legit house alight this stanza is the Shubert, with the three-week stint of "The King and I" which opens tonight (6), a complete sellout for the entire run. "Moon Is Blue" wound up a two-week break-in at Wilbur with capacity biz. "Romeo and Juliet" finished a so-so three weeks at Shubert.

Estimates for Last Week

"Moon Is Blue." (Wilbur) (2nd wk) (1,200; \$3.60). Plenty of interest in this one, with second week capacity; over \$16,500. House now dark.

"Romeo and Juliet." Shubert (3rd wk) (1,750; \$4.25). Moderate \$22,700 finale.

Ballet Theatre \$61,880 For 10 in Split Week

Ballet Theatre, playing a split week in the midwest last week, racked up sock grosses everywhere, for an estimated week's take of \$61,880 for 10 performances. Troupe got \$6,300 in two performances in Milwaukee; \$19,350 in three in Minneapolis, and \$36,170 in five in Chicago.

Troupe wound up its Chi stay of five days and seven performances last night (Tues.), with a \$45,000 take estimated for the Windy City run.

'Lorraine' \$5,900, L.A.; 'Needle' \$3,900 in Five

Los Angeles, March 6. Town's total legit take failed to hit \$10,000 last week although the two small-seaters slight managed to eke out a profit. Best business was done by "Joan of Lorraine" which finished last night with \$5,900 for the second of two weeks at the Ivar Theatre.

"The Square Needle," which premed at Las Palmas, racked up a marginally profitable \$3,900 for five nights.

Biltmore rekindled last night (Mon.) with Mae West in "Diamond Lil" and the Century relights tonight (Tues.) with the preem of "The Great Man."

B'way Opening Dates

"Springtime for Henry." Golden, March 14.

"Green Pastures." Broadway, March 15.

Louis Jovet ("L'Ecole des Femmes"). ANTA Playhouse, March 18.

"Let Me Hear the Melody." Empire, March 28.

"King and I." St. James, March 29.

"Little Blue Light." ANTA Playhouse, April 1.

"Make a Wish." Winter Garden, April 5.

"It's About Time." unspecified theatre, week of April 9.

"Tree Grows in Brooklyn." Alvin, April 19.

"Angels Kiss Me." unspecified theatre, April 19.

"Gramercy Ghost." unspecified theatre, April 26.

N. Y. City Theatre Co., City Center, April 25.

"Courtin' Time." unspecified theatre, week of April 30.

"Booley," unspecified theatre, May 14.

Pat Hurley's \$14,255 On 'Rose Marie' at St. Pete

St. Petersburg, Fla., March 6. The Operetta, local theatre-in-the-round, Pat Hurley producer, reports a gross of \$14,255 for "Rose Marie," week of Feb. 20-25. This compares with \$13,248 for "Blossom Time" the week before, biggest gross recorded up to that time in the 12-week season.

Hurley figures weekly expenses, including salaries, maintenance and production costs at \$10,000, and estimates that to break even he must fill at least 75% of the 1,550 seats at every performance.

The plant on 4th St. North is said by Hurley to represent an investment of more than \$60,000, including tent, arena, chairs, lights, heating equipment and other items. It's all been paid off now.

The Operetta producer is going to New York this week to audition talent on the CBS telecast, "Show Goes On." He is looking for a toe dancer for "Great Waltz," which will end the winter season here, as well as for additional singers for his summer season north.

Leaving the cast at the end of the current week, when "The Firefly" closes, will be Rosemarie Brancato and Erik Rhodes. Leaving the following week, after the close of "Student Prince," will be Alex Rotov, replaced by Jack Goode.

'SHOW BOAT' WITH 45G ENDS DET. CIVIC SEASON

Detroit, March 6.

The Detroit Civic Light Opera Assn. ended a financially unsuccessful 10-week season on an encouraging note as its last production, "Showboat," grossed a good \$45,000. Most of the grosses either just met the break-even figure of \$40,000 or were under. It was the first unsuccessful season in five years. The previous two years' grosses—some of them hitting \$60,000 a week—were the best in the history of the organization. Television and the cost-of-living were the most frequently mentioned reasons for the decline in biz this year.

The Cass and Shubert are still closed.

'Like It' \$30,300 in Split; Hepburn Ends Hit Tour

Rochester, March 6.

Katharine Hepburn, winding up a tour in "As You Like It," grossed \$30,300 last week in a split between the Erlanger, Buffalo, and the Auditorium here. It's understood the Theatre Guild wanted to get another star to take over the show and continue the road run, but was unable to find anyone suitable, so the production was closed here.

Show, financed at \$100,000, has repaid \$70,000 and has about \$50,000 undistributed profits.

'Springtime' \$3,600 in 3 In Wilmington Tryout

Wilmington, March 6.

Edward Everett Horton, starring in a new production of his perennial comedy vehicle, "Springtime for Henry," grossed a neat \$3,600 in three performances last Friday-Saturday (2-3) at the Playhouse here.

Latest revival of the Benn W. Levy comedy is continuing its tune-up this week at the Locust Street, Philadelphia, before facing Broadway.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Angels Kiss Me" (D)—Trudi Michel, prod.; Shepard Traube, dir. (starts today, Wed.).

"Courtin' Time" (M)—James Russo & Michael Ellis, prods.; Alfred Drake, dir. (starts tomorrow, Thurs.).

"Gramercy Ghost" (C)—Roger Clark, prod.; Reginald Denham, dir.

"Tree Grows in Brooklyn" (MC)—George Abbott, Robert Fryer, prods.; Abbott, dir.

BOSTON

"It's About Time" (R)—Mary Hunter-Brattle Theatre, prods.; Walter Crisham, dir.

'ROBERTS' SOCK \$30,300 IN 2D ST. LOUIS STANZA

St. Louis, March 6.

Henry Fonda returned to the cast of "Mister Roberts" Tuesday (27) after being sidelined by laryngitis for five days and the show wound up its second and final stand at the American theatre Saturday (3), with a sock \$30,300. The 1,700-seat house was scaled to \$4.27.

A hefty advance is reported for the one-week engagement of "The Guardsman," with Jeanette MacDonald and Gene Raymond.

Andrews Co. Split \$25,800

Memphis, March 6.

The Tod Andrews company of "Mister Roberts," playing a seven-performance split between the Ryman Auditorium, Nashville, and the Auditorium here, grossed over \$25,800 last week.

Production is playing the U. of Wisconsin Auditorium, Madison, all this week.

'Autumn' \$22,800, 'Pan' 33G, Philly

Philadelphia, March 6.

Philly's legit biz continues at a fast clip, as of last week, but there are indications of some let-down during the rest of the Lenten period.

Tryouts are predominant among the bookings of the next five or six weeks. Last night (5), the new revival of "Springtime for Henry" began a single week's stay at the Locust with fair advance. Next Monday there'll be two tryouts opening against each other unless, at the last minute, one of the two decides to switch to a later date. "Make a Wish" is skedded for the Shubert for three weeks, while "Let Me Hear the Melody" is listed for the Walnut for two weeks.

Estimates for Last Week

"Peter Pan," Shubert (3rd wk) (1,870; \$4.55). Ended fine three weeks' stay with a wallowing \$33,000, best figure of all. House dark this week getting ready for new musical, "Make a Wish," next Monday.

"The Autumn Garden," Locust (2nd wk) (1,580; \$3.90). Got \$22,800 in final week, after \$17,800 for four-day first week. Pace didn't hold up quite as well as expected in view of fine notices; audience reaction was rather mixed. "Springtime for Henry" opened last night (5) for single week's stay.

"The Green Pastures," Forrest (1st wk) (1,760; \$3.90). Opened Tuesday to unqualified fine notices but biz disappointed somewhat. Under \$10,000 in seven performances.

'KING' SETS NEW HAVEN HOUSE RECORD, \$39,951

New Haven, March 6.

Premiere stand of Rodgers & Hammerstein's "King and I" at the Shubert last week (26-3) served notice on Broadway's top grossers that they will soon have company. Despite limited standees and removal of seats to accommodate an augmented orchestra, eight complete sellouts, at a \$5.40 top, hit \$39,951, a new house record, topping by nearly \$800 the mark previously held by "Call Me Madam," which had a similar scale.

House is dark currently. Next week the "Tree Grows in Brooklyn" musical version comes in for a session of final tuneups, then plays a full stanza March 19-24. Heavy advance is already in the till.

'Ti-Coq' Montreal Repeat Pays Off With \$21,000

Montreal, March 6.

Fridolin's "Ti-Coq" ("Li'l Rooster") did a neat \$21,000 last week at His Majesty's, with the 1,579-seater scaled to \$3.38. Gamble of repeating the offering right after the Broadway flopper paid off. Following a slow first half, week built to capacity by the week-end and an extra performance was given Sunday night (4).

With one minor cast change, "Ti-Coq" opens next Monday (10) at the Royal Alexandra in Toronto and advance sales point to a sell-out.

'Streetcar' \$2,200, Richmond

Richmond, March 6.

"A Streetcar Named Desire" brought in a gross of \$2,200 in a one-night stand at the 1,282-seat WRVA theatre Wednesday (28). Ton was \$3.15.

B'way Hits Post-Holiday Skids, But 'Big 6' Still Solid Sellouts; 'World' 40G, 'Budd' \$8,600, 'Ground' 8G

Reacting from the annual Washington's birthday upbeat, attendance on Broadway generally slumped last week. Grosses for the musicals took drops of almost \$10,000 in some instances, while straight play totals sagged as much as \$5,000. As usual, however, the "big six" capacity shows, "South Pacific," "Guys and Dolls," "Call Me Madam," "Affairs of State," "Bell, Book and Candle" and "Twentieth Century," went clean at all performances. Indications are that business will continue at about the same general pace this week.

The total gross for all 24 shows last week was \$342,500, or 72% of capacity. The previous week's corrected total for 28 shows was \$703,700, or 75% of capacity.

Last week's closings included "Springtime Folly," "Jotham Valley," but "Billy Budd" got a reprieve and continues at least two more weeks. "Where's Charley?" exits this week, "Lady's Not for Burning" and "Member of the Wedding" shutter next week and two other shows are uncertain.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (24th wk) (C-\$4.80; 1,012; \$26,874). Almost \$27,100 (previous week, \$27,100).

"Angel in the Pawnshop," Booth (7th wk) (D-\$4.80; 766; \$20,365). About \$6,900 (previous week, \$9,500).

"Bell, Book and Candle," Barrymore (16th wk) (C-\$4.80; 1,064; \$28,000). Almost \$28,400 (previous week, \$28,300).

"Billy Budd," Biltmore (4th wk) (D-\$4.80; 920; \$22,600). Nearly \$8,600 (previous week, \$6,000); was slated to close Saturday night (3), but is continuing with cast and royalty cuts and modified theatre terms.

"Call Me Madam," Imperial (21st wk) (MC-\$7.20; 1,400; \$51,874). About the limit again; \$52,500.

"Country Girl," Lyceum (17th wk) (D-\$4.80; 995; \$22,845). Almost \$16,300 (previous week, \$17,200).

"Darkness at Noon," Alvin (8th wk) (D-\$4.80; 1,360; \$34,276). Nearly \$17,500 (previous week, \$22,500); management is planning to move March 26 to the Royale, with "Tree Grows in Brooklyn" due at this house April 19.

"Gentleman Prefer Blondes," Ziegfeld (65th wk) (MC-\$6; 1,628; \$48,244). Over \$38,500 (previous week, \$45,800).

"Guys and Dolls," 46th Street (15th wk) (MC-\$6.60; 1,319; \$43,904). All the house will hold again; \$44,400.

"Happy Time," Plymouth (58th wk) (C-\$4.80; 1,063; \$29,019). Topped \$18,600 (previous week, \$23,100).

"High Ground," 48th St. (2d wk) (D-\$4.80; 925; \$22,165). Nearly \$8,000 and will try two-for-ones (previous week, first seven performances grossed \$8,000, plus about \$1,000 for one preview).

"Jotham Valley," Coronet (4th wk) (M-\$4.80; 1,027; \$26,800). Nearly \$6,100, with one theatre party and a Friday night (2) sellout (previous week, \$2,500); closed Saturday night (3) after 31 performances; house gets "Autumn Garden" tonight (Wed.).

"Kiss Me, Kate," Shubert (112th wk) (MC-\$6; 1,361; \$40,847). Almost \$28,900 (previous week, \$37,600).

"Lady's Not for Burning," (17th wk) (C-\$4.80; 1,035; \$27,100). Nearly \$17,500 (previous week, \$13,500); closing March 17, to tour: "Darkness at Noon" takes over the house March 26.

"Member of the Wedding," Empire (60th wk) (D-\$4.80; 1,062; \$23,196). Almost \$11,300 (previous week, \$14,000); closing March 17, to tour; house gets "Let Me Hear the Melody" next.

"Out of This World," Century (11th wk) (MC-\$6; 1,645; \$49,191). Just about \$40,000 (previous week, \$48,700).

"Rose Tanna," Rock (5th wk) (D-\$4.80; 1,214; \$28,000). About \$25,500 (previous week, \$27,600).

"Season in the Sun," Cort (23d wk) (C-\$4.80; 1,058; \$24,101). Near-

ly \$16,200 (previous week, \$19,400).

"Second Threshold," Morosco (9th wk) (CD-\$4.80; 912; \$24,300). Touched \$12,000 (previous week, \$14,400).

"Small Hours," National (3d wk) (CD-\$4.80; 1,172; \$29,534). Under \$7,000 (previous week, under \$10,000); closed Saturday night (3) after 20 performances, at a loss of about \$120,000.

"South Pacific," Majestic (98th wk) (MD-\$6; 1,659; \$50,186). This has long since become an old story; the limit at all times, over \$50,000.

"Springtime Folly," Golden (1st wk) (C-\$4.80; 769; \$19,159). Closed Tuesday night (27) after two performances; grossed about \$2,500; production involved a loss of about \$45,000; house gets "Springtime for Henry" next week.

"Twentieth Century," Fulton (10th wk) (C-\$4.80; 976; \$23,228). Standees at all performances; over \$23,500 again.

"Where's Charley?" Broadway (5th wk) (MC-\$4.80; 1,900; \$49,000). Nearly \$34,900 (previous week, \$44,600); closing next Saturday night (10), to tour; house gets "Green Pastures" next week.

Opening This Week

"Autumn Garden," Coronet (D-\$4.80; 1,027; \$26,800). Lillian Hellman play, starring Fredric March, Florence Eldridge, Jane Wyatt, Ethel Griffies and Kent Smith, presented by Kermit Bloomgarden; opens tonight (Wed.).

"Mary Rose," ANTA Playhouse (D-\$3; 924; \$19,959). Sir James M. Barrie revival, starring Patricia Collinge and Leo G. Carroll, presented by Helen Hayes and the American National Theatre & Academy; opened Sunday night (4), to seven moderately favorable notices (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; McClain, Journal-American; Pollock, Compass; Watts, Post) and one pan (Guernsey, Herald Tribune).

"Moon Is Blue," Miller (C-\$4.80; 940; \$21,600). Play by F. Hugh Herbert, starring Barbara Bel Geddes, Donald Cook and Barry Nelson; presented by Aldrich & Myers, in association with Julius Fleischmann and Otto Preminger; opens tomorrow night (Thurs.).

"Romeo and Juliet," Broadhurst (D-\$4.80-\$6; 1,160; \$29,500). Shakespeare revival, starring Olivia de Havilland, presented by Dwight Deere Wiman & Co.; opens Saturday night (10).

'Kate' \$32,500, Frisco; 'Innocents' Thin \$7,900

San Francisco, March 6.

"Kiss Me, Kate" chalked up a healthy \$32,500 for its third stanza at the 1,775-seat Curran. Cast is headed by Frances McCann, Robert Wright, Marc Platt, Benny Baker and Betty George. House was scaled to \$4.20.

"The Innocents," with Sylvia Sydney, wound up its first frame at the 1,350-seat Geary with a thin \$7,900. Show opened to mostly pleasing reviews. House was scaled to \$3.60. Meller continues this week, lays off next, then plays a split-week before opening March 26 for a fortnight's stand in Los Angeles.

Ballet Russe Sock \$7,250 For Two in Columbus, O.

Columbus, O., March 6.

Playing two Sunday performances (4) at the Hartman here, the Ballet Russe de Monte Carlo racked up \$7,250 at a \$4.35 top. Evening performance was sold out and there were only 30 unsold seats at matinee. House will hold 1,634.

Hartman is dark until March 26 when "Oklahoma" comes in for a week's stand.

Lunts 29G, Balto

Baltimore, March 6.

The Lunts came back to Ford's in "I Know My Love" last week after an absence of some 10 years and racked up a resounding total of \$29,000—very solid for a non-musical. Booking was the fourth of five plays promised under American Theatre Society-Theatre Guild subscription, but there is nothing more on the list of coming attractions.

Season has been sparsely in the history of legit here.

Plays Abroad

Uncle Harry

Paris, Feb. 27.

Simone Berthaut presentation of drama in three acts and six scenes by Thomas Job, adapted by Jacques Feyder and Marcel Dubois. Settings and costumes by Doukine. Directed by Jean Marchat. At the Theatre Antoine, Paris.

Benji	.....	Michelle Bergonon
Benji	.....	Bernard Farrel
Uncle Harry	.....	Jean Marchat
Maurice	.....	Annie Cartel
Mary	.....	Francine Baudry
Luci	.....	Marie Dea
Maria	.....	Lawrence Bianchini
Georges	.....	Jacques Barthou
Alfred	.....	Marcel Magnat
Alfred	.....	Charles Millet
Alfred	.....	Henri Maier
Alfred	.....	Pierre Mondy
Alfred	.....	Robert Moor
Alfred	.....	Jean Laguerre

The late Jacques Feyder, and Marcel Dubois made this adaptation of Thomas Job's play some years ago, but it is only now that, thanks to Feyder's widow, Francoise Rosay, the piece has been produced here. It is an extremely good one, but publicity erroneously comparing it to "Arsenic and Old Lace," a big hit in Paris, may hamper its deserved success here. Audiences are disconcerted not to find the same brand of humor as in "Arsenic."

This is unfortunate because with such talent as Francoise Rosay, herself, Jean Marchat, Marie Dea and Annie Cartel, it is blessed with some exceptionally fine acting not only by these stars but also others of an excellent cast. Pierre Mondy, as the druggist, and Robert Moor, as the Governor, are outstanding. Doukine's costumes and settings are effective, and the whole production is well above the average. But the misled audiences came to laugh, and they do—but in the wrong places. This is partly due to the fact that Jean Marchat, as Uncle Harry, makes his role farcical and that Francoise Rosay omits to give an innuendo of incestuous love for her brother.

Fred.

L'Heureuse (The Happy Island)

Paris, Feb. 13.

Pierre Berthaut presentation of farce-comedy in three acts and six scenes by Jean Feyder. Adapted by Pierre Dax. Set by Jean Feyder. Directed by Pierre Dax. At the Theatre de la Ville, Paris.

Maggie	.....	Janine Clarville
Jacqueline Duval	.....	Claire Duhamel
Dr. Ruydson	.....	Robert Maury
Dr. Ruydson	.....	Jacques Morel
Dr. Ruydson	.....	Jean-Jacques Dauton
Dr. Ruydson	.....	Jean Dauton
Dr. Ruydson	.....	Marie Monier
Dr. Ruydson	.....	Thomy Bourdelle
Dr. Ruydson	.....	Michel Flamme

Here are all the characters of a satire on Hollywood—the semi-literate film director, the 10-percenter, the idealistic young author and the flamboyant foreign star. Jean-Pierre Aumont hasn't added anything to the stereotyped old plot. This is the one about the idealistic author who has an idea for a world-saving film. But because there is no role in it for the temperamental foreign star, the producer decides that the action must be changed to a South Sea Island where she can run around in a strong. Anybody can take it from there.

This would not be so had if the director were crisp and funny, but it isn't. Besides, the acting is not particularly good.

Maria Monter undoubtedly has a beautiful pair of legs, but she is shy on the rudiments of acting. Robert Murzeau and Jacques Morel as the 10-percenter and the producer, respectively, try hard to get laughs, but without too much success. On the whole it's all a big mistake.

Fred.

Spring at Marino

London, Feb. 20.

Grant Newport Theatre Committee presentation of play in three acts by Constantine Tanzi. Adapted by Constantine Tanzi. Directed by Constantine Tanzi. At the Theatre Club, London.

Anna Karenina	.....	David Bird
Anna Karenina	.....	Margaret Rawlings
Anna Karenina	.....	Claire Duhamel
Anna Karenina	.....	Robert Maury
Anna Karenina	.....	Jacques Morel
Anna Karenina	.....	Jean-Jacques Dauton
Anna Karenina	.....	Jean Dauton
Anna Karenina	.....	Marie Monier
Anna Karenina	.....	Thomy Bourdelle
Anna Karenina	.....	Michel Flamme

This adaptation of a Russian classic provides a fair number of good acting roles, all being done with dignity and skill. Play is smoothly written and interest mounts to a pathetic finale in the true Slav tradition, making a cohesive story particularly suited to this intimate club theatre.

Central character is a landowner who since his wife's death has consoled himself with his comely housekeeper, who has borne him

a child. He is fearful of disclosing this to his idolized son, back from university with an uncouth, but brilliant medical student. There is a love complication between an attractive widow and the son, who was expected to marry her young sister.

The older woman lures the unapproachable medico, the boy eventually turning to the young girl. A stormy wooing ends in the capitulation of the young doctor, but he does not tell the widow that he may soon be dead of a typhus infected wound, both grasping the joy of the moment. The father's fears are allayed by his son's tolerant understanding.

Margaret Rawlings, with her smooth provocative voice, is perfectly cast as the siren, with Renee Asherson making an appealing contrasting character as the sister. Derek Farr succeeds in turning the boorish doctor into a likeable human being while Nicholas Parsons, as his vacillating young host, is a personable youngster. David Bird gains sympathy as the erring father and Clive Morton, as his younger brother, haughtily upholds the family honor. Jenny Laird makes the most of the fleeting role of unacknowledged mistress of the house. Much of the mellowed charm and pathos of the story is due to unerring direction by John Fernald.

Clem.

Tanz In Glück (Dance Into Happiness)

Zurich, Feb. 6.

Rudolf Bernhard presentation of musical comedy in three acts by Robert Stolz. Book by Robert Stolz and Bruno Harlan. Lyrics by Robert Stolz. Directed by Robert Stolz. At the Stadttheater, Zurich.

Rudolf Bernhard	.....	Robert Stolz
Rudolf Bernhard	.....	Bruno Harlan
Rudolf Bernhard	.....	Robert Stolz
Rudolf Bernhard	.....	Robert Stolz
Rudolf Bernhard	.....	Robert Stolz
Rudolf Bernhard	.....	Robert Stolz
Rudolf Bernhard	.....	Robert Stolz
Rudolf Bernhard	.....	Robert Stolz
Rudolf Bernhard	.....	Robert Stolz
Rudolf Bernhard	.....	Robert Stolz

For a change of pace, Swiss comedian Rudolf Bernhard has selected for his own miniature theatre, usually devoted to straight comedy, this musical comedy by Robert Stolz, written several years ago, but polished up for this production. In its present stature, it might please in the U. S. on a modest scale, but it seems doubtful as a Broadway smash.

Biggest handicap is lack of his tunes. Only two of the song and dance numbers are really catchy, one being the title song.

The thin plot is neither very new nor inventive. It is the old story of the poor, but romantic young man who poses as a Count. Per usual he wins the girl he loves but loses her when the trick blows up in his face.

The musical is pleasing, and skillfully staged and manages to overcome the story's lack of new ideas via a number of humorous details for which director Albert Pulmann deserves credit. The cast features several new faces. Rita Pohl-Urban in the romantic femme lead is the most promising, but she is topped by Bernhard himself, as a vaude theatre usher. Willi Stettner also does well.

Mezo.

Graf Oederland (Count Oederland)

Zurich, Feb. 17.

Schauspielhaus production of drama in 10 scenes by Max Frisch. Directed by Leonard Steckel. Sets by Theo Otto. At Schauspielhaus, Zurich. With Gustav Knuth, Annemarie Bismarck, Richard Bucher, Gustav Mattschek, Robert Freitag, Fred Tannay, Armin Schweizer, Traute Carlsen, Friedrich Braun, Erwin Kalser, Herman Wlach, Nikoll Steiner, Hermann Frick and Erwin Parker.

"Count Oederland" is the fifth dramatic opus of Swiss author Max Frisch, whose postwar drama "Als der Krieg zu Ende War" was recently given on Broadway at Erwin Piscator's Dramatic Workshop under the title "A House in Berlin." However, Frisch's latest play by no means measures up to the dramatic impact and literary quality of his initial successes. "They're Singing Again," "The Chinese Wall" and "Santa Cruz." U. S. chances for "Oederland" are not too bright.

This is about man's attempt to break the chains of conventional and dull life. A successful, respected district attorney on the eve of a trial against a young murderer, dreams himself into a similar position, that of the fabulous Count Oederland. Said count uses force to liquidate all who stand in his way and finally becomes the feared leader of a huge underground community spreading death and terror. When he comes back to reality, he is made to realize that all men can get out of life is nothing but a vicious circle of suppressed desires and frustration. He cannot find a way to close the show.

Part of the play's effect is due to the fact that the play is as obvious as the

influence of Bert Brecht. Unlike Sartre, however, Frisch's play lacks dramatic intensity and sharp lines. The plot appears thin, and the characters have a touch of theory rather than human warmth.

Under the circumstances, not even the well-rounded and carefully staged performance can save much of this Leonard Steckel's subtle direction, Theo Otto's excellent sets and Gustav Knuth's fine acting in the title role are wasted on a lost cause.

Mezo.

Ferrer

Continued from page 57

duction, advertising - exploitation costs and ANTA's sharing terms on the show.

Reason that the usual production agreement with ANTA wasn't signed appears to have been the hurried conditions under which Ferrer and Condon did the show. Various matters remained to be settled, but Ferrer was rushed with the financing, casting and rehearsals, so he didn't get around to sitting down with ANTA officials until after the ANTA Playhouse preem. Fact that Ferrer agreed last week to direct this year's ANTA "Album" indicates no serious animosity is involved.

Failure to sign partnership agreements with the backers also stemmed from the rush circumstances under which the production was readied. However, since backer terms are more or less standard, this aspect of the show is relatively inconsequential, particularly since an initial 50% return on the investment was distributed last week. In any case, the formal partnership contracts will probably be sent out for signature in another week or so.

Operational Expense

"Twentieth Century" revival was financed for \$25,000 and actually cost \$25,600, including \$11,600 production outlay on the original ANTA presentation and moving and preliminary expense for the engagement at the Fulton, but excluding \$10,900 for union bonds and deposits, advanced by Ferrer personally. Ferrer's directorial fee was \$2,000 and the preliminary advertising expense was \$9,000, plus \$1,000 paid to Condon for promotion.

Gross for the two weeks at the ANTA Playhouse was about \$19,000 each, with the operating expense running about \$9,000 a week. For the first four weeks of the Fulton run the gross averaged \$23,400, the theatre's share was over \$6,800, cast payroll averaged almost \$7,200 and other weekly operational expense items included \$1,300 for stage manager and crew, \$250 for pressagent, \$250 for promotion, \$300 for company manager and \$250 for office expense.

Ferrer and Miss Swanson get 10% of the gross apiece, but Ferrer gets no additional royalty as director. Authors Ben Hecht and Charles MacArthur got 5% of the gross for the first four weeks and 10% thereafter, which they share with Bruce Milholland, who wrote the original play on which they based the comedy. ANTA, which is credited with \$4,200 of its production, gets 25% of the profits until the production cost is returned and 12 1/2% thereafter.

Besides the 50% return as of March 1, the revival has earned about \$25,000. For the first four weeks at the Fulton the weekly net averaged \$3,800, but because of the increased author royalty in effect since then, the operating profit is now running about \$2,600. The 12 1/2% slice to ANTA comes out of the backers' share, with the producers getting the normal 50%.

Prospect of Ferrer leaving the show this week loomed when RKO announced that it had concluded a deal for the actor to star in Gabriel Pascal's forthcoming film edition of Shaw's "Androcles and the Lion." It was reported on the Coast that Ferrer was guaranteeing the rest of the cast four weeks' employment and that he was due in Hollywood to start shooting this week. However, the Ferrer-Condon contracts with City Playhouses, Inc., operator of the Fulton, and with Miss Swanson, call for his presence as co-star for the balance of the season, ending May 31.

Unless he can engage a successor acceptable to the theatre and Miss Swanson, therefore, the actor must remain in the show. According to present plans, name replacements for both Ferrer and Miss Swanson will take over the "Century" leads June 4, with the idea of continuing the Broadway run indefinitely and then going on the road.

'Girl Crazy,' 'Bat' Added To St. Louis Muny Sked

St. Louis, March 6.

"Girl Crazy," "Die Fledermaus" ("The Bat") and "Music in the Air" will be revived for presentation in the Municipal Theatre Ass'n Forest Park all fresco playhouse this summer. Showplace tees off its 33rd consecutive season June 11 with an 11-night stand of "Nina Rose."

"Die Fledermaus" was presented twice before in the local amphitheatre, in 1923 and 1947, and was a huge b.o. draw. "Girl Crazy" was given but once before, in 1942. "Music in the Air" was done three times previously, in 1934, '37 and '44. All but three of the shows for the 1951 repertory have been selected. Others in addition to the above are "Miss Liberty," "High Button Shoes," "The Bohemian Girl" and "The Merry Widow."

College Play

Knights of the Round Table

(YALE DRAMA DEPT.)

New Haven, Feb. 28.

Once a year, faculty members of Yale's drama department trot out their best professional bibs and tuckers for the purpose of showing the training student personnel just how things should be done. Results usually are gratifying from a visual and technical standpoint, although they have sometimes fallen quite short of what might strictly be termed entertainment. This year's production of Jean Cocteau's "Knights of the Round Table" is a good example of this technically-interesting but entertainment-deficient status.

Translated by Hugh Dickinson, directed by Frank McMullan, designed (scenery and costume) by Frank Bevan, lighted by Stanley McCandless and with Constance Welch as acting coach, "Knights" emerges from its Eli play laboratory as a colorful, smooth-paced presentation that lacks real diversion primarily because it develops too faithfully its original author's desire to be "purposely obscure."

Considerable skill has gone into the creation and production of some fine costumes and scenic effects. Play has been staged with imagination and bolstered by generally good acting. Standouts in the thesp category are William Francis as Merlin the sorcerer; Lo Harding, Jr., as Gawain, the king's nephew; and Nadya Grushetsky, as Queen Guinevere.

Contrary to usual procedure, production played a full week (19-24) at the Yale U. theatre, Bowe.

Current Road Shows

(March 5-17)

"Diamond Lil"—Biltmore, Los Angeles (5-17).

"Gramercy Ghost" (tryout)—Playhouse, Wilmington (16-17); Premiere.

"Green Pastures" (tryout)—Forest, Phila. (5-10); (Reviewed in VARIETY, Feb. 14, '51).

"Guardsman" (tryout)—American, St. Louis (5-10); Orpheum, Kansas City (12-17); (Reviewed in VARIETY, Jan. 31, '51).

"I Know My Love"—Gayety, Washington (5-17).

"Innocents"—Geary, San Francisco (5-10).

"King and I" (tryout)—Shubert, Boston (5-17); (Reviewed in VARIETY, Feb. 28, '51).

"Kiss Me, Kate"—Curran, San Francisco (5-10); Aud., Portland (13-17).

"Let Me Hear the Melody" (tryout)—Playhouse, Wilmington (9-10); (Premiere); Walnut Street, Phila. (12-17).

"Louis Jouvet" ("L'Ecole des Femmes")—Colonial, Boston (12-17).

"Make a Wish" (tryout)—Shubert, Phila. (12-17); (Premiere); Robinson Aud., Little Rock (5-6); Convention Hall, Tulsa (8-10); Aud., Hutchinson, Kan. (12-13); Home, Oklahoma City (15-17).

"Mister Roberts" (Tod Andrews)—Wis. U. Aud., Madison (5-10); Lyceum, Minneapolis (12-17).

"Oklahoma"—Erlanger, 1 (16-17); Nixon, Pittsburgh (12-17).

"Peter Pan"—Taft Aud., Cincinnati (5-10); Music Hall, Cleveland (13-17).

"South Pacific"—Shubert, Chicago (5-17).

"Springtime for Henry" (tryout)—Locust, Phila. (5-10); (Reviewed in VARIETY this week).

"Streeter Named Desire"—Lyric, Bridgeport (5); Bushnell Aud., Hartford (6-7); Shubert, New Haven (8-10).

"Where's Charley?"—Aud., Rochester (12-13).

EQUITY PROTESTS ON UNEMPLOYMENT BILL

Actors Equity council sent protests yesterday (Tues.) to Governor Dewey and legislative leaders at Albany against the Hughes-Breese bill which would drastically revise the state unemployment insurance law. According to Equity leaders the measure, which was slipped quietly into legislative hopper recently, would be grossly discriminatory against employees, virtually depriving actors any chance of unemployment payments at all.

The union may send a delegation to Albany to demand public hearings on the bill, although the AFL and CIO have already been denied similar bids.

'Guardsman' \$19,200 In Columbus, Toledo Split

Columbus, O., March 6.

"The Guardsman" had a profitable three-day (26-28), four-performance stay here at the Hartman with near-capacity houses bringing the take to \$11,000. Top was \$3,750.

Show was at Toledo balance of week (29-31), the week's gross totaling \$19,200.

Current Equity Shows

(March 5-18)

LIBRARY THEATRE

"First Legion"—Lenox Hill Playhouse, N. Y. (8-11).

"Heavenly Express"—Lenox Hill Playhouse, N. Y. (15-18).

COMMUNITY THEATRE

"Babes in Arms"—De Witt Clinton H. S. Bronx, N. Y. (9-11).

Treacher Houston's Guest

Houston, March 6.

Arthur Treacher will be the second star for the Playhouse here, when he opens March 14 in Benn W. Levy's "Clutterbuck," second production of the new local group. John O'Shaughnessy will direct.

Current play is "Candlelight," with Vicki Cummings.

LONGHAIR SHORTS

Free Milk Fund for Babies, headed by Mrs. William Randolph Hearst, skedding "La Boheme" at the Met Opera House, N. Y., March 30, as its 25th anniversary opera benefit. Martin Feinstein, publicity head for Sol Hurok, who flew to Miami 10 days ago, had the flu for four of his seven days there.

Don't Play

Continued from page 54

Isaac Stern was exceedingly popular. To play down to these audiences is, in my opinion, a grave error. Though a small country enough emotional importance is attached to it to bring in most of the great conductors and soloists so that the past few seasons have seen the names of Toscanini, Koussevitzky, Heifetz, Stern, Menuhin, Uninsky, Toulou, Bernstein, various ballet companies, etc. Surprisingly, few ranking pianists.

There are good composers, too, though I feel that Israel has not yet developed its own musical idiom. I have works promised from Marc Lavry and Nahum Nardi, both of whom rely strongly on Yeminite influence in their work.

Money is a problem. I made a lot but could not transfer it, and just left it in a government loan. That this problem interests quite a few people is illustrated by Mrs. Ben-Gurion who asked me how I was getting my money out. "My husband was wondering," she said. I assured her that if he didn't know, I was most unlikely to. Her grandson, who can speak English, refused to be in my presence and insisted on Hebrew, which would gratify old Ben Yehuda, whose lifetime fight was to make Hebrew a spoken language.

Never have I seen a people with such high morale, a faith in their own future and their dedication to their country and their children. I hope many more American artists will visit Israel; the good to be done is a mutual exchange.

Larry Adler.

SAMUEL FRENCH

SINCE 1936

Play, Brokers and

Agents' Representatives

35 West 43rd Street, New York

1601 Avenue of the Americas, New York

Literati

Macfadden Shakeup Again?

Some changes or reaffirmations of existing top brass positions may result from the April stockholders' meeting of Macfadden Publications, it is reported. Chain publishes a variety of confession, fan mag and other periodicals, such as True Stories, Photoplay, True Detective, Sport, Saga (new in the men's field, opposing Esquire, True, etc.), Radio & Television Mirror, and the like.

O. J. Elder was recently displaced as head man, and Harold Wise, who had retired, is back at the helm. Ernest V. Heyn is editorial chief, and Fred Sammis, who runs Photoplay, is right next to him and mentioned for new horizons. All this will be clarified at the April meeting.

Book Crit's N. Y. Whirl

Out-of-town book critics, in New York for the National Book Awards, are getting a fast social whirl from almost as many of the publishers as can crowd their calendars. Literary breakfasts, luncheons, cocktaileries and dinners, plus theatre parties, are part of the schedule.

Holt is previewing "A Soldier's Story," General Omar Bradley's war memoirs, with a cocktail party at the St. Regis (N. Y.), appropriately enough in the hotel's "library." The critics will meet the General. The book is slated for June 6 publication, the seventh anniversary of D-Day.

Paul Denis' Plans

Winding up as Broadway columnist on the N. Y. Compass, Paul Denis is readying a "Celebrity Cook Book" for Rockport Press publication in a month or two. He becomes an associate editor on Why?, bi-monthly on popular psychology. It is published by Elliott Caplin, brother of cartoonist Al Capp.

Taylor's 'Harem Scare'm'

Rosemary Taylor reaches back a long way for her latest autobiographical opus. To 1925 in fact. It's called "Harem Scare'm" (Crown) and is illustrated by Paul Caldone. It's a piece of Moroccan fluff but has very definite picture possibilities. Floyd Gibbons, the Chi Trib war scribe, moves with one-eyed wonder in and out of the tale.

At the time, Miss Taylor was tabbed to become assistant dean of women in a western college and had all the props for the job—horn-rimmed glasses, lisle stockings and prim manners. But she went down to Madrid to look at the paintings in the Prado before returning to her faculty job and that threw her into the company of Gibbons, who rescued her from the embraces of a Spanish porter, dubbed her "Wild Bill," borrowed money from her and talked her into covering harems and the Rif war, even if it made her miss a semester.

From there, anybody could take it for a ride and come out with a gay comedy. It wouldn't be "The Sheik" but it would be more fun than another "Montezuma." Scul.

Ben Grauer's Book

NBC announcer Ben Grauer is writing a semi-biog. "Speaking Your Way To Success," for Prentice-Hall.

Same firm's Louis (Satchmo) Armstrong autobiog has already been sold to Juillard (France and Belgium) and Peter Davies (a Heinemann subid) for Great Britain.

Ethel Waters' Great Autobiog

Ethel Waters uses the pages of her book "He Keeps His Eye On The Sparrow," by Ethel Waters with Charles Samuels; Doubleday, \$3; as a confessional. She tells everything about herself, the good, the bad, the sad and the humorous. Starting out in life as an illegitimate child she ends up as a great legitimate actress! From the time, as a kid, she went out to steal food for the family's supper, to the time she became the greatest of the blues singers and brought home the bacon!

She tells you all this, the way she sings her songs and the way she acts in her plays. Honestly! She uses rich, earthy words, cemented with homey philosophy and natural humor. The characters in her story are Runyonesque. Her Uncle Charlie would have been a gold mine for Dickens. Her love for her Grandmother is as real as her love for her God!

Here is Americana! The colored slums of Chester, Pa., is as American as the wheat fields of Kansas. Miss Waters is a little blither at

times but comes out of it with an observation like, "—What I also discovered was that human kindness was depthless, immeasurable and broke across all color lines and geographical boundaries."

She knows her show biz from the honky-tonk colored theatres of the South to the star dressing room at the Empire Theatre on Broadway; from Edmund's Cellar on 132d Street in Harlem to the Cafe de Paris in France; from the three-day Keddle, in Chicago, to headlining at the Palace; from doing the shim-me-sha-wabble to starring in "The Member of the Wedding." She tells you about people she has met in the show biz from a tough manager like Charles P. Bailey, a hard-bitten Georgia cracker of Atlanta, to a sweet soul like Sam H. Harris. She tells you about pimps, hopheads and pavement angels—and then about giving her table to the Prince of Wales! She tells about the great musicians and performers of her race, and tells it all like a kid pouring out her heart to her mother after having her feelings hurt by other kids. She tells you about her being rich and being broke, about being twotimed in her love affairs, about her fights and her many kindnesses. It's one of the best autobiographies ever! It's a great book; the pages will keep your eyes open until you've finished it.

It's a great lesson in democracy and Americanism to see how a little unwanted pickaninny grew up to be acclaimed by two continents as "the Ebony Nora Bayes," and the title that Ashton Stevens bestowed upon her—"The Yvette Guilbert of her Race."

All her life Ethel Waters has been seeking the love and affection she didn't get as a child, now she has it! Sez, Joe Laurie, Jr.

New Show Biz Books

Show biz books on the winter-spring list include:

"Charlie Chaplin" by Theodore Huff (Schuman); "The Last Actor-Managers" by Hesketh Pearson (Harper); "Ballet for Beginners" by Nancy Draper & Margaret Atkinson (Knopf); "How to Enjoy Ballet" by Arnold Haskell (Morrow); "History of the Russian Theatre" by B. V. Varneke (Macmillan); "Pageantry on the Shakespearean Stage" by Alice S. Venzky (Twayne); "Sherwood Anderson: His Life and Work" by James Schervill (U. of Denver); "Chekhov" by Ronald Hingley (Macmillan).

"The Maestro" by Howard Taubman (Simon & Schuster); "My Life With Dreiser" by Helen Dreiser (World); "Puccini" by George Marek (Simon & Schuster); "Stanislavsky" by David Magarschack (Crown); "Thirty Years With G.B.S." by Blanche Patch (Dodd); "Story of Arturo Toscanini" by David Ewen (Holt); "Television and Our Children" by Robert Lewis Shayon (Longmans); "Theory and Design of Television Receivers" by Sid Deutsch (McGraw).

"Music Right and Left" by Virgil Thomson (Holt); "Stories of the Great Operas" by Ernest Newman (Garden); "Story of Music" by Evelyn Porter (Philos. Lib); "Montage of a Dream Deferred" by Langston Hughes (Holt); "Successful Radio and Television Advertising" by Eugene F. Seehafer (McGraw); "Television Programming and Production" by Richard Hubbard (Rinehart); "Understanding Radio" by Herbert M. Watson, Herbert E. Welch and George S. Eby (McGraw); "The Best Television Plays of the Year" by William I. Kaufman (Merlin).

"Explorations of George Burton" by John F. Wharton (Simon and Schuster); "Bell, Book and Candle" by John Van Druten (Random); "Craftsmanship of the One-Act Play" by Percival Wilde (Crown); "Hilda Crane" by Samson Raphaelson (Random); "The Plays of Eugene O'Neill" (Random).

"The Playwright" by Omerod Greenwood (Pittman); "Poetry and Drama" by T. S. Eliot (Harvard); "Theatre World Annual No. 1" by Frances Stephens (Macmillan); "The Later Ego" by James Agate (Crown).

Ralph Kettering Series

Playwright Ralph Thomas Kettering is wrapping up a tome on the theatre, to be titled "This Is My Theatre." Kettering meantime has contracted with the Chicago Tribune Syndicate to have 10 excerpts appear in the Chicago Sunday Tribune's Sunday Graphic Magazine.

First article, "Jeanne Eagels—Rebel to the End," appeared in the mag last month and the second, "Southern and Marlowe—Their True Romance," was leading tea-

ture in the weekly Sunday (4). Upcoming pieces will be "Maxine Elliott's Little Sister," "Olga Nethersole—Vampire of the Nineties" and "Discovery of the Wonderful Land of Oz."

Kettering, incidentally, is currently in St. Louis doing publicity for "It's a Great Day," the paraplegic revue, and goes to Detroit with the show Friday (9).

New Faulkner Honors

William Faulkner, who won the Nobel Prize for Literature last December, copped a second major accolade yesterday (Tues.) when he was named a winner in the second annual National Book Awards. These laurels represent official recognition by the entire book industry of outstanding works by American authors.

Prize went to Faulkner for "The Collected Stories of William Faulkner." Others honored were Newton Arvin for his biography, "Herman Melville," and Wallace Stevens for his poetry tome, "The Auroras of Autumn." Trio of authors were presented gold medals at a ceremony held at the Hotel Commodore, N. Y.

The awards cite the "most distinguished" books of fiction, non-fiction and poetry written by American authors and published in 1950, and are sponsored by the American Book Publishers Council, Inc., the American Booksellers Assn., Inc., and the Book Manufacturers Institute. Winners were determined by three boards of five judges each.

Deindorfer Trek

Bob Deindorfer is trekking from Dakar, West Africa, through North Africa, down to the Congo uranium mines, and then to the east coast to Kenya, travelling mostly back country, for articles for Look, This Week, Pageant, Elks, True, Argosy and Reader's Digest.

Look just brought out his report on African Communism.

Pearson's \$3,600,000 Suits

Drew Pearson last week sued Sen. Joseph McCarthy (R., Wis.) for \$600,000 damages, and the senator and others for \$3,600,000 or more. The syndicated columnist and ABC gabber asks \$250,000 for a physical attack McCarthy allegedly made on Pearson. Additionally, he wants \$350,000 for McCarthy's alleged "libelous, false and defamatory attack" on his character and patriotism.

Others named in the suit include Fulton Lewis, Jr., Mutual commentator, and Westbrook Pegler, columnist for the Hearst newspapers.

CHATTER

Eddie Cantor mulling a book of anecdotes on George Jessel under the title of "Bronx Casanova."

Roland Gammon, associate editor of See, off to Hollywood to supervise opening of a Coast office for the magazine.

Jerry Wald and Norman Krasna collaborating on a yarn, "Fifty Years of Love-Making in the Movies," for Look mag.

Father James Keller, founder and director of The Christophers, wrapping up a new tome, "Government Is Your Business," which Doubleday will publish in the fall.

Doubleday publishing now located at 375 Madison Ave., N. Y. Ken Kling of N. Y. Mirror talking on cartooning at New York U. School of Journalism tomorrow (Thurs.).

Robert E. Sherwood, refreshing himself on Chi atmosphere for his new play, visited with the Ashton Stevens several days. The Chi Herald Examiner critic is getting along okay.

Francis N. McGehee, advertising sales consultant, and William E. Terry, formerly eastern manager for McCall Corp., joined Redbook mag this week as ad director and ad manager, respectively.

Nate Gross, Chi Herald American columnist now recuperating in Miami Beach from what the Mayo Clinic diagnosed as a "coronary condition," upon a Florida recheck discovered it might not be the ticker after all.

Lawrence Stessin, labor reporter who initiated the public relations handling of the motion picture arbitration system in the American Arbitration Assn., is back handling pub relations chores for the AAA again, among his other stints.

Second novel by Robert Wernick, film editor of Life mag, is due for publication by Scribner's March 19. Labeled "Hill of Fortune," it's the saga of a New England family. Wernick's initiator was a war yarn, "The Freebooters." "Circus Doctor," autobiog of J. Y. Henderson, chief vet of the Ringling Bros. circus, is set for publication by Little, Brown April 4, day the big show opens in New York. Book is an "as told to" with Dick Taplinger, indie flack for various publishers, having done the writing.

SCULLY'S SCRAPBOOK

By Frank Scully

Play, Penn., March 2

One of the things, so far unnoted by any of the biographers of either Rudolph Valentino or Anthony Dexter, who simulates the great lover (remarkably well in Edward Small's production, "Valentino," is that Dexter's face is no more his own than his name.

George Ullman, Valentino's manager and biographer, is the authority for the story that Dexter, whose real name was Walter Reinhold Alfred Frederick Fleischmann, had an automobile accident when he was a student at Talmadge High School in Nebraska and his face was so smashed it required a plastic surgery job. What the surgeon came out with was so far along the general lines of Valentino that it was not too great a task for the makeup men of Hollywood to complete the illusion to a remarkable degree.

The confusion that Dexter came out of nowhere to his present eminence is due as much to the fact that not only his face was changed but that his name was changed twice. He was easily convinced that his family name could hardly be contained in a 48-sheet and when he got a chance to act on Broadway, after having graduated from St. Olaf's College at Northfield, Minn., and adding a master's degree of dramatic arts at the U. of Iowa, he changed his name professionally to Walter Craig.

At least Craig was the name he used with Eva Le Gallienne in the Theatre Guild revival of "Ah Wilderness." His theatrical genealogy, therefore, branches from Margaret Webster, who took the word of E. P. Conkle, that Craig had great promise. Conkle was on the faculty at Iowa at the time. He even loaned Craig \$100 payable in 50 years and interest-free to get him to New York.

After Margaret Webster's part in Craig's career, the next who might claim a major contribution was Katharine Cornell. She and her husband, Guthrie McClintic, had him under contract in "Three Sisters."

His stage career under the McClintics was interrupted by three years in the army. He went back with them after the war and was a member of "The Barretts of Wimpole Street" company starring Katharine Cornell. When the company reached Los Angeles, it was she who urged Edward Small to study Craig with a view of casting him for the Valentino role. She thought he would be an ideal choice, and Small was big enough to take such an opinion and give it a high priority.

Well, 75 Anyway

It is claimed between 1936 and 1950 Small considered 75,000 applicants for the Valentino role, but I fear that these figures were arrived at by some character who had worked on federal budgets.

Anyway, that's the line of march. Dame May Whitty gave birth to Margaret Webster, she gave Walter Craig a bit in an Eva Le Gallienne production; from there he moved to Katharine Cornell's camp, and they sold him up the river to Small.

Small changed his stage name from Walter Craig to Anthony Dexter, which didn't please Walter Fleischmann in the least. It could hardly be argued that it was a great improvement. Frank Veloz, of Veloz and Yolanda, taught him dancing and did so well that, without question, no gigolo, not even the original Valentino, could get more of what old dowagers want from a dancing partner than Dexter does.

The general opinion after the preview was that Dexter had typed himself out of the business. This was a silly prognosis. Though Valentino is his first picture part, Dexter had at least 12 years of stage experience behind him, and if he could simulate Valentino he could do equally well with the even more substantial characters—from John Barrymore to Col. Lindbergh.

Small is quoted as saying that since the preview of "Valentino" Dexter has had to stop going to nightclubs "because girls try to tear him to pieces. The boy not only looks like Valentino, but he engenders exactly the same sort of feeling that Rudy did."

If it's the same sort of feeling that may well turn out to be no feeling at all. It's pretty well checked back that Valentino was in love only once in his life, and that gal threw him over for a studio grip. In fact, the legend that Latinos are lousy lovers had its origin in Rodolfo Guglielmi, which was Valentino's name as he signed it in his application for citizenship in December, 1925. His full name was even longer than Fleischmann's. It was a train that ran eight cars long—Rodolfo Alfonso Raffaele Pierre Fillibert Guglielmi di Valentina d'Antonguella.

How To Bypass Libel Suits

As to any connection Valentino's biographical pic may have with the private life of the dead sheik, the answer is, none whatever. It follows the Hollywood formula. Incidentally, this formula now and then sets its own trap, because if you take a historical name and work from there into the fictional field it is quite possible that somewhere along the line somebody will say, "if this character up here is real, then this person down here greatly resembles me, and since I didn't give any release on the invasion of my privacy you boys have a suit on your hands."

In fact, this is exactly what happened when Metro started out with a character named Rasputin and then sought to create a story which was at odds with the truth. Princess Irina Youssoupoff, the daughter of Grand Duke Alexander, sued, and Fanny Holtzmann, her attorney, collected plenty for her.

Hollywood Profiles G. Washington

If Hollywood were to do a biography of George Washington, it would probably go something like this. Not wanting to get in Dutch with the descendants of his brother or the Cushings, the descendants of his wife's family, Hollywood producers would marry George to some fictional cutie named Ramona Dionysis. They would then have him get the appointment as commander of the Continental Army by crashing a dinner of a Tory who ran the Virginia legislature. There he would put on a sword act while dancing the minuet, run the Tory through and emerge with the commission.

This may seem utterly silly but it is no more ridiculous than the Hollywood biographical formula.

In Valentino's case it is pretty well established that June Mathia brought him to the attention of Rex Ingram, who cast him for Julio in "The Four Horsemen," and that he played opposite Ingram's wife, Alice Terry, whose beautiful auburn tresses were camouflaged under a blond wig to give better contrast to Valentino's oily black hair and olive complexion.

This isn't the way history appears in the Small production at all. From the picture you would get no idea that Valentino had played with such leading ladies as Nazimova, Agnes Ayres, Dorothy Dalton, Gloria Swanson, Lila Lee, Wanda Hawley, Bebe Daniels, Nita Naldi and Vilma Banky.

Maybe Harry Reichenbach Caused All This

Though in his private life Valentino was no great shakes as a lover, publicly he was formidable. As late as 1925 families in Norway were forbidding their daughters to see his pictures. One community in particular almost reached the proportions of a concentration camp for those who came under the spell of Valentino.

This came about when two flappers in Oslo corresponded with Valentino, and received encouragement from him to come to Hollywood. They secretly made preparation to run away from home. They made one mistake, however. They boarded the ship in Oslo harbor the day before it sailed. This allowed their departure to be traced and they were yanked shoreward before the ship pulled up its anchor.

They were separated and then the one most enamored by Valentino, and a beautiful girl I ever saw one, was sent in disgrace to Lillehammer. She and my Alice, became great friends there, but both of them fere forbidden ever to see a Valentino picture.

Broadway

Blossom Seeley and Benny Fields' 30th anni this Friday (9). RCA prexy Frank M. Folsom holidaying for a month in Florida.

Louis A. Lurie in town for several weeks from his native Frisco.

Joseph H. Hazen on the Coast this week for huddles with partner Hal Wallis.

Allen Rivkin back to the Coast tonight after completing a State Dept. film chore.

Albert Arlis, film producer and director, in from Buenos Aires for a two or three months' stay.

John Joseph, Metro's eastern publicity chief, off to Culver City Friday (9) for a week's studio visit.

Peter Donald floored by virus, causing him to cancel 14 "Share the Wealth" appearances on the road.

The Ed (Kirkeby Hotels) Pools on a flying Easter holiday to Panama and Havana, accompanied by their son Peter, 14.

Lee Segall, owner of Dallas KIXL as well as "Dr. I. Q." returned to his Texas home after visit here with his wife.

James A. Mulvey to Florida over the weekend for 10 days with the Dodgers at Vero Beach, then four weeks in Miami Beach.

Archie Black, of A. & C. Black, London publishers, returning to England today (Wed.) after two-week business trip to N. Y.

Metro ad chief Si Seidler lending his cartooning talents to a pitch for funds for Forest Neighborhood House in the Bronx.

Ed (Pegeen) Fitzgerald now honorary mayor of Troy, N. Y., his home town. Officially named by the present Mayor Ed Fitzgerald (no relation).

Arthur Kober occupying the Europe-vacationing Herman Levin's apartment for two months, polishing his musicalization of "Having Wonderful Time" for Max Gordon.

Hoteller Max J. Kramer left a net estate of \$3,570 and a gross estate of \$4,673,000 to his widow, Maria Kramer (Edison and Lincoln hotels) and two sons, Nate and Irwin.

Lon Chaney, Jr., in town to recreate "Frankenstein" with Abbott & Costello on their Sunday (NBC) "Colgate Comedy Hour," just as he did with them in the film "A & C Meet Frankenstein."

Mrs. Maureen Cusack, member of the Abbey Theatre Co., enroute to the Coast to join her actor-husband, Cyril, after arriving Friday (2) on the Washington. He's a 20th-Fox contractee.

Maurice Evans back in town from Culver City, where he completed additional scenes for Metro's "Kind Lady." Lanning had been suspended because of illness of costar Ethel Barrymore.

Conrad Hilton isn't selling the Waldorf-Astoria despite an offer by the Schine Hotels chain for \$1,000,000 profit under a capital-gains deal. Hilton acquired controlling interest in the hotel for \$3,000,000.

Joan Bennett returns to the Coast today (Wed.) after a series of local radio-TV appearances. Actress, who had a stint on NBC-TV's "Your Show of Shows" Saturday (3), expects to be back in April for another round of p.a.'s.

John O'Malley now p.a.ing the Union News Co.'s operations in Rockefeller Center including the Louis XIV and Rainbow Room eateries. Latter reopened on limited schedule with Billy Reardon, ex-Stork Club host, in ditto spot at the RR.

Ned Schuyler commuting by plane between Gotham and Miami Beach. He has John Carroll, his new charge, opening at Copa City in Florida, and Josephine Baker currently at the Strand, with a doubling date into Monte Proser's new nitty slated.

A long-distance "guarantee," dating back 20 years, was consummated by haberdasher Nat Lewis to a Broadway customer who, kidding on the square, "complained" about the haberdasher's "unlimited" guarantee in relation to a robe presented him a generation ago. Lewis replaced it with a new one.

Miami Beach

By Larry Solloway

Ben Oakland in town, at the Arlington.

"Show Boat" new production at Music Circus.

Irv Mansfield at the Lord Tarleton for brief rest.

Shirl Conway into Saxony's Shell-I-Mar Room Tuesday (6).

Eddie Cantor sunning another week at the Roney Plaza.

Gene Baylos to follow Jackie Miles into the Clover Club.

Danny Thomas and John Carroll head up new show at Copa City.

Hy (N. Y. Herald Trib.) Gardner back in town at the Shoremead.

Menasha Skulnik starring in

"The Big Shot" at the Plaza theatre here.

Tony Martin skedded for Copa City appearance to follow Danny Thomas-John Carroll.

Casablanca bidding for the Ritz Bros. to follow current Joe E. Lewis-Harvey Grant bill.

Fred Finklehoffe joined wife, Ella Logan at the Casablanca. Felix Young (Ciro's, Hollywood), also there, dickering for spot here.

New 500 room hotel under way.

to be ready for next year. Located in Bal Harbor sector (north of Miami Beach).

Walter Winchell-staged benefit for widow of Negro policeman killed in line of duty and which featured Sugar Ray Robinson, turned into boxing stars show with Jake LaMotta and Rocky Graziano also appearing at the Monday (5) night affair.

Vienna

By Emil W. Maass

Toni Karas touring Scandinavian countries with his sister.

Peter Stanchina appointed director of Salzburg City theatre.

Schoenbrunn Films bought Paul Hoerbiger—Martin Costa script, "Halle Porter."

Al Tinnin, negro singer, appeared in "Broadway Calling" production at Cosmos ISB theatre.

T. S. Elliot's "Cocktail Party" premed in Academy theatre. Berthold Viertel is the director.

Gustav Uecky prepping "Mysterious Rose" film from book by Rodolfo L. Fonseca of Montevideo.

Fritz Koseika and Ulli Bettac writing the film libretto of Robert Soltz operetta, "Sky High," for Mundus Film Production Co.

Paris

By Maxime de Bois

(33 Blvd. Montparnasse)
Lucille Little bedded with flu. The Laudy Lawrences in Switzerland.

Dorothy Tree (Miss Kahn) in American hospital here.

Jack Kirkland to Southern France for a couple of weeks.

Jamie Schmitt back from Palestine where he filmed an indie.

Louis Jovet throwing cocktail party at Maxim's before taking his company to Canada and U.S.

Rupert Allan to Munich and then through Austria, Italy and Spain with Frank McCarthy.

Advance sale for the Vienna Opera five performances at Champs Elysees practically sold out.

Katalin Karady and Oliver Lantos here after escaping from Hungary. She refused to play ball with the Reds.

Jim Witteried lending his coined name to a Jimwit American Ballet for a tour of the European casinos circuit this year.

Washington

By Florence S. Lowe

"Ice Follies" checking into Uline's Arena March 20 for a week's run.

Leo McCarey in town for some spade work at the Paramount film, "My Son John."

Thelma Ritter due in on the 16th to meet the press and hypo interest in "Mating Season."

Charles Munch bringing the Boston Symphony here March 31 for a special concert in honor of the President of France.

University Players, the Catholic U touring troupe, checking into nearby Hyattsville, Md., end of week with "Arms and the Man."

John Gielgud and Pamela Brown have accepted invitation to speak to Women's National Press Club on March 25, during local run of "Lady's Not for Burning."

Chicago

Thomas Mitchell in town last week enroute to the Coast.

Vet actor Sammy White out of hospital after taxi collision.

Dick Powell in on p.a. tour for his pic, "Cry Danger" (RKO).

Jimmy Hart, Ambassador-Sherman hotels chief, back from Europe.

Lauritz Melchior in for 30th reunion of Scandinavian Singers of Chicago.

Roberta Richards, elected "Miss Photo Flash of 1951," by Chi press photos, off to Coast for role in "Rhubarb."

Joe Wallace named entertainment director of Chi USO by John Balaban.

Charles Moses, Australian Radio Commission topper, in town ogling local teevee setup.

Madeleine Carroll in town last week to address kick-off banquet of 1951 Red Cross Drive.

Pug Wells, airline stewardess who prompted "Three Guys Named Mike" (M-G) in town for exploitation.

London

Arthur Riscoe back from convalescence in Switzerland.

Donald Wolfst taking over lead in "His Excellency" from Eric Portman next month.

Royal Command film show set for Nov. 5. An American film will be chosen this year.

Norman Lawrence returned to Germany on his entertainment tour for American troops in the U.S. zone.

Harry Winocour, Scottish independent exhibitor who died recently in the South of France, left over \$650,000.

Queen Mary and Princess Elizabeth are to be patrons of this year's radio and TV exhibition to be held here this summer.

Katharine Hepburn due here this month to co-star with Humphrey Bogart in "African Queen" for John Wolf's Romulus Films.

David Jones, RKO publicity director, supervising the British and American publicity for Walt Disney's British production of "Robin Hood."

Newcomer Joan Rice, pacted on a two-year deal by the J. Arthur Rank Organization after her first pic, loaned to Walt Disney to play Maid Marion in "Robin Hood."

RKO celebrations in Britain will be sparked by a sales drive in honor of Joe Vegoda, company's sales topper here, who also completes 21 years with the organization.

As soon as Claude Langdon's ice panto, "Babes in the Wood on Ice," folded last Saturday (3) rehearsals started for his next production, "London Melody," which will also star Belita. New show will be a combination of ice, stage and ballet.

Tokyo

Toho's "Til We Meet Again" will be sent to Cannes Film Festival, studio has announced.

Violinist Yehudi Menuhin reported to be planning a Japanese concert tour next September.

Japan Victor Record Co. is nation's eighth largest tax defaulter, National Tax Administration has announced. Disk firm owes about \$180,000.

Taguchi Productions mulling plans for full-length film on life of Nipponese Emperor, based on a Reader's Digest article by Bonner Fellers entitled "Hirohito's Struggle for Freedom."

Japanese film theatres have reached an all-time high of 3,000, latest survey revealed. Prewar record was nearly 2,600 and by 1945 the air raids had reduced the total in operation to about 1,300.

Director John Ford, on temporary active duty as a Navy captain, in Tokyo a few days en route to U. S. from Korea. Ford and a crew of eight Navy reservists spent seven weeks in Korea making Navy training films.

Former RKO and Metro actress Frances Mercer now in Tokyo with husband Robert Fleming, who is in biz here. Miss Mercer's latest pic, "The Piccadilly Incident," filmed in England by Associated British Pathe, is skedded to be released in Japan shortly.

Australia

By Eric Gorrick

David N. Martin's Ice Follies playing to big house in Brisbane. Vic Hobler, Hallmark's Aussie manager, planned back to base after U. S. runaround.

New Zealand government has nixed pleas by exhibs for increased admissions.

Director Lewis Milestone expects to have "Kangaroo" (20th) in the cans by April.

John Antilli's Aussie Ballet Corroboree got away to sock start at Tivoli, Sydney, on limited run.

Surprise pic hit in Sydney is RKO's "Our Very Own," now in 15th week at Century for Hoyts.

Charles Moses, manager of non-commercial Australian Broadcasting Commission, is lookseeing U. S.

Edward Samuel's homebrew m. c. "The Highwayman" debuts at Palace, Sydney, late this month under the Fuller banner.

Philadelphia

By Jerry Gaghan

Harry Rush, former owner of the 421 Club, has bought Bradley's Cafe, Wildwood, N. J., which he will enlarge, redecorate and reopen as the Copacabana.

New Town Tavern, Delair, N. J., which drew a 35-day suspension from the New Jersey liquor control board, reopened (28) with a new revue, "Creole Follies."

Jimmy Durante, announced as opening at the Latin Casino tomorrow (18), has been forced to

cancel the date because of illness, the club announced. Milton Berle will substitute for Durante during the three-night stand.

Fran Warren guest-starred at the Red Cross drive's kick-off dinner in the Bellevue Stratford (28). Speaker was Brig Gen. David Sarnoff, chairman of the board of Radio Corp. of America, and national Red Cross fund chairman.

Jacob Krachmalnick, assistant concertmaster and soloist of the Cleveland Symphony for the last five seasons, has been named concertmaster of the Philadelphia Orchestra, replacing Alexander Hillsberg, the Philadelphians' associate conductor who has retired to devote full time to maestro duties.

Las Vegas

By Bill Willard

Gracie Allen in town last weekend.

Dane and Collins headlining at Club Bingo.

John Scott Trotter stopping at the Desert Inn.

Frank Ortega Orch in Mural Room, Hotel Flamingo.

Victor Young making the rounds, sitting from spot to spot.

"China Doll Revue" set for Desert Inn, opening March 20.

Clark Dennis co-headlining with Al Bernie at the Thunderbird.

Nellis Air Force Base to have Bob Hope, Rex Allen airshows in April.

Polly Possum with Dogpatch County Band at Golden Nugget Saloon.

Ethel Smith due for topline spot following Delta Rhythm boys at El Rancho.

Don Cornell pacted for two weeks at the Flamingo following Harry James.

Billy Wilkerson out of Restaurant LaRue, with Nola Hahn, Steve Pappas, Bill Good new owners.

Toni Carroll, chanteuse with "Latin Quarter Revue" at Desert Inn, ailing with virus and out of show temporarily.

Little Theatre production "Born Yesterday" a success, with director Rankin Mansfield prepping "Ladies in Retirement" for next Village Playhouse bill.

Ireland

By Maxwell Sweeney

Tenor Michael O'Duffy in from U. S. on vacation.

Thesper Joe O'Dea reelected head of Catholic Stage Guild of Ireland.

RKO flak Aubrey Bustin in to set ballyhoo for Disney's "Cinderella."

Salary dispute between Irish Equity and Abbey theatre will go to court soon.

Maureen Cusack left for N. Y. with family on way to Hollywood to join husband Cyril Cusack.

Molly McEwen, scenic artist for Glasgow Citizens theatre, in from Scotland to see friends.

Hilton Edwards will produce Hugh Walpole's "The Old Ladies" for Dublin Gate theatre company.

Noel Purcell mulling role for "Appointment with Venus" which Betty Box starts shooting in April.

Newly formed Northern Ireland Theatre Co. skedded to do six-week tour in England before opening in Belfast.

John D. Russell named new Northern Ireland manager for J. Arthur Rank's General Film Distributors' set-up.

Montevideo

Mariella Lotti here from Italy. Victor Sturdivant in from Washington on short visit connected with Holiday on Ice revue.

Ingrid Bergman, Roberto Rossellini and Vittorio de Sica, slated to visit here for the Film Festival, were unable to attend.

Metro's "Father of the Bride" does smash biz in five-week run. Xavier Cugat orch, now at the Artigas theatre for the carnival dances, also will tour the provinces.

Rome

By Helen McGill Tabbs

Deanna Durbin honeymooning somewhere in Italy.

"Sunset Boulevard" doing capacity biz at the Flammetta.

Henry Lester, film producer from Munich, here for a week on deal for "Belle of Napoli."

Alan Curtis and his bride, Betty Veronica Dodero, former stage beauty, arrived here this week.

Ray Smart, director of the English version of "Pepino and Violetta," back to England on another assignment.

Marina Berti, returned from Universal job in Hollywood, signed for the femme lead in "Captain Black" at Cine Citta.

"Stromboli" opens in Rome first-runs March 10, RKO distributing. Ingrid Bergman dubbed her spie into the Italian language.

Hollywood

John Ford on the mend after surgery.

David Lord recuperating after major surgery.

Virginia Van Upp returned from a tour of Europe.

Pier Angeli in from Italy to start her Hollywood career.

Pat Wymore to Kingston, Jamaica to join Errol Flynn.

Zero Mostel in from N. Y. for a film chore at 20th-Fox.

Ellis Arnall in from Atlanta for a meeting of indie producers.

Harry Warner bought the Jimmy Coston manse in Palm Springs.

Jack Benny inducted into the Zeta Beta Tau fraternity at UCLA.

Glynis Johns in from London to talk a picture deal with Joe Kaufman.

Leonard Spigelgass to Washington for confabs with Eric Johnston.

Hoot Gibson injured when his car hit a tree in San Fernando Valley.

Peter Lorre on the mend at home after his long illness in Europe.

Carole Donne recovering from injuries in an auto accident in Arizona.

Mort Blumenstock in from N. Y. for ad-publicity huddles at Warners.

Ellis Arnall left for Atlanta after conferring with Hollywood's indie producers.

Elizabeth Taylor returned from her eastern tour, including a visit to Harvard.

George Jessel elected an honorary life member of the Screen Writers Guild.

Joseph Burstyn in town for the Coast preem of his imported trilogy, "Ways of Love."

Don Hartman to Palm Springs for a vacation before assuming his new job at Paramount.

Jean Hersholt succeeded C. E. Toberman as president of the Hollywood Bowl Association.

Raoul Walsh pinch-hitting as director of "On Moonlight Bay" for Roy Del Ruth who has flu.

Dick Maury stepped in as director of "The Frogmen," subbing for Lloyd Bacon who is ill.

Florine Cooke returned to the Nat Holt organization after three weeks out for major surgery.

Dick Haymes will headline the entertainment at the 36th annual Orange Show in San Bernardino.

Virginia Mayo back to work in "Painting the Clouds with Sunshine" after a week out with flu.

Vernon Clark dropped his associate producer chores to rejoin the U. S. Air Force at Hamilton Field.

Stanley Cortez awarded a trophy by the cameramen of France for his lensing of "The Man on the Eiffel Tower."

George Murphy and Brian Aherne will represent Hollywood at the benefit symphony concert in Phoenix, May 3.

Irving Brecher's scripting chores on "The Blossom Seeley Story" at Par interrupted by virus bronchitis. Out of the hosp this week.

Pittsburgh

By Hal Cohen

Joe Hillers flew out for two-week vacation at Miami Beach.

Smith and Dale will headline B'nai B'rith benefit show at Syria Mosque, March 18.

Eric Thorsen and Eileen and Carver into Terrace Room along with Hal Pruden's band.

Lynn Carter left "Jewel Box Revue" in Florida and is doing a single at Carnival Lounge.

Kyle MacDonnell back headlining Carousel again this week with Bobby Van on the bill with her.

Ralph Kettering, until recently Nixon theatre manager, has gone out ahead of paraplegics' revue, "It's a Great Day."

Carnegie Tech's annual Shakespearian production, "Merchant of Venice," directed by Mary Morris, opens run Friday (9).

Jenny Lou Law, ex-Playhouse actress and late of "Lend An Ear," signed for Hermione Gingold's revue, "It's About Time."

Nassau, Bahamas

By Ralph Lyceit

Errol Flynn here on business trip.

The John Loders off to Atlanta, Ga., March 6, where he will play "For Love or Money."

Francis Lederer back to N. Y. Sunday (4) after week's run in "Arms and the Man" at Bahama Playhouse.

Cyril Ritchard and Madge Elliott in from N. Y. via plane to play "Castles in the Air" at Bahama Playhouse week of March 12.

Lawrence Langner here visiting son, Philip, co-producer of Bahama Playhouse, after attending four-day meeting in Pensacola, Fla. of American Investors' Council.

OBITUARIES

HARRY ARMSTRONG

Harry Armstrong, 71, songwriter, died in New York Feb. 28. Of the many songs he composed he was probably best known for his "Sweet Adeline."
Details in Music section.

IVOR NOVELLO

Ivor Novello, 57, British producer, actor, composer and playwright, died of coronary thrombosis in London March 6. Only a week ago he returned to the east of "King's Rhapsody" at the Palace theatre, London, after a short illness. Play closed as a tribute to Novello, but will reopen with John Palmer who understudied.

A native of Cardiff, Wales, Novello made his London stage debut in 1921 and in the following years went on to write, act and produce scores of plays. He made frequent trips to the U. S. In 1930 he appeared in "The Truth Game" on Broadway. Following year he visited Hollywood where he wrote several screenplays and co-starred in a film. He was also noted as the composer of "Keep the Homefires Burning."

STAN KAVANAUGH

Stan Kavanagh, 65, vet comedy juggler, died in New York March 3 of a cerebral hemorrhage. He was regarded by many bookers as one of the most imitated jugglers of all time. An Australian by birth, Kavanagh eschewed commercial dates during the war in favor of playing USO-Camp Shows dates overseas at cut salary.

Kavanagh was one of the regular performers on the old Keith Albee circuit. He was regarded as a comedy act and it was stipulated in his contracts that he was never to open a show. When the mike became prevalent in theatres, he had to drop his gab because his juggling took him away from the instrument. He played in "Ziegfeld Follies" and other legit musicals.

KEN DOLAN

Ken Dolan, 47, Hollywood agent-packager of radio and television shows, died March 1 in Englewood, N. J. He was the husband of Shirley Ross, actress.

Born in Hoboken, N. J., Dolan entered show business in New York as an actor's agent and moved to Hollywood in 1935. At his death he owned the rights to the "Reuland" show, which stars Ethel Waters on television and Hattie McDaniel on radio.

His clients have included William Gargan, Frances Langford, Rudy Vallee, Mary Martin, Bob Burns and Dennis Day.

Besides his wife, he leaves two sons, his father, a brother, and a sister.

JACOB SEGAL

Jacob Segal, 56, vice-president and treasurer of Columbia Pictures International Corp., died in New York March 2.

Segal, whose office was in London, became ill several months ago, and returned to New York with his wife, Shirley, who survives.

After posts with Principal Pictures and Loew's, he joined Columbia in 1930 as a member of its accounting department, and rose through the ranks to the position he held at his death.

MICHAEL VISAROFF

Michael Visaroff, 58, stage and screen actor, died of pneumonia Feb. 27 in Hollywood.

A graduate of the Imperial Dramatic School in Russia, Visaroff made his film bow at Paramount in 1924 after several years on the stage. At the time of his death he was directing rehearsals for four one-act plays to be presented next month at the Realart theatre, which he recently leased from Jim Timony. His last screen role was in "Macao" at RKO.

LEOPOLD SINGER

Leopold Singer, 74, who toured Singers Midgets for many years, died in New York March 5 after a lingering illness. He was born in Vienna and came to the U. S. in 1914, and assembled a group of midgets which he presented in theatres, circuses, fairs and carnivals.

He made frequent trips abroad to scout the tiny folk for importation to the U. S. During latter years his troupes played the outdoor circuits.

WILLIAM H. BAKER, JR.

William H. Baker, Jr., 43, artist, who was the husband of Shirley

Booth, radio and stage actress, died March 4 of a heart ailment in his home in New York.

Baker, who had been associated with the New York Trust Company at one time, later was an investment counselor with Loomis-Sayles, Inc. He had been a member of the Princeton Cottage Club and Montclair Golf Club.

Surviving also are a brother and a sister.

WILFRID VIRGO

Wilfrid Virgo, 80, veteran operatic tenor who sang with soprano Adeline Patti, died in Toronto March 5. After coming to Canada in 1926, he directed a choir and also was soloist in several Toronto churches.

Virgo did recordings with Columbia Records in Britain. He was with the company for some 25 years and helped popularize such songs as "Rita" and "In My Garden."

ARCHIBALD GARDINER

Archibald Gardiner, 69, senior v.p. of Roy Durstine agency, died March 2 in Los Angeles after a long illness.

He entered the advertising business in 1939 after being a staffer on Newsweek. He headed up the research and media department for Durstine until two years ago, when he moved to the Coast because of ill health. Surviving are wife, daughter and a son.

CHARLES S. HOWARD

Charles S. Howard, 86, oldest of Boston's drama critics and a member of the staff of The Globe for almost 70 years, died March 2 in Brookline, Mass.

Howard started newspaper work in 1881 on The Boston Sunday Courier. He later switched to The Globe and eventually became drama editor and critic.

WALTER RUF

Walter Ruf, 48, screen publicist, died Feb. 23 in Hollywood.

Formerly a St. Louis newspaper reporter, Ruf worked for years as a hack at Columbia and more recently as public relations director for the Conference of Studio Unions.

SAMUEL LEFTWICH

Samuel Leftwich, former member of the old vaudeville team of Stone Brothers, a bag-punching act, died in Brooklyn, N. Y., March 2.

After retiring from vaudeville, Leftwich went into the photo supply business.

BETH TAYLOR

Mrs. Elizabeth C. Ownes, 62, stage and screen actress known professionally as Beth Taylor, died March 1 in Hollywood.

RUDOLPH W. MAYER

Rudolph W. Mayer, 63, real estate operator and brother of Louis B. Mayer, died Feb. 27 in Hollywood following a heart attack.

MR. & MRS. FRED ELSWIT

Mr. and Mrs. Fred Elswit were killed March 3 when a plane he was piloting crashed into a mountain 45 miles outside of Las Vegas.

He was with Coast office of William Morris agency.

Details in Vaude section.

MAUDE DUNEDIN

Maude Dunedin, 50, formerly of the Dunedin Troupe, cycling act, died in New York, Feb. 26.

Mrs. Tsaropoulos, in provincial Troyes (France). Survived by a son, exhibitor, and a daughter married to Albert Cornfield, 20th Cent. Fox Continental manager.

Jacques Alibert, 47, in Marseilles, his home town, from where he made a Paris career as an actor and theatre manager and producer.

Fred Gabourie, 70, construction superintendent on the Metro lot for 30 years, died March 1 in Hollywood after a week's illness.

Marcellyte Swindell, 46, member of the 20th-Fox music department for 22 years, died Feb. 28 in Hollywood, following a heart attack.

Mother, 72, of Joan Brooks, radio singer, died in New York March 4.

Wife, 31, of Irwin Elliott, sports announcer for station WPIX, N. Y., jumped or fell to her death from her New York apartment March 5.

Her husband and three children survive.

Husband, 73, of Mabel Thorndyke, legit actress, died in New York March 3.

Mother, 77, of comedian Joey Adams, died March 6 in New York.

Louis Jouvet Run

Continued from page 1

but the boxoffice staff, doormen, stage manager and even backstage department heads have been instructed to wear dinner jackets, as is the custom at Jouvet's theatre in Paris.

Vincent Auriol, president of France, is due March 25 on an official visit to Washington, and although his schedule is being arranged by the State Dept., he has informed Jouvet, with whom he is personally acquainted, that he hopes to attend the final performance March 29, accompanied by President Truman, if plans can be worked out. The French Ambassador has written French organizations and individuals in and near New York and Boston, calling attention to the troupe's engagements in the two cities, and officials in Canada have done likewise for the engagements in Montreal and Quebec.

Vive Le Liaison

Company manager for the Montreal, Quebec and Boston stands will be Leonard Field, while Elie C. Edson will be pressagent and interpreter. Jack Schliesser will be company manager for the ANTA Playhouse engagement. Aaron Frankel will be stage manager, and scene designer Wolfgang Roth will be backstage during performances to act as on-the-scene interpreter and liaison. French-speaking valet will be supplied the star, and there will be a private car, with French-speaking chauffeur, to take him to and from his hotel and the theatre.

For the raised balcony scene in "L'Ecole," a special hand-cranked elevator will be installed backstage in the ANTA Playhouse, similar to that in Jouvet's own theatre in Paris. Instead of the usual rough flight of steps used in U. S. shows. Special arrangements are being made to have the lighting and incidental music for the production conform to the French star's specifications.

The Montreal stand, opening to-night and continuing through Sunday (11) will include five evenings and one matinee. The company will play a one-nighter March 13 at the Capital, Quebec, and evening performances March 15-16 at the Colonial, Boston, before returning to New York. The 14-performance run at the ANTA Playhouse, starting March 18, will include, according to present plans, matinees on March 22, 24 and 29, besides the 11 evening shows.

The company's passage to and from France is being paid by the French government. It's figured that the cost of travel and operation while in the U. S. and Canada will be just about earned back if every performance is a sellout.

ABC Vidfilms

Continued from page 1

when all facilities are integrated under one roof. Old Vitaphone lot has two large sound stages which KECA-TV currently uses, but at least half of one will be "isolated" for the film work.

30-Minute Film in 2 Days

Idea is to shoot each 30-minute vidpic in two days, with four being turned out each week. Lensing would be on 35mm with standard equipment, rather than the multiple camera system some indie producers are using.

Stronach said that "Pharmacist's Mate," vidpic screened on web's "Pulitzer Prize Playhouse" recently, was shot in 11 days at a cost of \$30,000, adding that the feature had a big reaction in the film colony. Some bankers, Stronach reported, felt that if the N.A.P. Rathvon-produced vidpic, which ran 35 minutes, could be brought in that quickly and cheaply, perhaps the theatrical pic industry can be speeded up and costs clipped. Argument runs that TV films "aren't going to hurt Hollywood, but they should shake it out of its lethargy and production ruts."

The first pic ABC would shoot at the KECA-TV lot is a series starring Louella Parsons. Concept is that only one-third of the Parsons footage would be lensed at the studios, with bulk being exposed on

location, at prems, cocktaileries, stars' homes, the major studios, etc. ABC expects to develop a couple of its own shows for lensing in its projected setup. Its facilities would also be open to any ABC-TV advertiser wanting to use them. However, it wouldn't compete with indie producers in turning out telefilms for rival webs.

Current problem of delayed telecasts, arising from the difficulty of clearing affiliates, may prompt more bankrollers to take the vidpic route, Stronach feels.

Salmaggi Fight

Continued from page 2

written to me, expressing themselves as you feel."

Setting of "Cavalleria" is a Sicilian village square, in front of a church, on Easter morning. New Met staging has a barber shop across stage from the church. Salmaggi's point is that old Sicilians are religious fanatics, and feel that a barber shop open on Easter Sunday, and balloons being sold in front of the church, are insulting. "Old Italians among the standees or upstairs at the Met have been crying at these performances," says Salmaggi. He also claims that it isn't fair to young opera-goers to see a distorted production, giving a wrong impression of what the composer originally meant.

Salmaggi states he's enlisted the aid of Luigi Antonini, head of the Italian local of the International Ladies Garment Workers Union, in his effort to get the Met to return to the "authentic tradition" of "Cav" and "Pag."

'Pix Frankenstein'

Continued from page 2

powerful public opinion forming instrument by a government which, although democratic today, may not be in the hands of democratic-minded leaders tomorrow.

Berlin was one of the world's greatest production centers at one time. At the present time, there are over a dozen outfits in Berlin at a virtual standstill because of lack of investment capital.

While ECA funds are being poured into park and garden construction, Communist money is being poured into East Berlin's DEFA studio.

DEFA pictures are earning money in foreign lands while fostering Communist ideology. Fancy parks are not earning West Berlin one red cent.

It is our responsibility to foster free enterprise in West Berlin and West Germany. If we do not live up to our responsibility, we alone may be guilty of creating another Frankenstein in Deutschland.

Bill Coulson.

MARRIAGE

Jennifer Holt to Hugo Davis, Denver, March 3. Bride is an actress and sister of actor Tim Holt; he's veepee of Chi office of Foote, Cone and Belding, ad agency.

BIRTHS

Mr. and Mrs. Gene Howard, daughter, Burbank, Cal., Feb. 28. Father is a film hack.

Mr. and Mrs. Richard Lundy, daughter, Glendale, Cal., March 1. Father is a cartoon director at Metro.

Mr. and Mrs. Joe Landis, son, Hollywood, March 1. Father is a television director.

Mr. and Mrs. Larry Parks, son, Hollywood, March 1. Mother is Betty Garrett, of the films. Father is a screen actor.

Mr. and Mrs. Dave Wald, daughter, Pittsburgh, Feb. 23. Father is a 20th-Fox salesman.

Mr. and Mrs. Charles Steinhauer, son, Baltimore, Feb. 25. Father's the son of Si Steinhauer, radio-TV editor of Pittsburgh Press.

Mr. and Mrs. George Kleeb, son, Pittsburgh, Feb. 27. Father is on KQV staff.

Mr. and Mrs. Hank Whitehouse, daughter, New York, Jan. 23. Father is a nitery comic.

Mr. and Mrs. John Komar, son, Pittsburgh, Feb. 21. Father's on WDTV staff.

Mr. and Mrs. Dave Kimble, daughter, Chicago Feb. 28. Father is WBBM sales promotion director; mother was former promotion head for WIND.

Mr. and Mrs. Jimmy Blaine, son, New York, Jan. 21. Father is a radio-TV singer.

Mr. and Mrs. Joseph Bellfort, son, Paris, recently. Father is Continental rep for RKO.

Mr. and Mrs. Carl Sigman, son, New York, March 4. Father is a songwriter.

Flight From Reds

Continued from page 1

of the anti-Nazi underground. At that time she was closely associated with General Stephan Ujasky, whom the Gestapo named their enemy No. 1 in Hungary. Ujasky lived through the occupation, only to disappear completely after the Russian occupation of Budapest. Miss Karady was the idol of huge fan clubs rivaling those of any Hollywood star in size and enthusiasm.

After the Reds seized control in 1947, she and all others who wanted to remain in show business were pressured to appear only in Soviet-style propaganda pieces. Miss Karady attracted adverse Commie attention by her refusal to open her shows and concert stands with the Soviet hymn. As things got tighter and tighter she conspired with Lantos, who sang nightly on Radio Budapest and who has a fiancée in the U. S., to get out.

\$1,000 a Head

Escapes from Hungary have always been purchasable, both by bribery of officials and from smugglers. But the price has risen from a mere \$300 to \$500 per head in 1947 to \$1,000—and more for prominent figures—today. Officials always glad to take a dishonest buck couldn't afford to chance issuing phony papers to such prominent, so professional smugglers were their only resource. They dickered with two groups. Both were honored at the prospect of such distinguished clients and offered a cutrate—\$1,000 a head, and the maid free. When the deal was closed with Band A the leader of Band B was sore and stooled to the political police. They set an intensified watch on Miss Karady and Lantos. The would-be fugitives bided their time. On Sunday night of Feb. 18 they did a joint program on Radio Budapest. Next day they skedded a concert in Hegyshalom, a border town. The Interior Ministry okayed the tip when Karady wearily agreed to sing the Soviet anthem. After the show they went to a cafe and plied their police watchers with enough schnapps to divert their attention. They went in the front door of their hotel and out the back to meet the smugglers in their car. The trip to walking distance of the border took only a few minutes. Then came the dangerous part, crawling and squirming through half a mile of barbed and sometimes charged wire, always in view of searchlight watch towers. But the smugglers, with the help of frontier farmers, had immobilized a path through the land mines.

Miss Karady's nervousness cost her numerous cuts and scratches on the wire. Once she touched a "hot" strand and was burned. But a smuggler slapped her hand down from the wire before she could be locked to it by the current. On the other side they walked till a Russian Army truck gave them a hitch—in return for four bottles of brandy—as far as the nearby British zone border. Once in Western zone safety they hurried to Salzburg, the Austrian DP center, and reported to U. S. authorities. Importance of the escape, prestige-wise, is highlighted by the fact that the Communist press of both Hungary and Austria haven't mentioned a word about Miss Karady.

Tragic Ends For Duo

Karady brought the first uncensored word of the real fate of her close friend, Gizi Bajor, top Budapest dramatic actress, and her husband, Dr. Tibor German. Miss Bajor and her husband were reported by Hungarian authorities to have committed suicide because of "incurable disease." The truth is, according to Miss Karady, that Dr. German was recently forced, against his own advice that it was useless, to perform an operation for throat cancer on a big shot Russian major. When the man died, as Dr. German had predicted, the surgeon was notified he had been removed from all his hospital and clinic posts. Gizi Bajor had already been suffering from trouble with Red cultural authorities who wanted her to play only in propaganda pieces. The two chose poison against the chance of flight or lives of slavery.

Both Miss Karady and Lantos plan to apply for admission to the United States under the DP law.

1931

1951



TOMMY BARTLETT

Thanks . . .

To Milwaukee's Gaston Grignon . . . Russ Winnie . . .
 Al Buettner . . . and John Gibbs . . . for giving me
 my start in radio . . .

Thanks to H. Leslie Atlass . . . Bob Kaufman . . .
 Vivian Gardner . . . Tom Kivlan . . . H. N. Alexander
 . . . for giving me my start in network radio . . .

Thanks to A. N. Halverstadt . . . Arthur Meyerhoff . . .
 William Ramsey . . . Walter F. Craig . . . Lewis
 Titterton . . . Brewster Morgan . . . Charles (Bud) Barry
 . . . Edwin Kahn . . . Hal Stokes . . . Jules Herbuveaux
 . . . Irwin Rosenberg . . . Rene Robinson . . . for giv-
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And thanks to John Gibbs and Les Lear for wrapping
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NEW YORK, WEDNESDAY, MARCH 14, 1951

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JOB BLUES FOR HOLLYWOOD REDS

Catholics Urge Legion of Decency To Clean Up TV Programs for Kids

Washington, March 13.

Growing movement on the part of organized religion to "clean up" television took another step last week, when a Catholic group here urged formation of a Legion of Decency to work for more constructive video programs for children.

Effects of TV on the study and recreational habits of young people came in for serious discussion at the third annual Catholic Teachers Conference for the Archdiocese of Washington, attended by over 800 religious and lay teachers from 93 elementary and high schools. An outgrowth of the discussion was a recommendation for a survey to determine how much time children spend on TV and motion pictures.

Action on the TV front by the Washington archdiocese followed recent criticisms by Archbishop Richard J. Cushing of Boston and Bishop John J. Wright of Worcester against off-color programs. It was their attacks on the medium which led Rep. Thomas J. Lane (D., Mass.) to advocate a Federal Censorship Board within the FCC to screen out objectionable material from TV shows before they go before the camera.

It's becoming increasingly evident here that complaints against TV by religious groups, parents and teachers organizations, and educators are making themselves felt. Ammunition for their cause is being provided by FCC Commissioner Frieda Hennock, who has been on a speech-making spree in behalf of educational stations, and researchers for the Joint Committee on Educational Television who are covering the circuit with the findings of their round-the-clock monitoring study of New York TV programming.

All this, plus complaints from citizens accumulated by the FCC, plus aggravation of the situation resulting from fast-increasing set

(Continued on page 18)

British Orphanage To Get Bob Hope's London Vaude Coin

Hollywood, March 13.

A London orphanage will benefit by Bob Hope's Prince of Wales theatre date next month to the tune of close to \$50,000.

Hope, who will get \$25,000 weekly, plus an undisclosed percentage for the fortnight stand, will turn his entire share over to the orphanage in accordance with a promise he made British friends some time ago. He'll do one-nighters in Manchester, Blackpool, Dudley and Glasgow prior to London date. Comic currently is assembling the unit that will work with him.

Hope plans to spend three additional weeks in Europe and will tape several radio shows during his travels.

Dallas Huddle on Airing Football Games Via Film

Dallas, March 13.

Televising of films of Southwest Conference football games will be discussed at a meeting to be held here Saturday (17). Meeting is to be attended by representatives of all the television outlets in the state and a conference committee.

Live telecasts will not be discussed, since they were banned by the National Collegiate Athletic Assn., according to letters to the TV outlets.

'Okla.' May Roll Back to B'way On Big Road Biz

With "Oklahoma" showing no signs of wearing out its draw on the road, the Theatre Guild is considering the possibility of bringing the Rodgers-Hammerstein musical back to Broadway next season, perhaps after a short warmup tour in the fall. The idea would be to present the show in a large-capacity house, at a relatively low admission scale.

There is apparently little prospect that "Oklahoma" would be brought to the N. Y. City Center. That was done two seasons ago with "Carousel" and although it went to huge grosses there, a subsequent move to a Broadway house failed to pay off, since no other local theatre has enough seating capacity to support a heavy production at the low scale possible at the 3,025-seat City Center.

"Oklahoma" has had a better season thus far in 1950-51 than it had during 1949-50, and it's figured that after a three-year absence from Broadway the musical should be good for a return engagement. Moreover, with the continued growth of the reputation and box-office draw of Rodgers and Hammerstein via the smash "South Pacific" and the incoming "King and I," there should be added interest in "Oklahoma," their original collaboration and still the longest-run musical in Broadway history.

Playing its second engagement of the season at the New Nixon, Pittsburgh, "Oklahoma" splits next week between Wheeling, W. Va., and Akron, and is booked through the balance of the season. The present plan is to close the show for the summer and reopen it early in the fall in Hershey, Pa. The present leads, Patricia Northcliff and Ridge Bond, will probably continue next season.

WARNED TO CLEAR SELVES, OR ELSE

By HERB GOLDEN

Film names who do not firmly deny their association with Communism or Communist-front organizations at the Washington hearings next week will get short shrift from the picture industry and will undoubtedly find difficulty getting jobs in the future.

That was clearly indicated last week by Joyce O'Hara in a talk with major company publicity-advertising chiefs in New York on problems posed by the forthcoming probe. O'Hara is top man in the Motion Picture Assn. of America during the current leave of absence of proxy Eric Johnston. Thus his statements are as close to an overall industry policy as it is possible to get.

O'Hara declared that Hollywood toppers would not repeat the mistake they made in 1947 hearings, similarly held by the House Un-American Activities Committee. Industry toppers at that time started by defying the probers and didn't change their course until the investigation was well under way.

Present policy, according to O'Hara, will be not to fight the committee. Instead, every effort will be made to separate in the minds of the probers the great ma-

(Continued on page 55)

Theatre Bribes To Fire Inspectors Probed by D.A.

Alleged slugging of theatre operators for regular bribes by Fire Dept. inspectors is under investigation by his office, Frank S. Hogan, District Attorney for New York County, informed VARIETY this week.

Hogan declared he is "mindful" of the situation which exists and "it is embraced by the overall investigation of the Fire Department that is being conducted by my office."

Disclosures of acceptance of bribes by fire inspectors came at a

(Continued on page 46)

In Contempt?

N. Y. Daily News' WPIX, which is handling the pool television pickup of the Kefauver crime committee hearings in N. Y., screens its "Six-Gun Playhouse" immediately following the close of the hearings each day.

One gagster, noting the two program listings back-to-back on the WPIX schedule, queried: "Is that what they mean by block programming?"

'Red' Charges for the 1st Time May Exert Influence on Oscar Awards

Hollywood, March 13.

Berle's 2-Niter at 10G Pays Off for Philly Cafe

Philadelphia, March 13.

Milton Berle's two-night stand at the Latin Casino, Philadelphia, resulted in the highest attendance ever clocked at that cafe. Berle played the spot Friday (9) and Saturday (10) and did capacity business for three shows each night.

Berle was originally booked in for three days at \$14,000, but later pared down the date to two nights for \$10,000. Latin Casino paid for the rest of the show. Originally, date was pacted for Jimmy Durante, who couldn't make it.

Petrillo, 4 Nets End Strike Threat With 3-Year Pact

James C. Petrillo, American Federation of Musicians prexy, and the four major radio-TV networks reached agreement on a three-year pact yesterday (Tues.) in New York and ended the threat of a projected strike by the union's locals in N. Y. and Los Angeles. New pact, retroactive to Feb. 1, 1951, grants the union a 15% wage increase and establishes parity between radio and video scales. Basic rate for network staff tooters is now \$219 per week. Scale boost is subject to the Wage Stabilization Board's okay.

While the webs gave more than their original 10% offer, the AFM lost out on several crucial demands involving a ban on disks and increased employment quotas for each show. Petrillo's demand for a 5% payment to the Musicians Performance Trust Fund on all sponsored vidpix, meantime, was agreed upon in a separate deal. The AFM also won two-week vacations in the current pact.

Petrillo took over the negotiations, he said, under the authority of the AFM constitution. Replying to anticipated squawks from the ranks, Petrillo said the issues involved "transcend the immediate interests of the members of the locals" and therefore the union's exec board authorized him to conclude agreement for the N. Y. and L. A. locals. Industry was repped by proxies of the NBC, CBS, ABC and Mutual nets, with a pact with the DuMont net to be negotiated later.

Union ranks, meantime, are burning over Petrillo's handling of the negotiations. Petrillo's private negotiations with the industry yesterday came as a complete surprise.

(Continued on page 33)

For the first time in the history of the Academy of Motion Picture Arts & Sciences a political influence, not of the usual intra-Hollywood studio rooting calibre which heretofore has distinguished the annual "Oscar sweepstakes," may be a dominant factor in the polling. The taint of Communism has been raised by actor Ward Bond, who is treasurer of the extreme right-wing Motion Picture Alliance for the Preservation of American Ideals, although he said he was speaking only for himself.

Ted off first by a demand to the California Teachers Assn. that this body of 30,000 educators withdraw an individual award to Jose Ferrer, Bond now states that while Ferrer "is a great actor," he "should not represent the motion picture business. He should not be paid the highest honor of our industry."

Bond added he had made his protest to Dr. Arthur F. Corey, head of the teachers group, and to Arnold Pike, public relations man for the teachers.

Ferrer was to have received a "Certificate of Merit" from the California Teachers Assn. in connection with that group's vote for "Cyrano" as the best film of the year. Plans to present the certificate were cancelled after Bond protested that the association should not honor an actor who "supported and associated with subversive organizations."

Picture was honored by a ballot of members of the association. Bond said only 200 of the 30,000 members voted. The California Teachers Assn., however, denied this, adding that its figures have never been made public. The award to Ferrer, and to costar Mala Powers, was not mentioned in the ballot, and the decision to award the certificates came as an afterthought. In view of the pro-

(Continued on page 18)

Telecasts of Real-Life Crime Show Oudo Best Pix-Radio-TV Whodunits

By BERT BRILLER

In the Senate Crime Investigation Committee's New York probe, which started Monday (12), radio and television had the stuff of real drama. The parade of star witnesses, unfolding the story of link-ups between racketeering elements and politicians, provided a colorful picture that had more sock than Hollywood mellers, radio's whodunits or video crime shows.

Radio alone offered more than the cold type of newspaper stories can convey—with the significant hesitations, telling pauses, meaningful inflections and revealing color of the witnesses adding detail and point that print—even steno-

(Continued on page 53)

1-13
MARCH-
JUNE
1951

Legit Producer's Share of Pix Coin No Capital Gain; U.S. Overrules Shumlin

Money earned by a producer on sale of a play's film rights is ordinary income rather than a capital gain, the Tax Court of the U. S. ruled last week. Decision disallowed a claim of Herman Shumlin that the coin he received from the disposition of picture rights of his 1941 production of "The Watch on the Rhine" was a capital gain.

Shumlin contested an Internal Revenue Bureau notice of March 2, 1949, that his share of Warner Bros.' buy of "Rhine" was ordinary income. In agreeing with the Government's interpretation, Judge Clarence V. Opper held that Shumlin's power to share in the play's film proceeds was due to his "contribution of services as its producer."

Court's decision in the Shumlin case clarified a situation which had never been legally determined before, according to J. S. Seidman of the C.P.A. firm of Seidman & Seidman. He feels that the ruling on the matter is an important one with wide show biz significance.

Although Shumlin lost on the capital gain point, the producer triumphed on another issue that arose in the same case. In this matter Judge Opper ruled Shumlin was entitled to deduct \$26,088 as expenses for his personal theatrical business during 1942 and 1943. Government had disallowed \$7,000 of this sum on the ground that the expenses were not substantiated.

Deal which Lillian Hellman, author of "Rhine," entered into with Warners on Dec. 30, 1941, called for payment of \$150,000 in install-

(Continued on page 14)

Folsom Envisions

Global TV Network

Working for Peace

An editorial on television as a major instrument for peace, written by Radio Corp. of America prexy Frank M. Folsom, was front-paged by the Wichita Sunday Beacon last week (4). RCA exec, citing the growth of TV in Cuba, Mexico and Brazil, forecast that eventually the "Voice of America" would be supplemented by a "Voice and Vision of Peace"—through a global video network emanating from the U. S.

Folsom also stressed TV's ability to educate Americans during the present period of swift-moving events. He underlined video's great effectiveness for service, training of air raid wardens, for Red Cross work and direct fund appeals, for the spreading of visual information into the home, and other educational activities pertaining to defense.

Mistinguett's First U. S.

Date Since '21 at \$4,500

Mistinguett will play her first U. S. date since 1921 at La Martinique, N. Y., starting April 12. She's getting \$4,500 weekly. The 76-year-old French musical comedy star is set for two weeks and two one-week options.

Mistinguett played three weeks at the Montmartre, Montreal (see review in this issue). She returns for a three-day longhair stand in Montreal, April 16.

Weather Nips St. L.

Biz of Marg. Truman

St. Louis, March 13.

A cold, dismal day with almost continuous rain Sunday (11) held down the attendance for Margaret Truman's personal with the St. Louis Symphony Orch. her third locally in the Henry W. Kiel (municipal) Auditorium.

A mob of 1,500 turned out and the gross was an estimated \$2,700, with the house sealed to \$3. Reviews of crits were divided.

SAG Giving 4A's Partial Brush

Screen Actors Guild is giving the Associated Actors & Artists of America a partial cold-shoulder, although it is still maintaining its standing in the 4A's by paying its assessments.

Screenies still consider the 4A's action of last April, in which the parent body of the talent unions backed Television Authority, as "illegal." As a result, they haven't been attending routine meetings of the 4A's. However, when subjects affecting the entire industry come up, SAG and Screen Extras Guild reps attend 4A's parleys.

Film guilds have been cooperating, for instance, in the fight which 4A's has been waging against the Hughes-Brees bill (to amend unemployment insurance rules) now before the New-York state legislature. They are also participating with 4A's on the case brought against it by former American Guild of Variety Artists national administrator, Matt Shelby.

SAG board members who belong to other 4A's unions are also attending meetings of those unions.

Equity Leads Talent

Unions Fight in Albany

On Hughes-Brees Bill

Talent unions in the Associated Actors & Artists of America collectively and individually are fighting the Hughes-Brees bill now before the New York state legislature. Bill proposes changes in the unemployment insurance law which the unions feel would have "pernicious effects" on thespians.

Actors Equity yesterday (Tues.) had a delegation visit Albany in an effort to muster support to defeat the bill. Those making the trek included James F. Reilly, exec secretary of the League of N. Y. Theatres; Bert Lytell, Celeste Holm, Peggy Wood, Dennis King, Louis M. Simon, Equity exec secretary; Rebecca Brownstein, attorney; and Alfred Harding, who will remain in the state capital until the vote on the bill is taken. It's estimated that five votes have to be swung in order to kill the measure, which Gov. Thomas E. Dewey reportedly favors.

Among the projected provisions is one requiring that workers be employed at least 20 weeks annually before being eligible for unemployment benefits. The acting

(Continued on page 55)



WILL MAHONEY

THE INIMITABLE

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'Irresponsible' Press Again Hit By Ron Reagan

Hollywood, March 13.

Ronald Reagan, Screen Actor Guild prexy, unleashed another attack on "certain irresponsible elements in the Hollywood press," in his appearance on William Tushnet's ABC airer. Reagan last issued a blast while emceeing the Photoplay mag awards dinner Feb. 12.

Reagan on the air stated, "They might as well face it. If they get sore at me for this I'm sorry. They've got to get sore at me. They didn't jump on the bandwagon and start writing movie columns because they wanted to help the motion picture business. They jumped in because it was a circulation gimmick. They found out people were interested. They were paying money to go to the movies, and let's have some movie news in the papers. This'll help sell newspapers."

Reagan said the film industry must now share some of the blame for the bad Hollywood press be-

(Continued on page 18)

SUREFIRE RUN FOR PIAF PLAY IN PARIS

Paris, March 13.

Diminutive chanteuse Edith Piaf made her stage debut Saturday at the ABC theatre in "La Petite Lili," which Marcel Achard authored for her. A surferine run is likely. The Mitty Goldin-Fernand Ledoux production permits the star to warble 12 new songs.

The nonsensical "Lili" offers little appeal for Broadway, where it would add nothing to Miss Piaf's draw as a singer. Her acting is average. Play is well produced at the ABC in two acts and seven scenes. Cast of 22 provides adequate support. None of the 12 tunes is topgrade material.

Priestley, Rose Murphy, Bogart Europe-Bound

Almost a dozen showfolk are scheduled to sail to Europe from New York today (Wed.) on the Queen Mary and Liberté. Listed as passengers on the Cunard Line's Mary are, Robert Wolff, RKO managing director in Britain; Sir Ernest Fisk, managing director of Electric and Musical Industries, Ltd.; playwright J. B. Priestley, songstress Rose Murphy, her husband, Edward Mathieu, and British actor Denholm Elliott. Humphrey Bogart and his actress-wife, Lauren Bacall, head the contingent on the Liberté. He's bound for Britain's Kenya colony, where he'll make "African Queen" for Sam Spiegel. Miss Bacall is going for the ride. Others sailing are Gus Eyszell, exec vetpee of Rockefeller Centre; actor Oscar Rockwell, ballet-backer Marquis de Cuevas; and Mrs. W. Somerset Maugham, wife of the novelist.

"WHAT'S MY CRIME?"

(A New Television Program Idea)

By HAL BLOCK

The debut of the Senatorial Investigation Committee on Channel 11 has proven to be the greatest thing that ever happened to aspiring young television actors. No longer do they need a "pull" to get an audition on TV. All they have to do is commit a crime. And what an easy audition script! If they are asked what they did before in show business all they have to say is, "I refuse to answer on the grounds that it might incriminate me." It's even a greater boon to the lawyers. Last Monday a mouthpiece was on television defending his client—two days later he had his own commercial. Now young lawyers are studying Blackstone on Torti, Whipple on Contracts, and Max Factor on Makeup. There is no telling where these courtroom programs might end. I can just see the television program of the future. It starts out with the chorus singing "Crime on My Hands." Then we hear the Announcer say:

ANNCR.: Good evening, ladies and gentlemen. This is your announcer, Lifer 19256, once more bringing you the most interesting Quiz Program you ever heard of. "What's My Crime?" And now, direct from the courthouse, we bring you our star, that banjo-eyed prosecutor of millions; that howling habes corpus of hilarity. None other than your favorite and mine, WALTER O'KEE-FAUVER.

(Screams, catcalls, howling, deafening applause)

PROSECUTOR: Thank you, thank you, ladies and gentlemen. You know this has always been my room. And let me tell you, ladies and gentlemen out there, that because of the fact that you've been such a wonderful audience and you people right here in the Courtroom have been such a GRAND jury, tonight we're going to bring you a very special guest crook. You've seen his name in the headlines. You've watched him in the police lineup... and you've seen his picture in every Post Office in the country... None other than that favorite of Cell Block No. 8... JACK "HATCHET-KILLER" McBRIDE. Now he's a little shy but I know if we give him a real roaring welcome, he'll definitely come out.

(Deafening applause, catcalls, shouting, whistling, women fainting!)

PROSECUTOR: Thank you, ladies and gentlemen. I knew you'd cooperate. And now, Jack, to what would you attribute the fact that you are known as the most vicious killer in the entire world.

KILLER: I'm just lucky, I guess.

PROS.: Ah, what a deadpan delivery. You're another Ed Sullivan.

KILLER: If you think he's a deadpan, you should've seen the pan on the last guy I took for a walk.

PROS.: You mean, you took for a ride.

KILLER: No, I couldn't afford a car.

PROS.: This boy is murder. You know you're another Milton Berle.

KILLER: Milton Berle. That punk? Why when I say I'll give a guy a shot in the head he never wakes up.

PROS.: Killer, would you like to confess any more crimes?

KILLER: Only if I get a closeup.

O'KEEF: Now before you make another statement, it's my duty to warn you, do you know what you face?

KILLER: Yeah, Camera No. 2... and it ain't my best side.

O'KEEF: Well, there's nothing left to do but ask the Jury for its verdict—is the defendant guilty or not guilty?

ANNCR.: Before the jury gives its verdict, a word from our sponsor: the Toastmaster Electric Chair Corporation... the only electric chair that automatically ejects the prisoner. With men who know the hot seat best it's Toastmaster—two to one. And so easy to get. All you have to do is sit down and say, "Charge it." And now back to the courtroom.

PROS.: And now, jury, have you reached a verdict?

(Foreman rushes over to prosecutor and speaks in excited whispers.)

Amazing... fantastic... astounding!

KILLER: What's goin' on here, anyway?

PROS.: (Comes over to Killer and puts him arm around him.) My boy, we have just been told that you have a Nielsen Rating of 68.

(Audience applauds wildly.)

And not only that, but you have a 96 on the Applause-Meter.

KILLER: So what? Gimme my sentence. What do I get?

PROS.: (Turns to Foreman of the jury) All right, Foreman, tell us what does he get?

FOREMAN: A Bulova Wrist Watch. A Stainless Steel Kitchen Sink.

Four tickets to "No, No Nanette," an introduction to Ben Blue, a crumbcake from Toots Shor's, etc., etc.

APPLAUSE.

BLACKOUT.

Cannes Prepping Int'l Film Fest

Cannes, March 4.

The International Film Festival in Cannes this year is scheduled for April 4-20. The Palais des Festivals, where the pix are to be screened, is undergoing redecoration. Secretary general Robert Favre Le Bret has just announced a preliminary list of films to be judged:

U. S. A.—"A Place in the Sun," which Paramount will view preem here; "Lights Out" (Universal); "Mad Wednesday" (Howard Hughes-RKO-Harold Lloyd film, ne "Sin of Harold Diddlebock").

Great Britain: "Tales of Hoffmann" (Korda); "Pandora and the Flying Dutchman."

Canada: "Hunters of the North Pole," "Inondation," "Old Canadians."

Brazil: "Carica" (Cavalcanti). Italy: "Miracle in Milan" (PDS); "Road to Hope" (Lux); "Forbidden Christ" (Minerva); "Millionaire Naples" (ENIC).

Spain: "Baleria"; "Honesty and the Lock."

Luxembourg: "Our Lady of Luxembourg."

Morocco: "Men of the Oasis"; "Suite of Barbères Dances."

Israel: "Modern Pioneers." Holland: "Bali God's Island"; "Mirror of Holland."

(Continued on page 35)

Talent Will Have To Fight for Exemptions Under Wage Freeze

Washington, March 13.

If talent in legit, TV, radio and other entertainment fields wants out from under the wage freeze, along the lines of what Hollywood got last week, it will have to fight for the exemption. This was made clear by a spokesman for the Wage Stabilization Board today (Tues.). He pointed out that the exemptions granted to the motion picture talent guilds are exclusively for them, and were approved after the film industry came to the Government for relief. There is considerable indication, however, that the same kind of treatment would be awarded to other talent groups.

The exceptions for motion picture talent (Continued on page 33)

U's Novak Visits U.S. For Talks With Daff

Harry Novak, Universal's continental European manager, arrived in New York Monday (12) on the Liberté for his first visit to the U. S. in two years. In a one-month stay he'll confer with company world sales chief Al Daff and other homeoffice toppers. Also arriving were Jean Cabaud, secretary general of Pathe Cinema; actress Cornelia Otis Skinner; Lucien Nachbur, manager of the Marignan theatre, Paris, and Michel Baert of the Comedie Frapcaise, Paris.

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FILMITES' ABOUT-FACE ON TV

Profit Possibilities Seem Remote For 2 Years in Theatre Tele

Preliminary study of theatre television costs shows that profit possibilities are remote for at least the next two years. Study was made by a theatre service organization from information garnered from RCA, engineering organizations and other sources.

While TV installation would be expected to increase value of the individual physical property, deduction is that a theatre of less than 1,500 seats would not be able to warrant installation of equipment because of added operating cost that would be charged to each seat. Benefits to theatres with larger capacities also appear dubious.

It's been found that at least 75c. per seat would have to be added to the admission price for a theatre to break even with an absolute capacity audience, but, according to estimates, added revenue would not amortize original investment.

Under present setup, cost of equipment and installation is \$18,000, not including structural changes in theatre or booth re-vamping. In case of RCA there is a \$75 monthly service charge, including replacements and two visits of servicemen. Installation period is approximately four months.

Telephone wire costs have been broken down as follows:

(One hour in any one month, \$250; 10 complete hours for any (Continued on page 14))

La Prensa Fold By Argentine Govt. Cues Further U.S. Pix Snag

Hope for any early consummation of a film trade agreement with Argentina has faded even further as a result of the closing of La Prensa, Buenos Aires newspaper, which had been critical of President Peron's regime. The daily was ostensibly shut down because of a union dispute, though it's generally felt the publication was the victim of political attack.

Following a South American tour, Edward G. Miller, Jr., Assistant Secretary of State, said on Monday (12) that U. S. Government efforts to work out a program of cooperation with Argentina clearly have been impeded by the La Prensa situation.

Film industry execs immediately recognized that an Argentina-U. S. rift on the government level could hardly be accompanied by an effective (Continued on page 14)

ALICE TERRY PROTESTS 'VALENTINO' RELEASE

Hollywood, March 13. Warning was served on Columbia and Edward Small, producer of "Valentino," that there will be protests if the picture goes into general release in its present form. Notice was filed by Harold Fender, attorney for Alice Terry, who costarred with Valentino in "The Four Horsemen."

Understood the late actor's relatives contemplate action, declaring the film is not a true portrayal of his career.

Yates Back to Coast After British Trek

Republic Pictures chief Herbert J. Yates headed for the Coast Friday (9) after his return to New York the previous day from Britain, where he presided at ceremonies in connection with the official opening of the company's new United Kingdom distribution organization. While abroad, the Rep toppler surveyed British studio facilities with a view to possible production of six or eight films in England.

John Wayne and Forrest Tucker, who accompanied Yates on the brief British junket, also returned to the Coast over the weekend.

Bank Night Angle

Minneapolis, March 13. Prohibited by law now from advertising their "Bank Night" as such, theatres here seek to acquaint the public with the event in a new roundabout way.

Newspaper ads of the theatres carry the line "tonight is the night you should attend," and that means there's a "Bank Night." On the "Bank Nights" one group of independent neighborhood and suburban houses have a large box over their individual newspaper ads reading "Tonight is the big night (with the 'big night' underscored) to go to the movies."

Reissues Reach Lowest Ebb At Major Studios

Number of reissues being offered exhibits is at its lowest point in years. Where dozens of pix before had been available for a second time around, distributors now are taking a long pause before unleashing even a single oldie.

New, dim view of re-releases is seen in RKO's sked. Major turned loose no less than eight reissues in calendar 1950 and has none at all indicated for this year so far.

Distributors believe they reached the saturation point in the reissue market and exhibitors were experiencing public resentment. Another important factor is one of simple economics. Film firms are primarily interested in liquidating their new (Continued on page 16)

Govt.'s Interest in Par TV Color Tube May Be Clarified at Cal. Meet

Government's interest in the direct-view TV color tube, which has been financed by Paramount and developed at the U. of California in Berkeley, may be clarified next week at the university. Par pres Barney Balaban, now in Florida, will meet Paul Raibourn, veepee, in Berkeley for huddles on the project. They will be joined by Richard Hodgson, president of Chromatic TV Laboratories of Connecticut, who has been experimenting in development of the process.

Understood the army is interested in the tube from a defense angle, but exact application is being kept under wraps. Par reportedly expects to utilize tube for theatre television, but the Government's interest may hold up commercial usage until after the war emergency.

ARNALL REPORTS INDIE MORALE AT NEW HIGH

Morale among indie producers is at its highest point in several years as result of the revitalization of United Artists, Ellis G. Arnall, president of the Society of Independent Motion Picture Producers, declared in N. Y., yesterday (Tues.). He had just returned from the Coast via Atlanta, his hometown.

SIMPP did not get around to formally voting on the new board and exec committee setup of the Council of Motion Picture Organizations, as had been tentatively planned. Arnall explained a number of members were at scattered points and couldn't be rounded up for a meeting. He added, however, that approval of COMPO is merely a formality and a vote can be taken at any time.

SEE ALLIANCE IN FUTURE PAYOFF

Film industry execs, including prominent thespians and private investors in pic stock issues, are doing an about-face in their estimates of the entertainment world's "upstart" medium, television. In increasing numbers they're regarding TV as an important ally to be embraced by the film trade.

They see an alliance paying off hefty dividends in the future.

New appraisal, of course, constitutes a radical departure from the line of reasoning to which numerous filmites inclined not so long ago. Video's phenomenal development shortly after World War II had some observers all but suggesting formaldehyde for the pic business on the presumption its demise was in the offing. While conceding TV will continue as competition, but not to any disastrous degree, hard-headed money men with dealings in the pic trade and highly placed filmites see the medium as an important source of revenue which never existed before.

Newest at hand with views in this direction is Burns, Nordeman & Co., prominent Wall Street brokerage firm. Outfit has advised its clients that video will be looking to the film industry for program material (Continued on page 14)

Davis, Rank's Chief Aide, Optimistic On British Pix in U.S.

Optimism on the future of British film in America was expressed by John Davis, J. Arthur Rank's principal lieutenant, on his return to New York last week following a brief U. S. tour. Davis said that he was encouraged by the attitude of exhibitors who have not been regularly playing British product before.

Theatre men indicated, he stated, that they're putting the exhibition of the pix on a more regular basis, even if only one day a week. By this method, Davis said, they hope to develop a new type of steady patron.

Davis has been in Canada this week to huddle with execs of Rank's Odeon chain there. He returns to New York today (Wed.) and planes for London tomorrow.

National Boxoffice Survey Income Tax Deadline Bops Biz; 'Born' Returns to No. 1 Spot; 'Mike,' 'Valley,' 'Target' Next

Pre-Easter conditions along with nearness of Federal income tax deadline and spread of flu in some localities are putting the skids under film biz at first-runs this season. The March 15 tax deadline is viewed by many exhibitors as the greatest boxoffice cripper. Some key cities covered by VARIETY, such as Minneapolis, also were hurt by severe cold and snow.

"Born Yesterday" (Col) bounded back into first place, after temporary dislodgement a week ago. This comedy is way out in the lead both on money and individual showings in various key spots. Second position goes to "Three Guys Named Mike" (M-G) while "Vengeance Valley" (M-G) is finishing third.

"Target Unknown" (U) is pushing up to fourth spot, with "Enforcer" (WB) taking fifth money. "Tomahawk" (U), fifth last week, is taking sixth place. "Steel Helmet" (Lip) and "Climb Highest Mountain" (20th) round out the prize-winning big 8 list.

"September Affair" (Par), "Kansas Raiders" (U), "Cry Danger" (RKO) and "13th Letter" (20th) are runnerup films, with "Raiders" about best of lot.

"Abbott-Costello Meet Invisible Man" looms as a winner for Udi-

B.O. Reports Show Double Billing May Be Big Reason for Dip in Biz

Hoop Happy

Hollywood, March 13.

Recent basketball expose will be filmed from all possible angles if E.J.L., an indie unit, has anything to say about it.

Company filed the following titles with the Motion Picture Assn. of America registry bureau: "Basketball Bribe," "Basketball Fix," "The Big Fix," "The Black Fix," "The Black Scandal," "Cage Bribe," "Cage Fix" and "Cage Scandal."

Picture Reps Meet On Coast in May For Film Forums

Hollywood, March 13.

Seminar project of Council of Motion Picture Organizations has been set tentatively to get under way here in mid-May. Designed to thresh out exhibitor-distributor problems, series of panels will be attended by approximately 30 reps of the three industry branches.

Gael Sullivan, executive director of Theatre Owners of America, who has been here attending meeting of Southern California Theatre Owners Assn., acted on behalf of Arthur Mayer, COMPO veepee, in making preliminary arrangements for the seminar. Sullivan left last night (12) for Chicago. He will work out details as to dates and seminar personnel. Local COMPO units will be notified within the next few weeks.

R. S. Wolff Back to Eng.

Robert S. Wolff, RKO managing director in Great Britain, returns to England today (Wed.) on the Queen Mary following his annual visit.

He had been in the states the past month, including 10 days on the Coast, on a combined business-vacation trip.

Film industry's boxoffice analysts are finding strong indications that the policy of double-billing may be one of the villains responsible for lagging business. Probing of country-wide b.o. records for 1950, as compared with '49, has led to the unmistakable conclusion that the revenue decline in single-pic territories is substantially less than the dual spots.

However, important qualifying factor is that television coverage in the double-film territories is broad, while the extent of competition from TV stations in operation and sets in use is limited in the one-pic policy territories.

Consequence is exhibitors are hesitating before pinning the blame solely on the combination film shows for the continued downturn at the b.o. They add determination of TV's part in holding business down still requires further investigation and for this reason dual-bills' adverse effect on business obviously cannot be measured with certainty. However, circuit operators feel they're on the right approach to a diagnosis of b.o. ills and, of course, will continue their examination.

The deep south, southwest, certain New England sections and (Continued on page 16)

How Goes the War, So Goes The Men'; Pic Currently Big

Grosses on Stanley Kramer's "The Men" have virtually been a barometer of the variations in tenseness of the war situation since the pic was released. Business the pic has done at any given moment has corresponded precisely to public reaction to the Korean war and the threat of an all-out world holocaust.

Story of hospitalized paraplegic veterans of World War II has hit good grosses when the Korean news has been good and a conflict (Continued on page 14)

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Pages 5-9)

If There's a Uruguayan Pic Festival Next Year, Better Start Training Now

Returnees from the international film festival in Uruguay are unanimous in declaring that the hectic event was long on festivities and confusion, but short on sleep. With all due respect to the promoters and hospitality of the natives, the junketeers have dubbed the film fest as the "Festival of Errors" and, on the whole, they are pretty glad it's all over, at least for another year. It will take that long to rest up.

Principal criticism was the apparent lack of proper preparation and the inability of those in charge to get anything going on schedule. Delays in screenings, meals and parties had the visitors in a constant state of nervous tension, aggravated by a predominately liquid diet. Despite absence of administrative coordination, film stars and newspaper people alike agreed that the Uruguayans went all out to show them a good time and to achieve the purpose of the festival.

As to the purpose of the festival, that, too, is a subject for debate. Ostensibly designed as a showcase for the products of the world's film industries, the big show was cooked up mainly to publicize and promote Punta del Este, Uruguay's famed beach resort. No doubt both purposes were achieved. However, somebody missed the boat on the publicity angle, because those who could do the most good, the newspaper boys and girls, were eclipsed by attention given to the film stars. Hotel reservations and tickets for the press in many cases were forgotten. One scribe not only had no hotel room but also lost his luggage. He attended the formal affairs in a wrinkled business suit. It was apparent that the attention given to the Hollywood stars used up the festival's budget, with result that insufficient press was invited to accomplish the result for which the festival was designed.

Hollywood contingent included Joan Fontaine, Evelyn Keyes, Elizabeth Scott, Patricia Neal, Florence Marly, John Derek, Wendell Corey and his wife, June Haver, Ricardo Montalban and wife, with Paramount's Edward Schellborn, representing Motion Picture Assn. of America, heading

(Continued on page 14)

Ohio Remains Lone State Failing to Okay 'Outlaw' As Md. Gives Sanction

Howard Hughes "The Outlaw," which in the past several years created a censorship squabble both within and beyond the film industry, including a law suit between Hughes and the Motion Picture Assn. of America, has only one more censorship board to pass in order to reach the point of country-wide acceptance.

Maryland blue-pencillers finally okayed the controversial pic this month, leaving Ohio as the sole state which has yet to nod approval. It's expected early effort will be made to cut the film to suit the remaining holdout.

Winning over Maryland proved a dual task. After passing the pic itself, the board in that state rejected proposed ads, including artwork and copy referring to the censorship row. RKO, which is the distributor, agreed to withdraw the campaign, and so the film was given a license.

Don Prince, RKO publicity chief, went to Baltimore from the N. Y. homeoffice yesterday (Tues.) to supervise the buildup in advance of the film's Maryland preem. It opens at Baltimore's Hippodrome on March 24.

McCarthy Maps Trip To Paris on U.S. Pact

John G. McCarthy, director of the international division of the Motion Picture Assn. of America, is now planning to visit Paris early in April to begin negotiations for a new Franco-U. S. film pact. He had previously hoped to get there this month, but arrival of a delegation from Italy in New York is delaying him.

McCarthy returned to his desk in New York over the weekend from a vacation in Palm Beach.

Jerry Pickman in Coast Talks on Campaigns

Jerry Pickman, Paramount's new publicity-advertising chief, planes to the Coast today (Wed.) for his first studio visit since taking over the post.

He'll be west for a week to 10 days huddling on campaigns for new product with studio chief Y. Frank Freeman and Coast publicity chief Norman Siegel.

During Pickman's absence, Sid Blumenstock, ad manager, will be in command of the N. Y. headquarters.

Burstyn Would Carry 'Miracle' Fight to High Ct.

Joseph Burstyn, distributor of "The Miracle," vowed yesterday (Tues.) to carry his fight against the New York Board of Regents to the U. S. Supreme Court if he fails to win a favorable verdict from lower tribunals. Burstyn is attempting to force the Regents to return to the controversial Italian pic the New York State censorship seal which it recently withdrew on the charge it was "blasphemous."

Hearing was held before the Appellate Division in Albany Monday (12) in the distrib's latest step to enjoin the Regents. Five-member tribunal reserved decision after hearing the arguments and witnessing a private showing of the picture. Decision is expected May 9.

Burstyn's next move will be to the New York Court of Appeals and then to the U. S. Supreme Court. He declared yesterday he doesn't care whether the film ever plays again or not, but that he is determined to see the battle through to the end.

"I feel the issue of censorship is a clear one here," he stated, "and is in such form that the Supreme Court cannot refuse to rule on it. It is not only a matter of Constitutional right under the First Amendment (freedom of speech and press), but on the fundamental doctrine of separation of

(Continued on page 14)

ELC SALES MANAGERS IN DIVISION MEETINGS

All Eagle Lion Classics division, district and branch managers will participate in a series of sales meetings to open March 19 at the N. Y. homeoffice. Distribs expanded release policy and campaigns for upcoming product top the agenda.

As set by distribution v.p. Bernard Kranze, huddles are skedded for the eastern group on March 19-20; midwest, 21-22; south, 23-24, and west, 27-28.

Slated to address the conclaves are Kranze, prexy William C. MacMillen, sales chief Milton Cohen, ad-pub director Howard Le Sieur, treasurer David Melamed; Joseph Sugar, assistant to Kranze, and Charles Amory, head of the ELC "art" film unit.

MCA Talks RKO Release Deal on Brit. 'Lovely'

Music Corp. of America, which holds veto power on the U. S. distribution of "Be Happy, Go Lovely," British pic in which financier N. Peter Rathvon has an interest, is talking a releasing pact with RKO. MCA's asking price for the U. S. rights reportedly is \$1,000,000. Whether the film major would enter a deal at that amount is no certainty in view of domestic market conditions at present.

Film, which was recently completed, stars Vera-Ellen, Cesar Romero and David Niven. MCA contributed the stars and for this reason has the final say on releasing arrangements. Rathvon, who is due back in N. Y. from London this week, participated in financing the production.

Col Dickers Santana

Hollywood, March 13.

Continuing its emphasis on indie producers, Columbia is dickering with Santana for a new pact under which latter would make a new series of pix for Columbia release. Humphrey Bogart-Robert Lord indie recently wound up six-picture commitment with Columbia, and is prepping "Butcher Bird" and "Canela" for future production.

Exhib Orgs Study Jax Park Ruling As Applies Elsewhere

Exhibitor organizations quietly are studying how the Jackson Park theatre case in Chicago might apply to other parts of the country. Move stems from squawks of subsequent-run exhibs over extended runs on top pix. Federal court ruling in the Chi case limited Loop firstruns to two weeks.

One eastern organization has instructed an attorney to perform two missions; namely, to check on ramifications of the Jackson Park case to see if court decision could apply in other areas and to determine what can be done legally to cope with the extended engagement in first-run houses.

While it is regarded generally that the J. P. decision applied to a distinct situation existing in Chi, some exhib leaders believe that ruling could be cited as a basis for seeking court relief in other cities. Beef in smaller situations is that top pix booked first-run for a four-day span often are held eight and 10 days, with result subsequent and product thoroughly milked by the time it reaches their houses. Second-runs don't blame the firstruns for holding on to a profitable pic, but they are angling for an out that would permit day-and-date bookings on the extended portion of the first-run.

Understood situation has been discussed at recent exhib organization meetings. Complaints that the extended-runs are hurting subsequent-runs are reported to be mounting. Test case looms as a possibility before end of year.

Aussie Hoyts Campaign

Sydney, March 13.

Australian version of the "Movies Are Better Than Ever" campaign began here this month. Hoyts Theatres, Ltd., in cooperation with 20th-Fox, Warner Bros., RKO, United Artists and London Films, is polling its patrons in a special quiz designed to improve industry relations throughout the continent.

Quiz is being circulated through special trailers, newspaper ads and pamphlets by Hoyts and the distrib. Total of \$2,240 in prizes will be awarded winners of the questionnaire. Part of the contest includes filling in lines to a poem which ends with "Hoyts movies are better than ever."

Visa Misunderstanding Delays 3-Man Delegation From Italy to U.S. Talks

Rome, March 13.

A misunderstanding over visas reportedly is responsible for the postponement of a three-man Italian film industry delegation's departure for New York to discuss Italy-American film relations at the invitation of the Motion Picture Assn. of America. Embassies originally were to have sailed from Cherbourg March 6 on the Queen Mary.

Inasmuch as the delegates' proposed trip is in the nature of a semi-official junket, the MPAA had smoothed the way in advance with the U. S. State Dept. Latter had instructed the U. S. Consulate here to make the necessary credentials ready, which was done. However, it's understood that one of the group members failed to take advantage of the advance preparations and applied for a visa as an individual. Much time was wasted before the error was discovered.

Welcome SIMPP

Participation of the Society of Independent Motion Picture Producers in the forthcoming Italy-American film agreement talks to be held in New York will be welcomed by the Italian delegation, it

(Continued on page 7)

Stress Faith in Films

Revival of faith in the picture industry among theatre employees is being stressed by Council of Motion Picture Organizations. Loose talk by theatre staffs is contributing to public's belief that something is wrong with the picture biz, thus hurting attendance, in opinion of Arthur L. Mayer, COMPO executive vicepres.

Mayer, in a letter to the COMPO executive committee, said that thoughtless remarks by ushers, cashiers and other staff members to the effect that biz is bad in their houses instill public belief that films are on the downgrade. These rumors, already spread by some newspapers, have tendency to grow when repeated, he said.

Asserting that the situation can be corrected, Mayer called upon every exhib to point out to their personnel that its own welfare is tied up with general welfare of the industry. Employees should be told, Mayer said, that remarks damaging to the business can only be harmful to themselves. He pointed out that one N. Y. circuit, Century Theatres, had launched an educational program for its employees via talks and literature. Management is acquainting staffs with the real facts and, according to Mayer, is changing them from pessimistic to optimistic boosters for the industry.

Par, DuMont Can't Agree on Who's Trying to Buy Whom; Loewi Dissents

Kurnitz to London

For Maugham Film

Scenarist Harry Kurnitz planned for London Saturday (10) to huddle with Somerset Maugham and Peter Cusick on the latter's upcoming production, "His Excellency." Based on Maugham short story of the same name, the project is scheduled to roll by Aug. 1.

Meanwhile, Cusick's current Eagle Lion Classics release, "The Long Dark Hall," is slated to preem at the Rivoli theatre, N. Y., sometime in April. Lilli Palmer and Rex Harrison are starred.

British Indies Fail to Support Ballyhoo Try

London, March 13.

The ways of planners are not easy. This fact is being learned the hard way by the British film industry's united better-business committee.

The first major thrust, planned by the committee in a desire to revive the spirit of showmanship among all theatre operators, was a national competition with a double ticket to Hollywood as the lure for the first-prize winner. But the very people whom it was hoped to convert by this contest have failed to respond.

More than 4,500 theatres were invited to participate in this national showmanship competition, but only 1,450 have taken up the challenge. And of this total almost 1,200 come from the three major circuits and the main subsidiary groups, and slightly over 200 from the genuine independent operator.

That the lack of support from the independents is a disappointment is frankly admitted by the in-

(Continued on page 16)

N. Y. to L. A.

Andrews Sisters
Barney Balaban
Abe Burrows
Helena Carter
Lewis Collow
Lester Cowan
Vernon Duke
Charles Friedman
Paul Gregory
Phil Koury
Jerry Pickman
Louis Phillips
Paul Raibourn
Anne Revere
Forrest Tucker
John Wayne
Herbert J. Yates

Europe to N. Y.

Michel Baert
Lucienne Boyer
Jean Cabaud
Sonia Cortis
Faye Emerson
Alfred de Llagre, Jr.
Victoria de los Angeles
Victor De Sabata
Kenneth N. Hargreaves
Skitch Henderson
Lucien Nachbur
Harry Novak
Cornelia Otis Skinner
Joe Westrich

N. Y. to Europe

Lauren Bacall
Humphrey Bogart
Anne Crawford
Dixie Crosby
John Davis
Marquis de Cuevas
Denholm Elliott
Gus Eysaell
Sir Ernest Fisk
Georgina Hardwick
Sol Hurok
Oscar Karweis
Harry Kurnitz
Francis Lederer
Gordon LeMare
Walter Macken
Edward Mathieu
Mrs. W. Somerset Maugham
Borrah Minevitch
Rose Murphy
Gloria Nord
J. B. Priestley
David E. Rose
Sam Spiegel
Alec Waugh
Lou Wilson
Robert S. Wolff

L. A. to N. Y.

Jimmy Ames
Lauren Bacall
Kathy Beaumont
Mort Blumenstock
Humphrey Bogart
Bill Corum
Jerome Courtland
George Cukor
Ted R. Gamble
Signe Hasso
Joseph H. Hazen
Alfred Katz
Peggy Maley
Tony Martin
Johnny Mercer
Frank Mullen
Fred Packard
Luis Rainer
Marjorie Reynolds
George J. Schaefer
Margaret Sheridan
David Siegel
Sam Spiegel
Barry Sullivan
Elena Verduga
Mary Wickes

PROD. HIKE CUES RAWSTOCK SNAG

N. Y. Exhibitor Committee Options Grand Central Palace for Film Expo

Committee of metropolitan exhibitors has tied up highly-valuable Grand Central Palace, N. Y., for an all-industry film exposition for the week starting next Labor Day. Plans call for it to include institutional and product displays, highlighted by a replica of a studio sound stage on which a picture actually will be made. Numerous stars, writers, directors and technicians are expected to make personal appearances.

Scheme is the one okayed by the Council of Motion Picture Organizations last November for its sponsorship. Move to get it under way, however, is being undertaken by New York exhibitors chairmanned by Century Circuit operator Fred Schwartz, who also heads the COMPO exhibition committee.

There's full expectation that the New York show will become a COMPO project. However, because of the intricate protocol necessitated by intra-organizational problems in the all-industry public relations outfit, Manhattan exposition is not being labeled a COMPO project as yet.

That will take place if and when ever v.p. Arthur L. Mayer gets approval of the idea from COMPO's 10 constituent organizations. He sent out a telegraphic request last week for an okay to proceed with the arrangements.

Thus, meantime, a session called for tomorrow (Thurs.) to discuss plans for the exposition is being carefully identified as strictly an affair of the exhibitors involved. Meeting will be held in Paramount's (Continued on page 16)

Special Sales Unit To Handle 11 Imports In Easing ELC Schedule

Eagle Lion Classics, as a means of sharply reducing its crowded general release sked, has removed 11 imports from the lineup. Pix will be handled by a special new sales unit under Charles Amory which will concern itself exclusively to licensing product to "art" and foreign-language theatres around the country.

Prexy William C. MacMillen long since has recognized the firm had too heavy a volume of product and set out to make adjustments. It's said he figures the new department for handling special imports will help enable sales force in the field to give greater attention to more commercially promising films.

Amory switched from the Monroe Greenblatt advertising agency a couple of months ago to ELC. He since has been supervising sales of "art" pix but only in the N. Y. (Continued on page 7)

POPKIN HUDDLES WITH UA, COL ON RELEASE

Indie producer Harry Popkin, long identified with United Artists, has spent the entire past week in huddles with both UA and Columbia regarding distribution of his upcoming product.

Producer screened his latest completed pic, "The Well," for both distributors shortly after his arrival in N. Y. from the Coast on March 5. He'll be heading back to California at the end of this week, by which time a releasing pact is expected to be set.

Berman's 2 Abroad

Hollywood, March 13. Pandro Berman has two jobs awaiting him in Europe, where he was originally assigned to produce "Ivanhoe" for Metro on British locations.

Before the start of "Ivanhoe," Berman will hop to Sicily to get "The Light Touch" under way, with Richard Brooks directing and Stewart Granger and Pier Angeli costarring.

Schary Heads PCC Again

Hollywood, March 13. Dore Schary, as chairman of the Permanent Charities Committee of the Motion Picture Industry, raised \$1,200,000 in 1951 campaign. As a result, he will hold the same office in the 1952 drive, starting next autumn.

Other PCC officers for the coming year are: Lew C. Helm, president; Steve Brody, veepee; Regis Toomey, secretary; and Marvin A. Ezell, treasurer.

SCTOA 'Defers' COMPO to Work On Trade 'Ills'

Hollywood, March 13. Council of Motion Picture Organizations suffered a severe setback this week as the powerful Southern California Theatre Owners Assn., sparked by Charles P. Skouras, declined to approve changes in format of the all-industry public relation body at this time. Unit, which is an affiliate of Theatre Owners of America, declared its giving all precedence to intra-trade business practices and will not consider COMPO until these are settled.

SCTOA balk left in doubt the position of all of TOA regarding COMPO. TOA is free to endorse the industry org only on condition that all of its member groups go along.

Only other regional exhib outfit that is a holdout at this time, is Eastern Pennsylvania Allied, a branch of Allied States Assn. However, this unit has intimated it has not closed the door on COMPO permanently, instead may reconsider entering the industry org's (Continued on page 16)

\$12,723,150 WORLD SALES FOR U QUARTER

Washington, March 13. Universal report filed with the Securities and Exchange Commission shows the firm's worldwide consolidated gross sales climbed to \$12,723,150 in the 13 weeks ended last Jan. 27.

Total for the corresponding period last year was \$12,442,000.

John Balaban Mends After Emergency Slice

Hollywood, March 13. John Balaban, who underwent an emergency appendectomy Sunday (11) in La Casita Hospital, Indio, Cal., is reported in good condition.

Balaban & Katz prexy was vacationing with his wife in La Quinta when stricken. His son, Bill, a private in the Air Force, flew to his bedside from Camp Polk, La.

5 Directors Will Be Named by Republic

Annual stockholders' meeting of Republic Pictures will be held April 3. Sole matter on the agenda, according to a company proxy statement distributed last week, is the election of five directors. Each will serve three-year terms.

Nominees to the board are already members of the panel. They include Richard W. Altschuler, prez of Republic Pictures International Corp.; James B. Grainger, exec-veepee; Albert W. Lind, a partner in the brokerage firm of Sterling Grace & Co.; Frederick R. Ryan, an attorney; and Rep prexy Herbert J. Yates.

SEE ANSWER IN REDUCING PRINTS

Increased production schedules which will be restricted to the same amount of rawstock as was available last year are posing a problem for major producers-distributors. Answer appears to be in a reduction in the number of prints of each picture.

Twentieth-Fox has been mulling problem for the last two months and has come up with a gimmick which execs believe will solve the riddle. Company plans a 25% cutback in processing of release prints, but, to offset a shortage, feature releases will be held back in two sales divisions. Understood that the two divisions are the central and southern.

Product will be released first in the other divisions and then moved to the later-run areas. This is expected to relieve print shortages and assure exhibitors in all territories of having their booked pictures delivered for their advertised dates. Holdback in the delayed-run divisions will be about four weeks.

Saturation bookings also are relieving print shortages. Blanket-runs of top product in selected areas result in quick liquidation in the early runs and make plenty of prints available for the subsequent. Twentieth found this to be (Continued on page 14)

Allentown Drive-In, Winner in Test Suit, Snarers 'Samson' Bid

Boulevard drive-in theatre, near Allentown, Pa., has outbit competitive indoor houses for first-run of Paramount's "Samson and Delilah." Deal is reported to be first of major importance since Judge William Kirkpatrick, in Philadelphia U. S. District Court, ruled last November that owners must be given same film-licensing opportunities as regular theatres.

"Samson" will be the leadoff attraction when the Boulevard opens its season Easter Sunday, March 24.

Avalanche of demands by drive-ins for right to bid for exclusive first-runs or to split first-run product with closed-in theatres is beginning to pour into the major company exchanges as result of decision (Continued on page 16)

S. Cal. Exhibs to DC Huddles With D. of J. on 'Inequities'

Hollywood, March 13. The Southern California Theatre Owners Assn. committee will meet with H. Graham Morrison, Assistant Attorney General in charge of the antitrust division, in Washington April 3 to discuss inequities hampering exhibition in southern California. Date was arranged by Theatre Owners of America's exec director, Gael Sullivan, and Herman Levy, TOA's general counsel, after SCTOA meeting decided to take to Washington, and to distribution heads of majors, the headaches which are pushing southern California theatres closer to the wall.

Main points developed during SCTOA session at Variety Club rooms in Ambassador Hotel were:

1. Unnecessary and wide use of competitive bidding in this area. A matter on which relief will be sought with distribution chiefs.
2. Establishment of arbitration system, preferably on national scale, but at least on local level, so disputes now leading to courts can be ironed out without legal action. Exhibs agree many suits now on file here could have been avoided with workable arbitration system.
3. New zoning and clearance schedule for Los Angeles exchange. Support of Department of

Sliding Scale Instead of Flat Fees Included in Revised UA Distrib Pact

UA's TV Untouched

United Artists' TV, department, headed by John Mitchell, is not being touched — temporarily, at least — by the new Arthur B. Krim regime. The department is said to be the only one operating at a profit, so Krim and his associates are concentrating their attention elsewhere.

Mitchell handles sales of special shorts and a few features to tele stations. It's probably that the new management will turn attention to the department in an effort to hypo returns once other facets of the distrib organization are on a paying basis.

UA Honors Sears With Sales Drive Named for Him

United Artists will hold a "Grad Sears Sales Drive" starting April 1 and running for nine weeks. Prizes, totalling \$10,000, are being put up by indie producers releasing through UA.

Sears himself will lead the drive, which is obviously a psychological as well as economic move by the company's new management. William J. Heineman, who took over just 10 days ago as UA's distribution topper, succeeding Sears, is credited with the idea for the campaign.

UA sales organization, both at the homeoffice and in the field, holds Sears in great affection. With the coming of the new regime, the nature of his duties has been vague. Naming the sales (Continued on page 14)

Kill S. C. Censor Bill
Columbia, S. C., March 13. Bill to create a motion picture censor board in Sumpter County has been killed by the House of Representatives.

Measure had passed the House previously but was recalled on a motion by Rep. Aycock.

New form of distribution contract with indie producers is being worked out by Arthur B. Krim group, which recently acquired control of United Artists. Principal change will be a sliding-scale formula for distribution fees, rather than the flat percentages of the past.

Revisions, otherwise, are primarily pointed at giving the releasing company closer control of the product it handles. With the weakening of UA position in the past few years, it has been forced to give more and more concessions to producers in order to attract them. Krim is now determined to get the reins back in the company's hands, as far as is practicable at the moment.

Meantime, after announcing 10 pix for release in the next 13 weeks, UA toppers are going ahead lining up product for the rest of the year. They expect waiting a month or so to be able to issue a release schedule for the period from mid-June to Dec. 31.

Four of the films on the slate announced this week for distribution between now and June 8 have been acquired by the new UA management since it took over three weeks ago. The other six had been contracted to the company but withheld by producers because of its shaky condition. Release schedule pretty much uses up the backlog.

Krim and his associates, Robert S. Benjamin, pub-ad chief Max E. Youngstein and distribution topper William J. Heineman, have been heavily occupied in looking at pix being offered to UA for release. A surprising number have seemingly appeared out of nowhere.

To make UA distribution further attractive to indies, Krim last week volunteered a new setup by which Walter E. Heller & Co. of Chicago becomes fiduciary agent for producers' funds. Hereafter, as film (Continued on page 16)

'Who's on 1st' Is New Game Played by ELC, UA on Gardner Film

Switch of "The Men With My Face" to United Artists this week gave the distrib and Eagle Lion Classics the appearance of being headed for a feud.

Film, which Ed Gardner produced in Puerto Rico, originally was slated for release by ELC. Latter had drawn a distribution contract with Gardner, and only his lawyer's approval was awaited before signatures finalized the deal. That a pact with ELC was regarded as a foregone conclusion, it's said, was shown by the fact Gardner authorized ELC prexy William C. MacMillen, Jr., to formally announce his firm would handle the picture.

MacMillen left N. Y. late last week for Chicago and St. Louis with the understanding the Gardner deal was sewed up. Instead, UA president Arthur B. Krim announced Gardner signed the UA distrib contract.

MacMillen attended a meeting of the Missouri Pacific Railroad board of directors, of which he is a member, in St. Louis yesterday (Tues.) and will be back in N. Y. today. It's figured an investigation of the Gardner hop to UA tops his immediate agenda.

Krim to Coast Soon

Arthur B. Krim, prexy of United Artists, is planning to head for the Coast from New York within the next couple weeks. His aim will be to make deals with indie producers to get new films for UA release before the cameras.

Krim considers that Point 2 of the immediate program he has laid out for UA since acquiring control Feb. 19. He's now cleaning up Point 1, which is the round-up for UA release of as many suitable pix as possible which are already in the can.

Bird of Paradise (COLOR)

Hollywood, March 12.
20th-Fox release of Harmon Jones production. Stars: Louis Jourdan, Debra Paget, Jeff Chandler; features Everett Sloane, Maurice Schwartz, Jack Elam, Prince Leo Lani, Otto Wilda, Alfred Zeisler. Written and directed by Delmer Daves; camera (Technicolor), Winston C. Hoch; music, Basil Gay; lyrics, Ned Davis; dances arranged by Iolani Lahuna; editor, James B. Clark. Tradehouse release, March 13, '51. Running time, 91 mins.

Richard Walton Tully's old legit piece, "Bird of Paradise," makes another trip to the screen in a refurbished version. This 20th-Fox production is interestingly unfolded and has a beguiling charm that holds the attention through a leisurely-told story. South Seas romance and marriage customs provide a strong peg for ballads, and the picture is well sold to attract a handsome boxoffice.

Last filming of the play was in 1932 and while Delmer Daves' new version deviates from the Tully form, the essentials of the drama are still there, plus a beautiful Technicolor camera job, haunting island music and the use of actual locales. All of which makes for entertainment, basically gentle but with a number of strong dramatic moments, that will appeal to a large section of filmgoers.

Louis Jourdan and Debra Paget play the roles of the white man and native girl originally done by Joel McCrea and Dolores del Rio in the 1932 release. There's another strong casting in Jeff Chandler, seen in the new character of a native who returns to his island after a try at stateside living. To his island with him comes Jourdan. There the latter meets Chandler's sister, Miss Paget. It is love at first sight, but native courting customs must first be satisfied, as well as the medicine man, who sees evil in the white man's visit.

Daves' script and direction play his tale along quietly and with a highly romantic flavor as Miss Paget and Jourdan first go through the custom of a maiden picking her future husband, then experience a trial marriage to see if they are fitted to each other before the real ceremony takes place. After three months of marriage, Miss Paget decides she cannot have a child and brings Jourdan a No. 2 wife to supply the offspring.

While the pace is essentially gentle and idyllic, Daves hits some punchy dramatic moments in some of the less romantic scenes. Among these can be counted the terror created by the medicine man as he talks to the gods; Miss Paget's walk over red-hot coals to show there is nothing evil in her love for Jourdan; the latter's trying visit with a white man who has gone wrong. These sock scenes climax, of course, with the eruption of the volcano, the terror and destruction of which can only be quitted by human sacrifice. It's a highly dramatic, emotional portion of the footage when Miss Paget says goodbye to her love and plunges into the roaring volcano to save her people.

Much is made of bizarre native customs in song and dance during the footage, and they form a very beguiling part of the picture as the story plays out. Extensive use of them makes the footage go by leisurely in spots, but there will be no quarreling with the charm with which it all comes over.

Miss Paget hit a high level in her performance as the Princess Kalua. She, as well as the other players give their characters considerable sincerity. Miss Paget also wears a sarong in a manner that garners strict male attention. Jourdan is an excellent choice of the island visitor, as is Chandler as the prince. Maurice Schwartz (from the Yiddish Art Theatre), as the medicine man; Prince Leo Lani, the island chief; Mary Ann Ventura, Chandler's mate, are among the very good native types. Everett Sloane reads well his role of the renegade white man, and there are briefer contributions from Jack Elam, Otto Wilda, Alfred Zeisler and Solomon Pa.

Filming in actual island locales adds much to the picture, and Winston C. Hoch's Technicolor cameras do an outstanding job of capturing the South Seas flavor. Native dances by Iolani Lahuna, the music by Daniele Amfitheatrof, editing, costuming and other technical credits reflect the first-rate production supervision of Harmon Jones. Brog.

Soldiers Three

Hollywood, March 13.
Warner release of Pandro S. Berman production. Stars: Stewart Granger, Walter Pidgeon, Robert Newton, Robert C. Cooper, Robert Montgomery, Frank Allenby, Robert Coote, Dan O'Herlihy. Directed by Tay Garnett. Screenplay by Robert Coote, based on the novel by John Galsworthy. Adapted by Richard Kipling. Camera, William Mellor; editor, Robert H. Harlan; music, Robert K. Kern. Tradehouse March 13, '51. Running time, 91 mins.

Broad comedy handling gives "Soldiers Three" a chance in the general market. Loosely based on the Rudyard Kipling stories, it comes out as fairly entertaining most of the time and has good names for marquee to help its playdates.

Unpromising start finds retired general Walter Pidgeon in a London club telling how three of Her Majesty's foot soldiers helped him obtain his high rank. Plot then flashes to India, finding Pidgeon a colonel with worries. There's a native uprising in the making and obscure army orders keep Pidgeon in the dark as to correct procedure.

Three scripts worked on the story, but come up with nothing more than a string of incidents involving the three soldiers. Stewart Granger, Robert Newton and Cyril Cusack. Trio's off-limits antics, such as drunken brawling, add to the hot water in which their colonel finds himself and do nothing to calm the colonel's aide, David Niven. Antics do, however, enliven the film's footage and save it from missing altogether.

There are solid chuckles to be found in their bawling with a group of kilted Scotch soldiers; their adventure with the bottle and an Indian sedan chair; and several other fun skirmishes leading up to a patrol on which all lose their clothes while crossing a river and end up in femme outfits. Latter is a cinch for giggles and is indicative of how far the makers have reached in trying to keep the footage alive.

Even the film's climax, in which a group of 50 soldiers are trapped by natives in an old fort, is treated broadly. Out of this incident comes the saving of the colonel's job and his eventual rise to general, point around which the story originally started, when Granger, the incorrigible leader of the trio, turns here long enough to best the leader of the uprising.

Granger is very likeable in his comedy role, and his two cohorts, Newton and Cusack, do their full share in getting laughs. Niven also is good as the slightly stuffy aide who leads the pants-loosing patrol. Pidgeon forgets his broad British bumbling occasionally, but this fits with general development.

Tay Garnett's direction tries hard and manages to keep the footage moving along a broad line despite poorly constructed material. The Pandro S. Berman production has been poorly edited. Physical trappings are acceptable, being mostly outdoor locations that William Mellor lenses well. The Adolph Deutsch music score fits in.

Femmes get short shrift. Greta Gynt has a single scene, brought on so abruptly that it is apparent much of it hit the cutting room floor. Movita Castenada fares slightly better in a brief romance with Granger. Frank Allenby, a rival colonel, and Robert Coote show up well. Brog.

Lullaby of Broadway (MUSICAL-COLOR)

Hollywood, March 12.
Warner release of William Jacobs production. Stars: Doris Day, Robert C. Cooper, S. Z. Sakall, Billy De Wolfe, Gladys George, Florence Bates, Anne Triebel, Irene Morris; music directed by Ted F. Brown. Screenplay by David Butler. Story and screenplay, Earl Baldwin. Camera (Technicolor), Wilfrid M. Cline. Editor, Irene Morris; musical direction, Ray Heindorf; dances by Al White and Eddie Prince; assistant director, Phil Goff. Tradehouse March 13, '51. Running time, 91 mins.

"Lullaby of Broadway" is top-flight musical comedy with eye-and-ear entertainment certain to catch attention. Picture is geared for hefty grosses and holdovers in key and subsequent dates. Mounted in gorgeous Technicolor, and displaying the song-and-

Miniature Reviews

"Bird of Paradise" (Color) (20th). Good exploitation b.o. outlook.

"Soldiers Three" (M-G). Mildly entertaining comedy of British soldiers' adventures in India. Good names to help b.o.

"Lullaby of Broadway" (Musical-Color) (WB). Topflight musical. Hefty b.o. potential.

"I Can Get It For You Wholesale" (20th). Adult drama against New York's garment trade. Moderate b.o.

"The Sword of Monte Cristo" (Color) (20th). Routine costume swashbuckler for the more general market.

"Oh! Susanna" (Color-Songs) (Rep.). Routine outdoor actioner of early-west fighting between Indians and cavalry.

"Fort Savage Raiders" (Col.). Charles Starrett in typical western; okay for actioner spots.

"Cuban Fireball" (Songs) (Rep.). Estelita Rodriguez in mild comedy for smaller family situation.

"The Man From Planet X" (Indie). Thriller of visitor from another planet. Exploitation natural.

"Night Riders of Montana" (Rep.). Fast-paced Allan "Rocky" Lane saddle.

"Abilene Trail" (Mono). Fair oater in Monogram's Whip Wilson series.

dance talents of costars Doris Day and Gene Nelson, the picture has a solid comedy story line, deft direction by David Butler and a capable cast. Earl Baldwin's script injects plenty of humorous interludes, with such solid performers as S. Z. Sakall, Billy De Wolfe, Florence Bates and Anne Triebel in prominent featured spots.

Film gets away from the regular practice of injecting too many elaborate production numbers. Instead, it displays solo and duet song-and-dance turns by Miss Day and Nelson for solid reception. Only two production numbers with dance ensemble backgrounds are inserted. One by the Day-Nelson team winds up with dance in slow motion and unusual lighting effects for sock reaction, while the finale is a fitting climax to a bundle of nifty entertainment.

Most of the tunes are present pop standards which were hits of the past two decades. Miss Day scores with her solo song-and-dance routines, including "Just One of Those Things" and "You're Getting to Be a Habit With Me." She teams with Nelson for tune-and-terp of "Somebody Loves Me." "I Love the Way You Say Goodnight" and "Lullaby of Broadway." Later, a hit tune in "Gold Diggers of 1935" is used for the finale in addition to the title. Nelson can't dance to "Zing Went the Strings of My Heart" while Gladys George sings two oldies, "In a Shanty in Old Shanty Town" and "Don't Talk About Me When I'm Gone." De Wolfe and Miss Triebel score with a comedy number, "You're Dependable."

Story has Miss Day returning from several years in England to meet her mother, Gladys George, former stage headline who hit the skids due to drink. Girl arrives at supposed mansion of her mother, and is taken in tow by De Wolfe and Miss Triebel, two at-liberty vaudevillians working as butler and maid. Sakall, elderly owner of the house, takes an interest in the girl, gets involved in ensuing complications when his wife suspects an affair, and finally agrees to back the stage musical for producer Hanley Stafford, who projects Miss Day in the lead with Nelson.

Miss Day clicks solidly with her dancing, singing and performance generally. Nelson dances in top form, and his song numbers are delivered with enthusiasm (the voice-dubbing job is excellent). Backed by the capable comedic talents of Sakall, De Wolfe, Miss Bates and Miss Triebel, and a slick portrayal by Miss George, the laugh story line is stronger than generally injected into a musical. Added attractions are brief and effective specialties by the Page-Cavanaugh Trio and the De Maltzian dance team.

The Technicolor photography by Wilfrid Cline ranks with the best of the season. David Butler directed the comedy lines and situations to the maximum, while keeping proceedings at a fast clip. Writer Earl Baldwin provided the smart script, and William Jacobs capably mounted the picture in all departments as producer. Dance direction by Al White and Eddie Prince provided originality in the presentations. Walt.

I Can Get It For You Wholesale

Hollywood, March 13.
20th-Fox release of Sol C. Siegel production. Stars: Susan Hayward, Dan Dailey, George Sanders, Sam Jaffe, Randy Stuart, Marvin Kaplan, Harry Von Zell, Barbara Whiting, Jack Elam, Richard Lane, Mary Phillips. Directed by Michael Gordon. Screenplay, Abraham Polonsky; adaptation, Robert K. Ransome; music, Jerome Weidman; camera, Milton Krasner; editor, Sol Kaplan; producer, Robert Simpson. Tradehouse March 13, '51. Running time, 91 mins.

Harriet... Susan Hayward
Tribble Sherman... Dan Dailey
Noble... George Sanders
Cooper... Sam Jaffe
Margo... Randy Stuart
Four Eyes... Marvin Kaplan
Savage... Harry Von Zell
Ellie... Barbara Whiting
Hermione Griggs... Vicki Cummings
Ray... Richard Lane
Kelley... Richard Lane
Mrs. Boyd... Mary Phillips
Fran... Susan Bard
Bettini... Steve Garay
Pulvermacher... Charles Lane
Terry... Marion Marshall
Models... Jayne Hazard, Alice Tison
Miss Marks... Linda Harris
Louise... Marjorie Hollie
Nurse... Doris Kemper
Secretary... Elizabeth Fournier
Barber... Jack Elam
Mrs. Cooper... Tamara Shayne
Tiffany Joe... David M. Stone
Elevator Man... Harry Hines
Blondie... Diana Murphy, Shirley Allard, Beverly Thompson

Background of New York's garment-manufacturing sector provides the setting for an adult drama that should have moderate success in most of its playdates. It's a well-done story, but without any sock gimmicks that would rate it above average, and it hides behind a title that suggests comedy rather than drama. To some extent, selling can offset this but solid business is not indicated.

Uniformly excellent trouping is turned in by the three stars, Susan Hayward, Dan Dailey and George Sanders, in the story's unfoldment under Michael Gordon's direction. It's the setup of an ambitious woman who schemes her way to establish her own business, then almost throws over her partners for a lovelorn arrangement with a merchant prince who can make her a world-renowned costume designer. It has a soap-opera flavor that should appeal mostly to the femmes.

Miss Hayward is the ambitious femme. She partners with Dailey, a hot garment salesman, and Sam Jaffe, a second-hand production man, and their business grows, but not fast enough to satisfy the girl. She meets and charms Sanders, merchant prince, who offers her fame if she can break with her partners. It's more than business with Dailey, who eyes Miss Hayward romantically. This provides some conflict when she goes for Sanders, but a change of heart as she readies to sail with him to Paris finds her in Dailey's arms for the finale.

As noted, the performances are assured and smooth, and help to supply a reasonable amount of interest in the Abraham Polonsky script, taken from Vera Caspary's adaptation of the Jerome Weidman novel. In addition to the three stars, Sam Jaffe scores strongly as the top featured player. Marvin Kaplan adds some comedy as a helper in the dress shop, and there are smaller assists from Randy Stuart, Harry Von Zell, Barbara Whiting, Vicki Cummings, Richard Lane and Mary Phillips.

Sol C. Siegel's production guidance achieves an excellent feeling of the garment trade and the marts of New York in which lady's wear is born with plenty of fashions to please the distaffers. It has been expertly photographed by Milton Krasner, well-scored by Sol Kaplan and neatly edited by Robert Simpson, but despite the general skill of all concerned only moderate entertainment results. Brog.

The Sword of Monte Cristo (Color)

Hollywood, March 9.
20th-Fox release of Edward L. Alperson production. Stars: George Montgomery, Paula Corday, Charles Bronson, William Conrad, Rhy Williams, Steve Brodie, Robert Warwick, David Bond, Lillian Bronson, Acquarotta. Written and directed by Maurice Geraghty; adapted from Alexandre Dumas novel; camera, Sol C. Siegel; editor, Francis D. Lyon. Tradehouse March 8, '51. Running time, 90 mins.

General action market should find "The Sword of Monte Cristo" acceptable fare. While plotting never rises above level for this type of routine swashbuckler, it

has the standard ingredients of the period costume for situations outside the top houses, and has been filmed in the new Superintendence. Maurice Geraghty's script follows formula lines except there is more talk than necessary for what is essentially an action story. His direction points up a number of swordplay-and-chase scenes but there are not enough of these to make the picture entirely successful.

Plot finds Paula Corday a gracious lady by day but a masked rider at night who attempts to aid the citizens of France being oppressed by Berry Kroeger, minister to Louis Napoleon, III. She owns the sword of Monte Cristo and the key to his fabulous fortune. Kroeger seeks the fortune for himself and to prevent Miss Corday from making it finance a rebellion. Antagonists indulge in a number of chases and clashes of arms, plus some torture-chamber scenes, before right is able to triumph.

George Montgomery is almost lost in the footage as the captain of the emperor's dragons. He leads the chases and has a few swordplay moments but, generally, emphasis is on Miss Corday until the finale, when Montgomery gets wise to Kroeger's wickedness and aids the heroine. Miss Corday looks good in color.

Heavies played by Kroeger and William Conrad are stereotype, as are the characters handled by Rhy Williams, Steve Brodie, Robert Warwick, David Bond, Lillian Bronson and Acquarotta.

Physical production mounting given the film by Edward L. Alperson is shown to decided advantage by the new tint process, ably lensed by Jack Greenhalgh. Cinecolor has added a third color to its old two-color process and new method has decided advantages for feature filming. There are several lighting flaws in "Sword" but overall effect is very good. Other technical credits in the film are expert. Brog.

Oh! Susanna (SONGS-COLOR)

Hollywood, March 9.
Republic release of Joseph Kane production. Stars: Red Cameron, Adrian Booth, Forrest Tucker, Chill Wills, James William Ching, Jim Davis, Wally Cassell, James Lydon, William Kennedy Trooper, Ernest Borgnine, William Hopper, John Pickard, John H. Johnson, Charles Stevens, Jove Ledebetter, Alan Bridgman, William Conrad, Marshall Reed, Bonnie, Wilma, John H. Johnson, Mary Bannon.

Cavalry vs. Indians is the plot formula used in "Oh! Susanna," and it comes off on the action end, although failing considerably short in its character developments. Color and okay names will get it by in the general action market.

Rod Cameron fares best in the cast as a cavalry captain who patrols the Black Hills of Dakota to make sure gold-rushers observe the terms of an Indian treaty, Cameron's commanding officer, Forrest Tucker, doesn't like Indians, the treaty or his captain, so makes it tough to maintain daily patrols and peace. Character hasn't enough clarity to be believable, despite Tucker's efforts to put it over. Same goes for Jim Davis, saloon operator, who wants the gold strike so he can profit from trade, and Adrian Booth, saloon-singer pursued by all three males.

Producer-director Joseph Kane works hard with the Charles Marquis Warren script and on the action end achieves considerable success. Set-tos between the cavalry and Indians, the cavalry and the held-back gold-rushers stir up movement that climaxes when the fort is besieged after Tucker has been decoyed out on patrol. Tucker and his men are massacred, but the Indians permit Cameron to go free because of his belief in the treaty.

Miss Booth sings "Is Someone Lonely" while male chorus does the title tune and "The Regular Army." Oh! After two score the best, being done to the accompaniment of riding men. Chill Wills scores as a tough sergeant, and there is good work from William Ching, Wally Cassell, James Lydon, Douglas Kennedy and William Haade as troopers.

Production is nicely dressed for release intentions in Trucolor. Jack Martia's photography takes advantage of the outdoor location sites and the several large-scale action sequences. Brog.

Impressive Trailer

Tells Metro Story Of Coming Product

Those exhibitors who have been clamoring for more color films and more new faces should find plenty of optimistic notes in "The M-G-M Story," Metro's trailer showing clips from some of the feature product it will release during the year. M-G is making the film

whether a customer or not, desiring to run it. "Story" is so neatly told and so impressive in its promise of good pictures to come that it should help boost the box-office not only for Metro features but for those of the entire industry—particularly since it winds up with an institutional plug.

Running a succinct 36 minutes, in which clips from 25 different features are displayed, "Story" devotes only the first couple of reels to black-and-white footage. Remainder comprises a promise of lush Technicolor pictures to come, closing with lengthy scenes from "Quo Vadis," the highly-expensive

M-G-M Story
Metro release of Herman Hoffman production. Narrated by Donnie Scharney who is in-

by Doré Schary, who is introduced by Lionel Barrymore, Supervisor, Frank Whitbeck; editors, Laurie Velaz and Ira Heymann; musical supervision, Rudolph G. Kopp. Tradeshown, N. Y., March 8, '31. Running time, 56 MINS.

"Story," of course, plays to the

lished names, such as Clark Gable, Lana Turner, Fred Astaire, Spencer Tracy, etc. But the emphasis

is undeniably on new talent, as evidenced by the number of unfamiliar faces included in a run-through of the company's stars and featured players at the end. In addition to those of the more-recently established names, such as Ava Gardner, Howard Keel, Kathryn Grayson, Ricardo Montalban etc., there are also a number of newcomers, too, such as, say, V

players tied to it, such as *Vi*
Damone, Elio Pin*, Monica Lewis
Sally Forrest, Georges Guetary
Leslie Caron, Debbie Reynolds
Carlton Carpenter and others.
Metro production veepee Doris
Schary, introduced by Lionel Bar-
rymore, narrates the film excellent-
ly, and the entire project bears
the usual Metro stamp of richness
and quality. Producer Herman
Hoffman has wisely had his editor
cut, sharply, from one feature.

transition is evident, that same factor delivers top impact for each of the pictures on display.

"Story" is an extension of the film prepared by Metro for screening before the Theatre Owners of America convention last November in Houston. New version cost-

reported \$150,000 to prepare. M-C has ordered more than 400 prints of the subject and hopes to convince exhibitors to book it as soon as possible to preclude its being dated. *Stat.*

Under the new setup he takes over these imports initially: "S Long at the Fair," Jean Simmons' "Blue Lamp," Dirk Bogarde and Robert Fleming: "The Late Edwardina Black," Geraldine Fitzgerald and David Farrer: "Paper Gowns," Dermot Walsh: "Taming of Dorothy," Jean Kent and Margaret Rutherford: "Perfect Woman," Patricia Roc: "Cairo Road," Eric Portman: "Golden Salamander," Trevor Howard: "They Were Not Divided," Ralph Clanton and Edward Underdown: "Scott of the

Upping of Amory followed two other promotions made by EIA distribution v.p. Bernard G. Kranze. Clayton Eastman, who joined the industry as a Paramount

booked the thousands of at Albany in 1923, has been named eastern division manager, succeeding Milton E. Cohen, who earlier, moved up to general sales manager. Eastman had been in charge of the New England district for the firm.

Joseph M. Sugar, head of the contract department, up to, as assistant to Krause.

Flu Clouts L.A.; 'Rawhide' Topper But Mild \$38,000, 'Raton' Sluggish 33G, 'Moment' 22G, 'Affair' NG 19G

Los Angeles, March 13.

First-run here are hitting an offish trend this week despite several new bills, with overall total mild. Best in city, but not strong, is "Rawhide," with about \$38,000 expected in five theatres. "Raton Pass" is very dull at \$33,000 in three houses, while "Never Dull Moment" is only fair \$22,000 in two spots.

Thin \$19,000 shapes for "September Affair" in two Paramount houses. Somewhat better is "Prehistoric Women" in five situations with \$23,000 although only strong at the downtown United Artists. Holdovers also reflect the downbeat which is attributed in no small measure to the current flu epidemic.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (F.W.C.) (2,097; 2-048; 1,719; 1,248; 2,296; 70-11-10)—"Rawhide" (20th) and "Cuban Fireball" (Rep.). Mild \$38,000. Last week, "Climb Highest Mountain" (20th) and "Fingerprints Don't Lie" (Lip), \$24,800.

Hollywood, Downtown, Wilshire (WB) (2,756; 1,757; 3,344; 70-11-10)—"Raton Pass" (WB). Dull \$22,000. Last week, "Lightning Strikes Twice" (WB) (8 days), \$24,600.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-11-10)—"Three Guys Named Mike" (M-G) and "Outlaws Texas" (Mono) (Loew's only) (2d wk-4 days). Slim \$10,000. Last week, \$20,000.

Hillstreet, Panages (RKO) (2,890; 2,812; 60-11)—"Never Dull Moment" (RKO) and "Experiment Alcatraz" (RKO). Fair \$22,000. Last week, "Born Yesterday" (Col) (11th wk-4 days), and "Revenue Agent" (Col) (9th wk-4 days), \$7,200.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 60-11)—"September Affair" (Par) and "Missing Women" (Rep) (L. A. only). Thin \$19,000 or near. Last week, "Molly" (Par) and "Quebec" (Par), only \$9,200.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 70-11-10)—"Flying Missile" (Col) and "Yank in Korea" (Col) (2d wk). Near \$8,500 in 6 days. Last week, \$19,300.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-11-10)—"Prehistoric Women" (EL) and "Born Bound" (Mono). Okay \$23,000. Last week, "Tomahawk" (U) and "Top Secret" (Indie) (2d wk-9 days), \$13,660.

Four Star (UA) (900; 70-90)—"Manon" (Indie) (5th wk). Fair \$2,000 or over. Last week, \$2,700.

Five Air (F.W.C.) (677; \$120-24.40)—"Cyrano" (UA) (17th wk). Into 17th frame (Tues.), after nice \$4,000 last week.

Beverly Canon (ABC) (520; \$120)—"Trio" (Par) (12th wk). Near \$3,000. Last week, okay \$3,300.

El Rey (F.W.C.) (861; 70-11-10)—"Seven Days to Noon" (Indie) (3d wk). Light \$2,000. Last week, \$2,800.

'Born' Rousing \$14,000, L'ville; 'Tomahawk' Hep 12G, 'Lightning' NG 6G

Louisville, March 13. Cooler weather on tap locally, with intermittent rains, but helping first-run situation. Out in front is "Born Yesterday" sold at State. "Tomahawk" at the Rialto is likewise moving at a healthy pace.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Lightning Strikes Twice" (WB). Looks modest \$6,000. Last week, "Steel Helmet" (Lip), \$10,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Tomahawk" (U) and "Navy Bound" (Mono). Good \$12,600. Last week, "Climb Highest Mountain" (20th) and "Blue Blood" (Mono), \$11,000.

State (Loew's) (3,000; 45-65)—"Born Yesterday" (Col) and "Beauty on Parade" (Col). Solid \$14,000. Last week, "Kansas Raiders" (U) and "Magnificent Yankee" (M-G), \$12,000.

Strand (FA) (1,400; 45-65)—"Gambling House" (RKO) and "Law of Badlands" (RKO). Mild \$4,000. Last week, "California Passage" (Rep) and "Suspect in West" (Rep), \$3,500.

Broadway Grosses

Estimated Total Gross
This Week \$457,200
(Based on 17 theatres)
Last Year \$518,500
(Based on 18 theatres)

Lightning' Hot \$16,000 in Pitt

Pittsburgh, March 13. This looks like an in-and-out week in the Golden Triangle. "Lightning Strikes Twice" got away fast at the Stanley while holdover of "Steel Helmet" shouldn't make the Fulton unhappy. Warner ought to stay in the black with moveover of "The Enforcer," but good news stops there.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Steel Helmet" (Lip) (2d wk). Okay at \$7,000, after sock \$10,000 last week.

Harris (Harris) (2,200; 50-85)—"Groom Wore Spurs" (U). Mild \$7,000 or less. Last week, "Call Me Mister" (20th), in 8 days got \$13,000.

Penn (Loew's) (3,300; 50-85)—"Three Guys Named Mike" (M-G) (2d wk-4 days). Lean \$3,500 against disappointing \$10,500 last week.

Stanley (WB) (3,800; 50-85)—"Lightning Strikes Twice" (WB). House gave this one a Friday night preem instead of waiting until following day, and it helped. Smart \$16,000, best here in some time. Last week, "Enforcer" (WB), picked up to \$13,000.

Warner (WB) (2,000; 50-85)—"Enforcer" (WB) (m.o.). Humphrey Bogart starrer looks nice \$6,500. Last week, "Gambling House" (WB), in 8 days \$5,000.

'Mudlark' Sock \$21,000 In Mont'; 'Lights' 9G

Montreal, March 13. With all deluxers booming, Chaplin's "City Lights" at Orpheum and "Mudlark" at Loew's shape as standouts. "Breakthrough" also looks solid at Princess.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"September Affair" (Par) (2d wk). Okay \$13,000 following hot \$20,000 opener.

Capitol (C.T.) (2,412; 34-60)—"Dallas" (WB). Great \$18,000. Last week, "American Guerrilla" (20th) (2d wk), \$10,000.

Princess (C.T.) (2,131; 34-60)—"Breakthrough" (WB). Solid \$15,000. Last week, "Cry Danger" (RKO), \$12,000.

Loew's (C.T.) (2,855; 40-65)—"Mudlark" (20th). Sock \$21,000. Last week, "King Solomon's Mines" (M-G) (3d wk), \$14,000.

Imperial (C.T.) (1,839; 34-60)—"Bring Me" (Col) and "Texan Meets Jane" (Col). Steady \$8,000. Last week, "Lulu Belle" (Col) and "Midnight and Dawn" (Col), strong \$10,500.

Orpheum (C.T.) (1,048; 34-60)—"City Lights" (UA) (reissue) and "Counterspy Scotland Yard" (UA). Stout \$9,000. Last week, "The Men" (UA) and "Gasoline Alley" (UA) (2d wk), \$7,000.

'Tomahawk' Sharp \$11,000, Cincy Ace; 'Yankee' Weak 5½G, 'Women' Big 8G

Cincinnati, March 13. New bills are on tap at all major stands this canto, but only "Tomahawk" at Keith's, town topper, and "Prehistoric Women" in the Lyric, are doing well. "Cause for Alarm," in sluggish stride at big Albee, is trailed closely by "Groom Wore Spurs." "Lightning Strikes Twice" and "Magnificent Yankee" are below par.

Estimates for This Week

Albee (RKO) (3,100; 39-75)—"Cause for Alarm" (M-G). Light \$8,500. Last week, "Payment on Demand" (RKO), \$11,500.

Capitol (Mid-States) (2,000; 39-75)—"Groom Wore Spurs" (U). Fairish \$7,500. Last week, "T'd

Snow Sloughs Seattle; 'Manhunt' Fair \$8,500

Seattle, March 13. Unusual snows and slick streets for this time of year are making the boxoffice picture a dismal one this session. "Vengeance Valley" looks fairly okay at Liberty, but elsewhere it's slow. "Born Yesterday" in seventh week is steady enough to hold an eighth at the Fifth Avenue. "Raton Pass" looms very slow at Orpheum.

Estimates for This Week

Coliseum (Evergreen) (1,877; 65-90)—"Great Manhunt" (Col) and "Killer Stalked N. Y." (Col). Fair \$8,500. Last week, "Stage to Tucson" (Col) and "Cock-Eyed Wonder" (Col), \$7,800.

Fifth Avenue (Evergreen) (2,348; 65-90)—"Born Yesterday" (Col) and "My True Story" (Col). (7th wk) Holding up at \$7,500. May hold again. Last week, \$8,000.

Liberty (Hamrick) (1,850; 65-90)—"Vengeance Valley" (M-G) and "Cuban Fireball" (Rep). (2d wk). Okay \$6,500 after big \$11,200 opener.

Music Box (Hamrick) (850; 65-90)—"Trio" (Par) (3d wk). Steady \$3,000. Last week, \$3,700.

Music Hall (Hamrick) (2,200; 65-90)—"Lightning Strikes Twice" (WB) and "Hocking Horse Winner" (U). Drib \$6,000. Last week, (Continued on page 20)

Philly Dull But 'Danger' Fat 14G

Philadelphia, March 13. Pre-Easter doldrums is cutting into film biz here and even the new product failed to bolster lagging Lenten trade. "Sound of Fury" is disappointing with a mild turnout at the Earle. "Cry Danger" appears going against the trend with fancy session at Goldman. "Three Guys Named Mike" also shapes as fairly nice at Randolph while reissue combo, "Dodge City," "Virginia City" looms fine at Stanton.

Estimates for This Week

Aldine (QWB) (1,303; 50-99)—"Magnificent Yankee" (M-G) (2d wk). Slim \$6,500. Last week, \$9,000.

Boyd (WB) (2,360; 50-99)—"Born Yesterday" (Col) (7th wk). Fine \$11,000. Last week, \$12,000.

Earle (WB) (2,700; 50-99)—"Sound of Fury" (UA). Quiet \$12,000. Last week, "Target Unknown" (U), \$13,000.

Ex (20th) (2,250; 50-99)—"U.S.S. Teakettle" (20th) (2d wk). Fair \$13,000. Last week, \$22,000.

Goldman (Goldman) (1,200; 50-99)—"Cry Danger" (RKO). Fancy \$14,000. Last week, "Vengeance Valley" (M-G) (3d wk), big \$9,000.

Montbloom (WB) (4,360; 50-99)—"Enforcer" (WB) (2d wk). Trim \$16,000. Last week, \$24,000.

Midtown (Goldman) (1,000; 50-99)—"Payment on Demand" (RKO) (3d wk). Nifty \$11,000. Last week, \$15,000.

Randolph (Goldman) (2,500; 50-99)—"Three Guys Named Mike" (M-G). Fine \$20,000. Last week, "September Affair" (Par) (3d wk), \$11,000.

Stanley (WB) (2,950; 50-99)—"Lightning Strikes Twice" (WB). Dull \$15,000. Last week, "Storm Warning" (WB) (2d wk), \$11,000.

Stanton (WB) (1,473; 50-99)—"Dodge City" (WB) and "Virginia City" (WB) (reissues). Smash \$14,000. Last week, "Yank in Korea" (Col), \$9,000.

Trane-Lux (T-L) (500; 50-99)—"So Long at Fair" (EL) (2d wk). Tidy \$5,000. Last week, \$7,000.

World (G&S) (500; 50-99)—"Bitter Rice" (Indie) (17th wk). Sturdy \$3,000 or near. Last week, \$3,500.

Climb Highest Mountain (20th), ditto.

Grand (RKO) (1,400; 39-75)—"Magnificent Yankee" (M-G). Weak \$5,500. Last week, "Vengeance Valley" (M-G) (2d wk), \$5,800.

Keith's (Mid-States) (1,542; 39-75)—"Tomahawk" (U). Smash \$11,000. Last week, "Target Unknown" (U), \$7,000.

Lyric (RKO) (1,500; 39-75)—"Prehistoric Women" (EL) and "Two Lost Worlds" (EL). Big \$8,000. Last week, "Valentino" (Col) (m.o.), sturdy \$4,000.

Palace (RKO) (2,600; 39-75)—"Lightning Strikes Twice" (WB). Disappointing \$7,500. Last week, "Cry Danger" (RKO), \$8,500.

Fu, Holdovers Clip Det.; 'Valley' Fair \$21,000; 'Letter' Dull \$20,000

Detroit, March 13.

Key City Grosses

Estimated Total Gross
This Week \$2,102,000
(Based on 24 cities, 205 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,422,000
(Based on 23 cities, and 201 theatres)

'Danger' Torrid \$16,000, Frisco

San Francisco, March 13.

First of this season's balmy weekends is taking a toll at the boxoffice currently. Sock sidewalk exploitation is boosting "Man From Planet X" and "Mister Universe" to a big session at Paramount. "Cry Danger" is nearly as strong at Golden Gate where personals by Dick Powell and Rhonda Fleming opening day paid off. "Target Unknown" also is smooth at Orpheum.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Cry Danger" (RKO) and "Massacre Hill" (Indie). Fine \$16,000. Last week, "Payment on Demand" (RKO) and "Double Deal" (RKO) (2d wk), \$11,900.

Fox (F.W.C.) (4,451; 60-85)—"Raton Pass" (WB) and "Man Cheated Himself" (20th). Fair \$13,000 or near. Last week, "13th Letter" (20th) and "Wicked City" (EL), \$14,500.

Warfield (Loew's) (2,656; 60-85)—"Three Guys Named Mike" (M-G) (2d wk). Off to \$11,500. Last week, \$18,000.

Paramount (Par) (2,646; 60-85)—"Man From Planet X" (Indie) and "Mister Universe" (EL). Big \$17,000. Last week, "Lightning Strikes Twice" (WB), fair \$13,000.

St. Francis (Par) (1,400; 60-85)—"The Enforcer" (WB) (3d wk). Okay \$8,000. Last week, fine \$11,500.

Orpheum (No. Coast) (2,478; 55-85)—"Target Unknown" (U) and "Operation Disaster" (U). Fine \$14,000. Last week, "Valentino" (Col) (3d wk-6 days), \$7,500.

United Artists (No. Coast) (1,207; 55-85)—"Born Yesterday" (Col) (9th wk). Holding at \$9,000. Last week, hefty \$10,300.

Starador (A-R) (370; 85-100)—"Cyrano" (UA) (8th wk). Down to \$4,700. Last week, \$6,500.

Clay (Rosner) (400; 65-85)—"Mad Queen" (Indie). Good \$3,000. Last week, "Blue Angel" (Indie) (reissue) (3d wk), big \$3,300.

Larkin (Rosner) (400; 65-85)—"Blue Angel" (Indie) (reissue) (4th wk). Trim \$2,500. Last week, \$3,500.

Vogue (S. F. Theatres) (365; \$1-120)—"Trio" (Par) (8th wk). Down to \$3,400. Last week, \$3,800.

'Mountain' Highest In Prov., 12G; Target' 10G

Providence, March 13. Majestic's "I'd Climb the Highest Mountain" is the town topper this week, with nice session. Also in the running are State's "Born Yesterday" in its second week and RKO Albee's "Target Unknown."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Target Unknown" (U) and "Good Time Girl" (EL). Healthy \$10,000. Last week, "Payment on Demand" (RKO) and "Law Badlands" (RKO) (2d wk), \$7,500.

Majestic (Fay) (2,200; 44-65)—"Climb Highest Mountain" (20th) and "Cuban Fireball" (Rep). Very nice \$12,000. Last week, "The Enforcer" (WB) and "Missing Women" (Rep), \$11,000.

Metropolitan (Snider) (3,100; 44-65)—"House of Frankenstein" (Indie) and "House of Dracula" (Indie) (reissues). So-so \$5,000. Last week, "Fighting Sullivans" (Indie) and "Salerno Beachhead" (Indie) (reissues), same.

State (Loew) (3,200; 44-65)—"Born Yesterday" (Col) (2d wk). Nice \$12,000 after nifty \$18,000 in first round.

Strand (Silverman) (2,200; 44-65)—"Al Jennings Oklahoma" (Col) and "Operation X" (Col). Opened Monday (12). Last week, "So Long at Fair" (EL) and "Blue Lamp" (EL), weak \$6,000.

'Valley' Smooth \$10,000, Toronto; 'Letter' 11G

Toronto, March 13. With exception of "Born Yesterday," still smash in its fourth week here, big ranges from fair to good at all houses. Such action films as "Vengeance Valley," "Missouri Raid" and "Right Cross" are leading the newcomers.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (1,059; 955; 470; 698; 694; 35-57)—"Flying Missile" (Col) and "Short Grass" (UA). Okay \$15,000. Last week, "Sugarfoot" (WB) and "Tougher They Come" (Col), \$16,000.

Edmonton, Victoria (FP) (1,180; 1-140; 38-77)—"Right Cross" (M-G). Good \$7,500. Last week, "Prince of Peace" (Int) (2d wk), \$8,500.

Imperial (FP) (3,373; 38-77)—"Born Yesterday" (Col) (4th wk). Still smash \$18,500 after last week's \$20,000.

Loew's (Loew's) (2,096; 48-67)—"Vengeance Valley" (M-G). Nice \$10,000. Last week, "Watch Birdie" (M-G), \$10,500.

Northern, University (FP) (959; 1,556; 38-77)—"Magnificent Yankee" (M-G) and "That Midnight Kiss" (M-G). Fair \$8,000. Last week, "Call Me Mister" (20th) (3d wk), \$9,000.

Odeon (Rank) (2,390; 50-90)—"13th Letter" (20th). Good \$11,000. Last week, "Woman in Question" (EL), ditto.

Shea's (FP) (2,386; 38-77)—"Great Missouri Raid" (Par). Okay \$9,000. Last week, "Cry Danger" (RKO), \$9,000.

Uptown (Loew) (2,743; 38-67)—"Tomahawk" (U) (3d wk). Slipping to fair \$5,500 after last week's good \$7,000.

Lent and the flu are keeping biz at a slow pace again this week. "Vengeance Valley" at Michigan looks best of lot but only fair, "13th Letter" is dull at Fox. "Steel Helmet" is slipping in second week at the Palma. "Payment on Demand" in third round at United Artists and "September Affair," in second Adams round also are not holding up well.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 70-95)—"13th Letter" (20th) and "My True Story" (Col). Dull \$20,000. Last week, "Call Me Mister" (20th) and "Bowery Battalion" (M o n o), \$21,000.

Michigan (United Detroit) (4,000; 70-95)—"Vengeance Valley" (M-G). Fair \$21,000. Last week, "Born Yesterday" (Col) (3d wk), \$12,000.

Palma (UD) (2,900; 70-95)—"Steel Helmet" (Lip) and "Rhythm Inn" (Rep) (2d wk). Slipping to \$8,000. Last week, nice \$13,000.

Madison (UD) (1,800; 70-95)—"Salerno Beachhead" (Indie) and "Fighting Sullivans" (Indie) (reissues). Slow \$7,000. Last week, "Cause for Alarm" (M-G) and "Three Desperate Men" (Mono), same.

United Artists (UA) (1,900; 70-95)—"Payment on Demand" (RKO) (3d wk). Looks only \$6,500. Last week, okay \$8,000.

Adams (Balaban) (1,700; 70-95)—"September Affair" (Par) (2d wk). Down to \$7,000. Last week, good \$10,000.

Downtown (Balaban) (2,900; 70-95)—"Prince of Peace" (Indie). Slim \$5,000. Last week, "Mad Loves Dr. Goebbels" (Indie) and "Atrocities Gestapo" (Indie), \$4,000.

D.C. Disappointing But 'Mountain' Oke \$16,000; 'Branded' Fast \$13,000

Washington, March 13.

Biz is on dull side for second consecutive week. Wednesday night's fight made a dent at boxoffice along the mainstem, and weekend was generally disappointing. "Undercover Girl" at Loew's Capitol, shapes a bit sharper than most of the newcomers, helped by lure of Vic Damone on the stage. "Branded" at the Warner, shows promise. "Climb Highest Mountain" is oke at Palace.

Estimates for This Week
Capitol (Loew's) (2,434; 44-90)—"Undercover Girl" (U) plus stage-show headed by Vic Damone. Nice \$20,000, considering general business slump. Last week, "Man Cheated Himself" (20th) plus vaude, \$17,000.

Dupont (Lopert) (375; 50-85)—"Men and Music" (20th) (2d wk). (Continued on page 20)

'Valley' Smooth \$10,000, Toronto; 'Letter' 11G

Toronto, March 13. With exception of "Born Yesterday," still smash in its fourth week here, big ranges from fair to good at all houses. Such action films as "Vengeance Valley," "Missouri Raid" and "Right Cross" are leading the newcomers.

Estimates for This Week
Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (1,059; 955; 470; 698; 694; 35-57)—"Flying Missile" (Col) and "Short Grass" (UA). Okay \$15,000. Last week, "Sugarfoot" (WB) and "Tougher They Come" (Col), \$16,000.

Edmonton, Victoria (FP)</

**Lent, Flu, Taxes Blooey for B'way;
'Wedding' Best at Socko \$142,000,
'14 Hours' Only 21½G, 'Molly' Mild 50G**

State (Par) (2,300; 50-76)—
13th Letter" (20th). Fair \$7,000.
Last week, "Great Missouri Raid"

"You can say positively that M-G-M's exploitation tie-ups behind my picture 'FATHER'S LITTLE DIVIDEND' are the greatest in industry annals! This means that apart from other advertising, those tie-ups have a readership of 670,000,000. Now lets go over to the next page for the details!"



**THE PRESS INTERVIEWS
"FATHER'S LITTLE DIVIDEND"**

HOW TO DECLARE AN EXTRA DIVIDEND!

Tie your playdate of M-G-M's **FATHER'S LITTLE DIVIDEND** to these never before equalled promotions with 670,000,000 readers:

QUALITY BAKERS OF AMERICA (Sunbeam Brand)

Over 2,000 Billboards (24 sheets)
Advertisements in 500 daily newspapers
Over 4,000 3-sheets
" 2,000 Super posters
" 4,000 De Luxe posters
" 25,000 Store posters
" 6,000,000 End labels
—And thousands more postcards, buttons, market basket cards, etc.

Your Readership 150,000,000

LIBBY'S BABY FOODS

Nationwide contest based on picture and promoted full blast via the following:
Newspaper ads in 85 cities—minimum of three insertions of 1,000 and 800 lines in major papers.

National Magazine advertising — full pages in:

Modern Romances • Parents' True Confessions • Woman's Day Today's Woman • Living • Ebony

Full pages in "baby" magazines:

Baby Talk • Baby Post
Baby Care Manual • Congratulations My Baby & Young Years

Special editorial coverage of contest in:
Modern Romances
Modern Screen

Radio credits for the picture—on the "Modern Romances" program, ABC Network

Direct Mail—sent by Libby's to 400,000 new mothers

—Plus truck posters, newsstand cards, point-of-sale displays, grocery store shelf setups, window streamers, entry-blank tear-off pads and other media handled by 900 Libby salesmen nationwide.

Your Readership 120,000,000

MAX FACTOR

Full-page four-color ads in:

Ladies' Home Journal • McCall's Woman's Home Companion
Glamour • Mademoiselle
Today's Woman • True Story
Seventeen • Photoplay
True Confessions • Modern Screen
Screen Stories

Your Readership 60,000,000

LUX TOILET SOAP

Full-page ads in:

Ladies' Home Journal • McCall's Woman's Home Companion
Motion Pictures • Movie Story
Modern Screen • Screen Stories

And 30,000 point-of-sale displays throughout the country

Your Readership 50,000,000

FLORISTS TELEGRAPH DELIVERY ASSOCIATION

Valentine's Day color ads in:

American Magazine • Coronet Esquire • Saturday Evening Post
Parade • New Yorker

—And window display cards in florists' shops nationwide

Your Readership 45,000,000

AMERICAN GAS ASSOCIATION

Three-month campaign by over 500 member companies will utilize:

Dealer displays—life-size cutouts
Full color easel-back posters
Truck, car and counter cards
Newspaper ad mats for gas companies and appliance dealers
Jumbo sales tags and customer folders.

Your Readership 6,000,000

ROYAL DESSERTS

Picture of Elizabeth Taylor and picture credit will appear on backs of 20 million Royal Dessert packages

Same will appear in four ads in each of 308 daily papers in 287 cities.

Same ads will go into six top magazines:

Woman's Day • Family Circle
Everywoman's • Western Family
American Family • Better Living

Special ads in large group of comic books.

—Plus display material in grocery stores all over the country.

Your Readership 180,000,000

PEERLESS "STAR" PATTERNS

Two woman's-page pattern features, each with picture credit, in 105 Sunday newspapers.

Your Readership 30,000,000

ELIZABETH TAYLOR COSTUME JEWELRY

Necklaces, earrings, etc., carried by 25,000 stores across the country will be promoted by local newspaper ads, window streamers and counter cards.

Your Readership 5,000,000

LANE BRYANT DRESSES

"Father's Little Dividend" maternity dresses advertised by Lane Bryant in newspapers in 23 cities.

Additional newspaper advertising of dresses by independent stores elsewhere
Window displays and counter cards in stores selling dresses

Your Readership 20,000,000

IDEAL TOY COMPANY

Tie-up with promotion of the famous "Blessed Event" Doll, will involve:

Newspaper mats furnished to department stores and toy dealers show Elizabeth Taylor holding real baby and the doll.

Display card with same illustration furnished to major toy outlets, plus window blow-ups and statement inserts.

Your Readership 4,000,000

**EXPLOITATION TIE-UP
READERSHIP TOTALS
670,000,000!**

**PLUS M-G-M ADVERTISING READERSHIP
OF 450,000,000!**

In addition to the tie-ups on this page M-G-M's own campaign runs in 32 National Magazines. Plus a long-range teaser build-up in 150 papers in 75 cities. Plus cooperative playdate newspaper ads. (And uncounted millions reached by radio!)

M-G-M Presents SPENCER TRACY • JOAN BENNETT • ELIZABETH TAYLOR
in "FATHER'S LITTLE DIVIDEND" • Don Taylor • Billie Burke • Screen play
by Albert Hackett and Frances Goodrich • Based on characters created by Edward Streever
Directed by VINCENTE MINNELLI • Produced by PANDRO S. BERMAN

New Titles for 'Goldbergs,' 'Fury,' 'Teakettle' Spot Labels' BO Value

Homeoffice sales execs are becoming more thorough in their appraisal of titles before turning pic loose as the result of three instances in recent days where films were called back for renaming.

While changes in nomenclature are commonplace before films are released, the loss only is in terms of publicity given the original title. Making the switch after a pic actually plays some theatre dates can have the effect of confusing the public, obviously. Also, the initial bookings lose out at the boxoffice if the billing on the marquee proves itself no lure, plus the losses incurred in advertising.

Paramount's "Molly," 20th-Fox's "U. S. S. Teakettle" and Robert Stillman's "Sound of Fury" comprise the trio which are causing new attention focused on pic identities. The three played a few dates to disappointing returns, said to be largely attributable to their labels.

Most striking example was "Teakettle," which drew critical acclaim when it opened at the Romy theatre, N. Y. Despite this, business was far below expectations, and it was felt a new title was a must. Film was changed to "Here Comes the Navy."

"Sound of Fury" played several engagements and on the basis of the spotty returns a change similarly was in order. New title has yet to be decided.

The case of "Molly," yclept "The Goldbergs," has a different twist. Pic, under the first title, was felt to be too closely identified with the TV program on which it was based. Par reasoned the public might suspect the film and the air show were not too different from each other; and, after all, TV is for free.

Film Advisory Center Helms Set 'Non-Fiction' Foreign Shorts in U.S.

"Non-fiction" short films of European origin which ordinarily would escape attention of American distributors are now gaining U. S. release through the efforts of the Film Advisory Center. A non-profit organization, the Center was recently set up with headquarters in N. Y. by Perry Miller. She formerly was special film consultant to the United Nations' Department of Social Affairs.

Out of a total of 36 screenings arranged by the Center, American distribution deals have been closed on six shorts. Four of the films were taken by Universal and its subsidiary, United World Films. This quartet was made by Jacques-Yves Cousteau, Chief of Undersea Research for the French Navy. They contain underwater photography.

Rights to the other two shorts were acquired by the March of Time, which will handle 16m release. Pictures are "The Sea Horse" and "Our Planet, the Earth." Both were turned out by Jean Painlevé, pioneer French scientific film producer.

With the cooperation of European film experts, Miss Miller scrutinized 200 French, Italian and Belgian pic while in Europe last year. Of these about 50 were culled for submission to an American advisory board whose members included Robert Flaherty, among others. Results of the screenings for the board were turned over to some 23 distributors.

When U. S. film companies expressed an interest in various subjects, the expense of special screenings were assumed by the distributors themselves. As Miss Miller pointed out last week, the Center neither distributes nor publicly exhibits any pictures itself.

Picture Names Sked 'Blood Donor Party'

Something different in Hollywood might life be slated for April 9 at the Cocoanut Grove, a "Blood Donor Party," during which film personalities will deliver their red coupes to the Red Cross.

Party, sponsored by the Ambassador Hotel and Bob Calhoun, oilman, will be covered from all angles, including newspapers, magazines, radio and television.

Producer Rose On N.Y.-London Shuttle

Indie producer David E. Rose left for London Sunday (11) to complete his seventh N. Y.-London round trip in the past 12 months. He'll be back in the States in two weeks.

Rose is head of Coronado Productions, Inc., and Coronado Productions, Ltd. U. S. firm provides the necessary dollars for this film-making and the British counterpart puts up sterling. Producer leases his pix in sterling areas for economy reasons, but employs American writers, directors and stars, thus requiring the American currency in financing.

Rose's latest pic is "Circle of Danger," costarring Ray Milland and Patricia Roc, and set for release by Eagle Lion Classics on March 22. His next pic will be a South Seas yarn from the book, "Saturday's Island," with Linda Darnell in the lead. Shooting begins June 1 in Jamaica. BWL

NLRB Gets Par's Whitecollar Tiff

Screen Office and Professional Employees Guild, N. Y., nixed a proposal Monday (12) to hold a consent election to determine Paramount homeoffice workers' attitude toward selection of a new bargaining agent. SOPEG took position that issue should go to National Labor Relations Board, inasmuch as the guild already has been certified as the rightful bargaining group.

Majority of Paramount employees, however, had indicated desire to switch to Home Office Employees Guild, H-63, via card signatures. Local H-63 had claimed that SOPEG and Screen Publicists Guild had lost their identities because of their merger into Screen Employees Guild. NLRB, at first, upheld H-63's contention and then reversed decision when it was informed that SOPEG and SPG had not been duly notified of H-63's move for jurisdiction at Paramount.

Issue will be tossed in NLRB's lap for a decision as to whether an election should be held.

Meanwhile, H-63 last week filed petition with NLRB for certification of union as bargaining agent for 20th-Fox exchange workers in N. Y. Union claimed it had signed up majority of 20th's secretaries, clerks and general office workers. SOPEG has been representing the 20th-Fox branch employees. Local H-63 also has moved into the N. Y. Metro exchange in a jurisdictional effort.

Gendarmes Crack Down On Vienna 'Slave' Cafe

Vienna, March 7.
A minor Viennese bar, the Rigoletto, which came up with a "slave market" gimmick to hype generally lagging life biz, drew a slapdown from the local cops. Suggestive posters intimated the slave show would be something extra piquant.

What actually took place was a tired sketch with a comic emcee lounging through a tired routine about an Arab maiden market. But afterward the female cast members, doubling as is usual here as B girls were off red to guests as "drinking companions" for the highest bidder. Coppers took a dim view of this outspoken variant of what was going on here and in many other joints anyhow and clamped down.

Rigoletto won a certain notoriety a few months ago as the scene of an "exclusive club" where members could take pic of nude models. That padlocked the spot for a while. In reporting the above, one Communist sheet added to its story: "In the U.S.A. the auctioning of slave girls in night clubs is a common practice."

USO AND HCC READY TO COMBINE EFFORTS

Hollywood, March 13.

First step toward mobilizing show business for entertainment of the armed forces was taken at a meeting of USO Camp Shows, headed by Abe Lastfogel, and the Hollywood Coordinating Committee, of which George Murphy is president.

Attending the meeting, at which both groups discussed plans for pooling their efforts, were James Sauter, Lawrence Phillips, Ken Thomson, Jack Dales, Ken Carpenter, Claude McCue, Y. Frank Freeman, L. K. Sidney, I. B. Kornblum, Harpo Marx, Eddie Rio, Robert Coryell, Howard Strickling, Stanley Richardson, Duke Wales and Irving Lande.

Minevitch Back To Europe for 2 More Pix Prods.

Borrah Minevitch, whose Harmonica Rascals have been touring without him for many seasons, is expanding his film production activities abroad now that his first, "Jour de Fete" ("The Big Day"), is virtually set for American release. The showman flew back to his Paris home over the weekend to get "Beat the Drums Slowly" into production in Hamburg under Charles David's direction. Latter is Deanna Durbin's new husband, but the songstress will not be in "Drums," which concerns five street musicians.

It's from a British book, "Bar Sinister," which John Paxton (who just did "14 Hours" for 20th-Fox in Hollywood) scripted. Originally located in London, Minevitch shifted it to Hamburg where that international port gives it more current flavor as the five musicians interpret a high level of interest in relation to world affairs. He will return to assemble a cast, probably including Walter Slezak and Zero Mostel among the male quintet. The \$300,000-budgeted film will be in both English and German versions.

Another Minevitch film will be a shorter-budgeted French picture, "Les Spectacles est Promenade" ("Continuous Performance"), located in a Paris cinema and flashing from the screen action to the French family that owns the nabe picture theatre in a cavalcade of their lives. George Freedland, who authored, will direct with a Gallic cast.

"Jour de Fete," renamed "The Big Day," which won the French grand prix and other European honors, has Jacques Tati as its star. Minevitch may wait for the new art in the old Lotos Club site (West 57th street, N. Y.) which the Raybond Circuit is building, and thus get a double-barrelled premiere impetus in America. He has other art theatre bids, however.

Current London Shows

(Figures show weeks of run)

London, March 12.
"Blue for Boy," His Maj's (15).
"Carousel," Drury Lane (40).
"Consul," Cambridge (5).
"Count Blessings," Wyndham (11).
"Dear Miss Phoebe," Ph'nix (22).
"Fol de Rols," St. Martin's (10).
"Folies Bergeres," Hipp (1).
"Gay Invalid," Garrick (7).
"Gay's the Word," Saville (4).
"His Excellency," Piccadilly (42).
"Holly and Ivy," Duchess (44).
"King's Rhapsody," Palace (77).
"King Me, Kate," Coliseum (1).
"Knight's Move," Vic Pal. (52).
"Latin Quarter," Casino (1).
"Lace on Petticoat," Amb'n. (13).
"Little Hut," Lyric (29).
"Mad'n Chaillet," St. Jas's (4).
"Man and Superman," New (4).
"Penny for Song," Haymkt (2).
"Point of Departure," York's (11).
"Reluctant Heroes," Wh'tn'l (26).
"Ring Round Moon," Globe (50).
"Scargulls Sorrento," Apollo (39).
"Take It From Us," Adelphi (19).
"To Dorothy a Son," Savoy (16).
"Who Is Sylvia," Criterion (15).
"Will Any G'f'n'm'n," Strand (27).
"Worm's View," Comedy (203).
CLOSED LAST WEEK
"Dish Ran Away," Vaude (37).
OPENING THIS WEEK
"MacAdam, Eve," Aldwych.
"Electra," Wedding, Old Vic.
"Seventh Veil," Prince's.
"Tread Softly," Vaude.

CEA Note to BOT Reveals Row Between Exhibs and BFPA Setup

London, March 13.

BBC Finds Titling Of Pix for TV No Good

London, March 13.

With the bulk of the British and Hollywood output eliminated from the TV field, the British Broadcasting Corp. has been using a growing number of continental-made pix. But the sub-titles, when reduced to fit the screen of a standard home receiver, became unreadable and the studios were swamped with complaints.

Now the BBC has begun an experiment to dispense with sub-titling. It started when the Italian-made "Four Steps in the Clouds" was screened.

The normal dialog was toned down to a point where it became virtually inaudible, and the sub-titles which still appeared on the screen were spoken by a male and female voice. Overall effect was slightly disturbing, but it was an advance on the normal method.

U. S. Films Still Lead in Finland

Helsinki, March 6.

Finland has staged a steady climb in point of film imports in the post-war years according to government figures. There were 392 pictures brought in during 1950 as against 356 in 1949 and 344 in 1948. Only 257 features were screened throughout 1946. Upward spiral began the following year with 311 imports.

Bulk of the films were supplied by Hollywood. Last year, for example, 280 of the imports came from the U. S. out of the 392 total. American distributors always regarded Finland as a strong market. During the same 12-month stretch, Russia was the runner-up with 34 features. Britain furnished 20, while the list was rounded out with Sweden, 13; France 12, and an occasional pic from Argentina, Austria and several other countries.

About 16 films were banned by the Finnish Censorship Board last year. Among those barred were "The Red Danube" (M-G) and "The Conspirator," from the same studio. Heave-ho on these stemmed from Finland's agreement with Russia whereby all anti-Russian material is suppressed. On the other hand no Russian pictures with anti-American or anti-British contents are permitted either. Most pix are turned down by the board for too much violence and gunplay.

264 Films Into Portugal

Lisbon, March 6.

With 264 films imported into Portugal for the 1950-51 season, the Bank of Portugal has allotted enough dollars for payment on Hollywood product brought in, and producers of the other foreign pix were also paid in full as usual. U. S. provided 156 features for the local market.

Britain ranked next with 27 films; France, 18; Italy, 22; Spain, 13; Mexico, 5; Argentina, 4, and Germany, 1. Meanwhile, the cinema section of the information office has distributed about \$118,000 in subsidies for domestic production. Four features and eight documentaries were made with this coin in Lisbon studios. About the same amount looms for 1951.

Hallmark of England Talks U.S.-Brit. Deal

Hollywood, March 13.

Joint American-British film production deal for an as-yet untitled picture is being worked out with Hallmark Productions of England by Independent Artists, Rosalind Russell-Fred Brisson indie.

Brisson would function as producer, supplying shooting script, one or two top star names and director. Hallmark would assume production costs for lensing exteriors in Spain and interiors in London. Brisson would get Western Hemisphere rights.

The bad blood existing between exhibitors and producers, engendered by the British Film Producers Assn. suggestion that the Board of Trade president should have powers to close a theatre for quota default, has been brought out into the open in a letter sent to Harold Wilson by the Cinematograph Exhibitors Assn. Accusing the BFPA of lacking any marked sense of humor, the CEA urges the BOT prexy to give the producers some moral guidance. This would be one way in which he could add to the many services he has already rendered the trade.

Commenting on the new powers which the producers propose should be vested in the BOT, the CEA suggests that apparently the BFPA does not quarrel with British justice, but that it isn't hard enough. They therefore regard Wilson as the "suitable tyrant" to supply extra judicial threats "which producers feel may be necessary to induce exhibition of British pictures that the public may not want to patronize."

"Incidents such as this," the letter adds, "stir up bad feeling between producers and exhibitors, which is quite unnecessary. Any experienced distributor could inform British producers that the easiest way to distribute films, especially if of indifferent quality, is in cooperation with exhibitors."

'Glorious Times,' Berlin Hit Pic, Has Producer In Court Over Profits

Berlin, March 6.

Berlin's most successful production in 1950 was "Glorious Times." In a city which was once the film capital of Germany but which now produces less than 15% of the total German production, a successful hit should be welcome. But this is not the case with "Times."

Berlin's film industry has been virtually at a standstill through lacking investment capital. Script writer Guenther Neumann and Comedia Pictures producer Alf Teichs came up with the idea that a low cost pic based on clippings from old newspapers, silent pix, and the like, woven together into a humorous, satirical story of those "glorious times" would make a nice profit.

Idea was so good it was not difficult to interest a finance group in a 25% of the cost investment. The finance group advanced \$3,500 but declined further payments until Teichs put up his appropriate share. Teichs was unable to do this but finally persuaded a third party to invest some \$50,000 without informing the other parties concerned. Three days before the preem of "Glorious Times" Teichs borrowed some more money on the picture to be used in litigation over his German-Italian pic, "Camorra."

Although "Times" was not the biggest money-maker in Berlin last year, it attracted larger audiences than any other German pic shown here during the last few years. The film grossed over \$750,000.

The legal disputes over the pic are not only numerous but also complex. First, Harold Lloyd filed a claim via his lawyer for that portion of his pic "Safety First," which was used without prior approval. Scripter Guenther Neumann is suing for salary; he never received any money. Third, the original backers, the Dr. Sk-R outfit, were never reimbursed and claim they still own 25% of the pic. In the meantime, Teichs states that all rights to the film have been turned over to a Hamburg bank.

Lesser, Poe Rep Scheffel

Producers Representatives, Inc., headed by Irving Lesser and Seymour Poe, were named distribution reps last week for Stuart Scheffel. He recently completed production in England of "The Late Edwina Black," adapted from the London and Broadway legit, which is the initialer Lesser and Poe will handle.

Deal with a distrib is now being worked out. Pic stars Geraldine Fitzgerald, Scheffel's wife, and David Farrar.

Revival of Last Year's Hit Shows Blamed for Arg. Legit Biz Decline

Buenos Aires, March 6. The summer legitimate theatre business is showing a big drop currently as compared with the corresponding time last year, despite the fact that it is virtually the only entertainment now available. Main reason for such lack of theatre entertainment, of course, stems from the prolonged hiatus in U. S. screen product, screens having been bare of any American pictures excepting continued revival of oldies since early in 1949.

Part of the legit biz decline is traced to the unprecedented exodus of vacationers from the city, leaving a smaller populace from which to draw patrons. The most severe drop in trade has been suffered by companies which decided to play safe with revived hit shows of last season only with different casts, and often in different theatres.

One of the most disastrous failures of this sort was the revival of "La Tendre Ennemie" at the Smart theatre, with Alda Luz and Roberto Airdidi replacing Elina Colomer and Alberto Closas. Despite an admittedly good cast, the show was unsuccessful and the house had to fold. The company is now trying its luck in the Colon theatre at the summer resort of Mar del Plata, with summer tourist trade figured to help.

The same experience was suffered by "Detective Story," although it was the legit sensation of 1950 here. New cast was headed by Jose Cibrian and Ana Maria Campoy instead of Closas and Malvina Pastorino, but it lasted only a few weeks. Fate of these two shows is convincing showbiz here that the big draw is the cast rather than the play or author.

3 Brits Who Made Grade in Recent Films Work in Powers' House

London, March 6. Three of the principals engaged in filming of "The House on the Square," the current 20th-Fox production at Denham, starring Tyrone Power, are Brits who were given long-term pacts in Hollywood and brought back to work on this picture.

Director Roy Baker, who was linked for seven years after his work on "Operation Disaster," went to Hollywood the latter part of last year, but came back to do this film as his first assignment. Both Constance Smith and Michael Rennie, who were featured in "The 13th Letter," were also brought back especially for this subject. Rennie expects to return to Hollywood within the next week or two.

On the completion of the film, Tyrone Power hopes to take at least a month's vacation before going back to Hollywood and discussing his next production, which may be a South American story.

GOOD DEED PROGRAM FOR U.S.-AUSTRO NET

Vienna, March 6. American sponsored Red-White-Red network has added another program which will draw many from the 67% listener audience in Austria. Austrians are always willing to give when help is wanted. The recent Alps avalanche proved this. But there is plenty of begging on the street and from door-to-door.

RWR used this angle in its new program. This Good Deed morning half-hour show gives addresses of people in need, with listeners asked to send gifts.

Clergy Panel Picks 16m Pix
Dublin, March 6. Ireland's film censorship does not differentiate between films suitable for adults and children, but Terence J. Sheehy, manager of Ron Harris, a big 16m distribution company, has gathered a panel of Catholic priests to cooperate in viewing and grading pictures on his list suitable for Catholic schools and adult audiences.

Decision to introduce grading followed many requests from Convents and Parochial Halls using 16m pix for recommendation on vehicles.

Israel Symph U. S. Tour Made into 12-Min. Film

Part of the current U. S. tour of the Israel Philharmonic Orchestra has been made into a 12-minute documentary film by the U. S. State Dept.'s International Motion Picture Division. With a commentary in Hebrew, the film will be shown in Israel and may be translated into other languages.

Reportedly, this is the first time that a pic has been made of a visiting foreign orchestra by the State Dept. Latter will use the documentary in connection with its overseas international information program. Included in the short are scenes of the group's stay in Philadelphia as well as shots of historic interest.

Now in its ninth week on the road, the Israel orchestra appeared in Los Angeles, Tucson and El Paso last week. Before returning abroad it's booked for final performances at Carnegie Hall, N. Y., March 18-19. Tour is presented by the American Fund for Israel Institutions under S. Hurok management.

'Kate' Scores Hit On London Preem

London, March 13. In a week marked by several promising entries on the London theatrical scene, "Kiss Me, Kate," opened at the Coliseum Thursday (8) to the same tremendous reception which the town has accorded in recent years to the best of Broadway's musicals. Jack Hylton's presentation, sold out prior to the preem for more than three months ahead, probably will rank with the top-grossing shows for months to come.

It was a brilliant night for all concerned—except possibly, for the hundreds of people who vainly waited all night for tickets. The three American stars, Patricia Morrison, Bill Johnson and Julie Wilson, scored handsily and got many curtain calls. Unanimity of press reaction following the tremendous barrage of advance publicity underlines the achievement.

Preceding the "Kate" preem was the opening of "Count Your Blessings" at Wyndham's Wednesday (7). Authored by Ronald Jeans, the play is an amusing comedy of an impecunious couple who fake divorce evidence to inherit a fortune, intending to remarry. Reviewers scanned the Stanley French, Ltd., production favorably indicating chances of a prosperous run. Joyce Redman and Naughton Wayne—excel in made-to-measure roles supported by a fine company.

Less likely of success is "Mac-Adam and Eve" which preemed at the Aldwych Monday (12) after a brief provincial run. A verbose, moralizing comedy, it was well received but lack of marquee names in the cast makes the piece suitable only for specialized audiences. Jack de Leon presented the Roger MacDougall play in association with the Daniel Mayer Co. Among the players are John Gregson, Sheila Latimer and John Laurie.

COL ASSIGNS PERY AS KASTNER AIDE

Columbia's foreign department chief, Joseph A. McConville, has completed a sweeping personnel reassignment with the appointment of Nick Pery as European sales manager to serve under Lacy Kastner, general supervisor of the Continent. Pery had been managing director in Australia and supervisor of several Far Eastern territories.

Leroy Brauer switches from Col's European organization to succeed Pery in Australia. Brauer, in turn, is succeeded in the European post by Morris Goodman, who had been in charge of distributing foreign pix in the U. S. for Col.

William Levy, who also had been on the European staff, with headquarters in Paris, was named assistant to Max Thorpe, managing director in Great Britain.

ACT May Buy Pix Shares

London, March 6. A motion urging the union to buy a nominal number of shares in each of the major British companies is to be debated at the annual conference of the Assn. of Cine & Allied Technicians.

It is felt that in this way union spokesmen will be able to sell its plan to stockholders. ACT thinks the organization's policy for taking over idle studios and the compulsory acquisition of 250 theatres to provide a State circuit might gain support in this way.

'Consul' Preem In Vienna Top Event of Year

Vienna, March 6. Preem of Gian-Carlo Menotti's "The Consul" in Vienna's State Opera in presence of the composer was one of top events of the musical season here. With the exception of politically slanted Communist press, notices were enthusiastic. The audience which included hundreds of the local Yank colony applauded long for the excellent cast plus composer Menotti who took many bows. But the State Department which has had Menotti's European tour under wing of its U. S. Information Service was a little nonplussed at the disclosure, during a Menotti press confab that the young composer is not a U. S. citizen, but still carries an Italian passport after more than 20 years in America. Hasty conferences decided not to change Menotti sponsorship.

Even if the music and staging had not been appreciated, the theme of "Consul" strikes very close to home locally. Much more so than on Broadway where it is not a matter of life and death. Viennese and the local press are doing a lot of speculating about which country's consulate Menotti meant in his attack on officials. Naturally the Communies said it was the U. S. (it is well known here that the formalities attending obtaining a visa at the U. S. Consulate are stupendous; but most viewers agree with Menotti it could be almost any country's consulate).

He anticipated no difficulties in returning to his home after a few more weeks in Europe. Red demonstrators against "The Consul" in Milan where it resulted in a battle between Menotti backers and booters led by a Commie critic.

"But the La Scala stagehands, most of them Reds, thought my opera was pro-Communist," Menotti said. "Bureaucracy's a lot older than I am (he's 39). My theme could be 50 years old."

While in Rome, Menotti supervised the filming of "The Medium." He is now working on an opera about New York's Little Italy called "The Saint of Bleecker Street." "Consul" is being done in Basle, Paris, Berlin, London, Milan and maybe Helsinki this season, Menotti reported.

'Folies,' 'Latin Quarter' Both in London Clicks

London, March 13. New edition of "Latin Quarter" (Robert Nesbitt's Luxury Musical of 1951), unveiled Saturday (10) at the Casino, was rated by a first-night audience as easily the best revue in the series. Lavish staging of bigscale production numbers was called first-rate and fine specialty acts help make this the most spectacular presentation here.

Also placing full emphasis on the spectacular is the 1951 edition of "Folies Bergere Revue." It will undoubtedly prove to be a strong attraction during the Festival of Britain. Although lacking the sparkle and humor of its predecessor, this new Val Parnell and Bernard Delfont production which opened at the Hippodrome last Tuesday (6), is on the same sumptuous scale.

"Latin Quarter," presented by Tom Arnold and Emilie Littler, has Nat Jackley in top comedy slot. Leading lady is 22-year-old red-head, Jean Carson. Cast also includes Darvas & Julia, Parisian dance duo; Eileen O'Dare, American acrobatic dancer making her London debut; Bob Bromley, puppeteer; Rolly Rolla, comedy pianist; Dick and Dot Remy, and Choppie, in a cartoon novelty.

Big Increase in Exhib Defaults Tabs 40% Brit. Quota Sad Failure

British Studio Workers Would Reject U.S. Jobs

London, March 6. British technicians are prepared to refuse Hollywood assignments unless an assurance is forthcoming that they will not be displacing a local man. They have invited the International Alliance of Theatrical and Stage Employees to introduce a like policy for U. S. technicians assigned to British films.

Proposal is made in a letter to Richard Walsh, IATSE prexy, by George H. Elvin, general secretary of Assn. of Cine and Allied Technicians, which expressed regret at the rejection of a reciprocal agreement between the two organizations. After the breakdown of negotiations, ACT now will decide whether to seek separate pacts with the Screen Directors Guild and other guilds in Hollywood.

Olivier Becomes Labor Spokesman

London, March 6. Undeterred by the barrage of exhibitor opinion levelled at him since he took his stand with the unions in a public conference on the film crisis, Sir Laurence Olivier proposes to take a more active part on the labor side of the industry. Understood he has accepted the nomination to be a veepee of the Assn. of Cine and Allied Technicians. Voting will take place at ACT annual conference on April 14-15.

Since he became the No. 1 spokesman for the unions, Olivier has won tremendous support from the rank and file members, many of whom have been jobless for a long time. His championship of the underdog and his apparent determination to stand up to the leaders of the industry has substantially increased his standing.

The solid block of unions which organized the open conference in January represents the entire laborite strength in the industry, with the exception of Tom O'Brien's National Assn. of Theatre and Kine Employees. The conference organizers now regard Olivier as one of their principal assets.

Additional chores already mapped out for him include addressing a meeting of Parliament members to be held in the House of Commons later this month and acting as a principal spokesman at a forthcoming union deputation to Board of Trade prexy Harold Wilson.

U. S. PRODUCT STILL DOMINATES ENGLAND

Washington, March 13. Hollywood continues to hold a dominant position in the British film market but good quality English films are at least as well received by the film-going public, reports Nathan D. Golden, director of the motion picture-photographic products division of the National Production Authority.

Recent poll among United Kingdom exhibitors discloses that five of the 10 most popular pictures in 1950, including the biggest grosser, came from the U. S.; remaining five were domestic, says Golden. During the year, 386 feature pix were registered with the British Board of Trade. Of these, 74 were British and 264 were American.

Buchanan Being Set For 'Rhapsody' Role

London, March 13. Jack Buchanan is expected to take over the role of the late Ivor Novello in "King's Rhapsody" at the Palace theatre. Negotiations are in the final stages and may be finalized over the weekend.

This three-act musical was written and composed by Novello, who died here last Tuesday (6). He also had a lead role in the show. John Palmer, who understudied, has been handling the Novello role in the interim.

London, March 13. The complete failure of the 40% British film quota, which operated for 12 months up till last Sept. 30 is revealed in a detailed survey prepared by the Board of Trade. Defaults, which were almost 1,000 higher than the previous year, were recorded by more than half of the theatres who submitted official returns. The three major circuits were responsible for a third of the defaulters. The BOT received returns from 4,632 theatres, of which 4,209 came from exhibitors with a quota obligation. Of these, the total defaulters were 2,335 as against 1,474 in the previous year, when the quota was 45%.

The jump in defaults is also reflected in the returns for the supporting program. With the figure remaining at 25%, there were 2,195 theatres that failed to meet their obligations. Last year's comparative figure was 1,381. The number of theatres which fulfilled the quota dropped by nearly 1,000. Current figure of 1,874 is contrasted with the previous year's 2,708 that met their obligation.

The most revealing aspect of the BOT survey was the apparent inability of the three major groups to comply with the 40%. Whereas during the 45% quota year only two of the theatres operated by the major circuits fell down on their obligations, this year's figure has soared to 786. The results for the supporting quota showed 427 circuit defaulters in the 1949-50 period, compared with only one in the first year.

According to the BOT analysis, the average quota achieved by the three circuits was 35%. When the quota stood at 45% they exceeded their target by showing 47.6% British films.

The average return for the entire country shows that 30.4% of first feature British films, and 22.5% supporting pix were screened in Britain's theatres. The corresponding figures in the previous year were 37% and 27%. Making allowances for reliefs and exemptions, the average quota for the entire country should have been 33.6%, compared with 37% of the previous year.

U.S. Majors' Theatres In London Default on Brit. Quota; Films Too Weak

London, March 13. All the big West End theatres operated by American major companies in Britain are failing to meet their quota in the first six months of the current quota year which ends March 31. As the 1948 Act stipulated that there must be fulfillment in each half-yearly period, they will inevitably be listed as defaulters.

Two West End houses, the Empire, which is the Metro shop-window, and the London Pavilion, run by United Artists, have not shown a single British film in the period. Warners' Leicester Square theatre ran "The Franchise Affair" for one week only.

Paramount's Plaza currently has its first British offering, "Flesh and Blood," which opened last Friday (9), while its other theatre, the Carlton, had a three weeks with "Scarlet Pimpernel," but had to yank "The Naked Heart" after five days.

All West End theatres controlled by the J. Arthur Rank Organization have shown more than their stipulated minimum of British films.

Hoyt's Launches Quiz Contest in Biz Drive

Sydney, March 6. Hoyt's circuit of 150 houses, under topper Ernest Turnbull, is launching a nationwide film quiz to rope in more patrons. Fitting into the new scheme are 20th-Fox, Warners, RKO, United Artists and London Films. Main theme is that films are better than ever. Cash prizes will hit the \$3,000 mark.

Full-page ads in major dailies will be utilized to boost the theme and over 250,000 two-color handbills will be delivered to Aussie homes from Sydney to Perth about the same coverage as from N. Y. to San Francisco.

Hughes Lawyer Cites Evils Of Sale Deadline

Howard Hughes' attorney, Thomas Slack, was still on the aggressive in the latest round of his continuing bout with the Department of Justice over RKO stock ownership. Slack asserted that to impose a deadline on sale by Hughes of his stock in either the RKO theatre or picture firms, as demanded by the Government, would serve only to "suit the unsupported whim of one as instant attorney-general."

Slack told the U. S. statutory court in N. Y. on Monday (12) that the Government offered no precedent which would support its argument. He added that imposing a stock-sale time limit would mean recognizing the RKO antitrust consent decree, and this, he continued, would be in violation of the "principles of law."

When the Government entered the consent judgment it availed itself of numerous benefits, legitimate said. Important among these was the fact the ranks of the majors was broken when RKO agreed to divestment. Now, he went on, the Government is refusing to honor the RKO benefits.

Basis of Slack's contention is that the original decree contained no provision for Hughes' stock sale within any time period, and nothing happened since to warrant fixing a deadline at this time. "I told the N. Y. tribunal that 'nothing would be more discouraging' to consent settlements in future suits than a Government victory in the present RKO squabble."

No Capital Gain

These sums were to be turned over by the film company in 1942, '43 and '44, as well as 15% of the gross in excess of a certain amount. However, a cash payment was later substituted for the percentage arrangement.

Shumlin's contract with Miss Hellman provided that he was to get a 40% cut from the film right sale of "Rhine." In 1943 he reported a gross income of \$61,037. This return also listed \$29,643 as a long-term capital gain. Amount represented one-half of his share of the proceeds received by the "Watch on the Rhine" company, a limited partnership of which the producer owned 90%.

In denying Shumlin's appeal from the Internal Revenue Bureau's interpretation of the sale money as ordinary income, Judge Oppen wrote: "The characterization of the petitioner's (Shumlin) contract rights as 'property' contributes little to resolving whether the petitioner's arrangement with Warner Bros. resulted in capital gain or ordinary income. A legal right or claim can be received under such circumstances that its fair market value constitutes ordinary income, regardless of its character, as, for example, when it is the form in which personal services is received. And by the same token, such a claim may become income not when it is received, but when it is converted into cash."

"In our view the latter description of the underlying events most nearly conforms with the present record. Petitioner's power to share in the proceeds of 'Watch on the Rhine' was due in the first instance to his contribution of services as its producer, and the facts that a part of the proceeds originally took the form of a share in royalties for a license to employ the material in a motion picture, and that eventually the petitioner received a lump sum in substitution, fail to deprive the whole transaction of that basic character—the computed payment merely replaces the future income with cash."

Burstyn Battles

church and state. I think the Supreme Court can have no alternative but to accept this case as a basis for ending all censorship in the United States."

Burstyn returned to New York yesterday after several weeks in Hollywood, where "The Miracle" is now playing at the Monica theatre. He was forced to go into the house on a four-walls basis, charging that exhibits on the Coast had organized a boycott against the film.

Distrib said he was uncertain as yet as to plans for opening the film elsewhere.

No L. A. Picketing
Los Angeles, March 13.

Roberto Rossellini's controversial picture, "The Miracle," opened here in a neighborhood house with a near-capacity audience, sprinkled with Hollywood celebs, but no picketing or other forms of adverse demonstration. The LA Catholic Archdiocese is ignoring the picture rather than stir up any more publicity.

Herb Bregston, Coast rep for Joseph Burstyn, has taken over the 638-seat Monica theatre on a flat rental basis for the duration of the trilogy, "Ways of Love," of which "The Miracle" is a part. L. A. newspapers ignored the opening.

TV About-Face

terial because "they cannot fill five or six networks with live talent."

Numerous other investment houses have stated they share the same opinion regarding the picture's new big customer—TV. In line with this, Columbia Pictures is out to score a beat on the film industry with expansion of its video activities. Screen Gems, Col sub-sidiary, which heretofore made TV commercial clips on film, is now getting underway with plans to lens regular entertainment for tele-casting.

Regarded as another important means of added coin via video is the sale of standard pix which have been played out on the theatrical market. Film firms' libraries are stocked with thousands of such pictures, both shorts and features, which could rate as acceptable TV entertainment but, because of their vintage, would not impair theatre business while being telecast.

Herbert J. Yates, president of Republic, told the company's stockholders in an annual statement that he sees in view licensing of pix to video and believes such deals in the future will mean strong additional income for his company.

Taking a similar view, but with a different twist, was Bernard Giannini, film-financing v.p. of the Bank of America. He sees TV as the possible difference between profit and loss to the bank on motion picture financing.

Giannini revealed the bank is undertaking to acquire TV rights to all pix on which it is forced to foreclose. Licensing the rights to telecasters in some instances could bring enough money to bring the financial outfit in the black in its various pix deals.

UA Honors Sears

drive in his honor, with the attendant banners in exchanges and the publicity hoopla, thus serves a double purpose. It gives Sears definite duties and advertises the continuity of his connection with the company. At the same time, it takes advantage of the sentiment and regard for him by the sales organization to up UA's grosses.

Drive will be mainly concerned with cleaning up payoff of pix which are already in release. Many of them have lingered on the shelf because of lack of stimulus due to the uncertain position of the distributing company before the present Arthur B. Krim syndicate moved in.

Idea for the Sears drive was broached to reps of UA's producers at a meeting in New York last week. They saw its value and quickly sold to their producers the idea, as requested by Heinemann, that they advance the \$10,000 in prizes.

Legion of Decency Issues Permanent Ban on 'Rice' House

Aside from admitting that the matter has been under discussion, a spokesman for Fabian Theatres in New York yesterday (Tues.) had no comment to make in regard to a permanent ban placed on the chain's Colonial theatre, Harrisburg, by the National Legion of Decency. Organization invoked the ban after the house opened the Italian import, "Bitter Rice," last Wednesday (7). Run closed yesterday.

The Rev. John Metz, pastor of St. Patrick's Cathedral in Harrisburg, pointed out that the film had been "condemned" by the Legion and called up on his flock to boycott the Colonial permanently. When the picture was reviewed by the Catholic group last year it was criticized for "seriously offending Christian traditional principles of morality."

But despite the Legion's "condemned" classification, "Rice" has been banned in only one city in the U. S., according to Lux Film Distributing Corp., the picture's releasing company. That town is Albany, where the chief of police ordered the film withdrawn from a Warner house on the grounds that it was "objectionable."

Meanwhile, a Lux spokesman declared, "Rice" will hit more than 2,000 situations this year on the strength of a number of circuit bookings and hefty drive-in business coming up. To date the import has played certain houses of the Interstate circuit in Texas, Warner loop, Fox-West Coast, Wometco Theatres in Florida, Schine circuit and others.

One of the few foreign films to hit drive-in playing time, "Rice" will open at nine houses in Texas on April 11 and four more on April 18 outside Detroit. Picture reportedly has been mopping up at the b.o. at the Pacific Drive-In Theatres on the Coast.

Theatre TV Profits

one month, \$500, or \$50 an hour; 40 complete hours for any one month, \$800, or \$20 an hour. Data on costs for fraction of hours has not been established. Theatre must be within a mile of any local telephone exchange.

RCA asserts that, in order to warrant operations, a group of 25 theatres would be required within a perimeter bounded by Boston, Albany and Washington. Despite uncertainty of venture's profit possibilities, understood around 15 houses in prescribed area are hooking up to the circuit and, if required 25 are obtained, mass telecasts will get under way in the fall.

Costs of piped-in shows can only be guessed at this time. One service company which has been exploring TV possibilities for a theatre client in Philadelphia, after investigation, used a base of \$15,000 for a 30-minute big-name show. On basis of 60 minutes, or two 30-minute shows, and pro-rating cost for 25 theatres in hookup, cost of TV performance would be \$1,200. Adding a service charge of \$16 plus phone charge of \$50 (using the 10-hour monthly rate), total outlay for one night would be \$1,260, exclusive of the film costs for regular screen entertainment before and after the TV show.

On this basis, a 1,000-seat theatre, charging \$1.50 admission and playing to capacity, would show a loss, as total gross would be \$1,500, without other expenses taken into consideration. A 1,500 seater would gross \$2,250, but still profit margin, if any, would be narrow.

One of the problems will be children's admissions on television nights, due to the lower tariff for juveniles. Operating unit would be in trouble if an unduly number of children admissions were part of the audience.

Probers of the projected setups say that possible profits for TV night might come to a theatre with a low attendance, average before television, with increase in admissions as a profit source for that night.

Study was made for a prospective buyer of a theatre property, the would-be purchaser considering installation of TV equipment. Indications are that the interested buyer will pass up installing equipment, if purchase is completed, until costs drop to lower levels.

Phonevision's Ninth Week Pickup

Phonevision boxoffice enjoyed a healthy boost during the ninth week of the 90-day tests currently being conducted here, according to totals reported by Zenith Radio this week to the major film companies supplying product for the tests. Orders for the stanza (Feb. 26-March 4) numbered 492, representing 23.4% of the total possible audience, as compared with 431, or 20.5%, for the preceding week.

Biggest rise occurred in the Sunday at 7 p.m. screening time, where orders jumped from 26 to 68. Film shown at that time was Walt Disney's "Reluctant Dragon," indicating the standard Sunday evening family viewing pattern was responsible. Screening at 9:30 Sunday night, however, dropped from 35 the preceding week to 39, indicating Phonevision families might have switched over then to regular broadcast television.

Following is a breakdown by the time of screenings each day for the ninth week:

	2 p.m.	7 p.m.	9:30 p.m.	Total	% of Families Who Saw One Film
Feb. 26 (Mon.)	2	18	27	47	15 1/2
Feb. 27 (Tues.)	5	9	26	40	13
Feb. 28 (Wed.)	5	30	18	53	17 1/2
March 1 (Thurs.)	3	18	56	77	25 1/2
March 2 (Fri.)	5	27	39	71	23 1/2
March 3 (Sat.)	9	11	59	79	26
March 4 (Sun.)	18	68	39	125	41 1/2
Total	47	181	264	492	

Rawstock Snag

Continued from page 3

true in the extensive day-and-date runs of "I'd Climb the Highest Mountain" and "Yellow Sky." "Rawhide" is being given a 150-theatre simultaneous run in the Kansas City territory and a 40-theatre play in the Los Angeles area.

Industry execs believe they have not scratched the surface yet as to what can be done to hold down prints without depriving exhibs of their normal engagements.

'The Men' Big

Continued from page 3

with Russia seems more or less remote. Conversely, when United Nations troops in the Far East were taking a beating or the international situation otherwise became tense, "The Men" just died at the b.o.

Currently good reports from Korea and relaxation of war hysteria in the U. S. have resulted in a sudden revivification of the Kramer film at the moment. After performing very sluggishly for several months, pic suddenly began earning holdovers and chalking up heavy grosses about two weeks ago. Development has been aided by a new ad campaign.

"Men" is in its second week at the Texas theatre, San Antonio, where it hit a record-cracking \$9,500 in the opening stanza. At the Orpheum, Montreal, it likewise won a week's extension after \$8,000 (the highest of any United Artists pic since "Red River") in the opener.

In Detroit, where it has been unable to get a booking since doing a weak \$13,000 at the Palm State last October, it has suddenly been booked by the Cooperative combine for 13 key subsequent and 72 outlying houses.

Pic was released last June, just as the Korean war got underway and the bad news at that time gave it a poor start. As a result, playoff has been slow, with only 4,500 dates played so far. It has taken in \$990,000 in film rentals. If the present spurt continues, final domestic gross is expected to hit \$1,200,000.

La Prensa Fold

Continued from page 3

tive and friendly trade agreement covering pix. South American country banned the import of any American films almost two years ago. Halt also was called on coin remittances to the U. S.

Pic trade pacts have been repeatedly negotiated, but each time the Peron government has come up with new gimmicks which have had the effect of putting off the actual working of the deals. Unless the La Prensa matter is cleared up to the satisfaction of the U. S., pic officials say they fall to see how any acceptable arrangement can be worked out.

In explaining the U. S. Government's attitude, Miller said the closing of La Prensa has been reflected in strong adverse public opinion in this country. This indignation, he pointed out, makes the State Department's position increasingly difficult.

GOVT. ALLOWS LABS TO CONTROL RAWSTOCK

Washington, March 13.

Government branches using motion picture film are not stockpiling rawstock but are permitting the laboratories to have control of the supply. Cooperation of the Government in this respect is seen as a possible solution to the shortage threat.

In most cases during World War II, Uncle Sam held the rawstock and doled it out to the labs for specific assignments. Currently, the labs are supplying film as the Government needs it.

Although film manufacturers are operating without a substantial inventory, the supply is meeting the demand. Reported that no users of film, whether private concerns or Government projects, are without rawstock for lack of supply. Top speed production has been necessary to meet needs, but there appears to be no immediate crisis, according to Government sources.

Uruguay Fest

Continued from page 4

the delegation. British, French and Italian industries were also well represented. John F. Royal, v.p. of National Broadcasting Co.; Phil Reisman, RKO foreign chief, and Norton Ritchey, head of Monogram International, also made the trek. Joaquin Rickard, MPAA's Latin American rep, was on hand to help the American visitors.

U. S. newspapers and mags were repped by Arthur Rothstein, lenser, and William Lowe, Look; Laura Ecker and Leonard McCombe, Life; Fritz Kahlenberg, Telencas; Milton Bracker, N. Y. Times; Harry Crocker, Los Angeles Examiner, and William Nelson, Holiday.

The air trip down was marred by several delays. First was rudder trouble in Trinidad, where the Trekkers suffered intense heat for three hours sitting in the grounded plane. Then, 15-minutes out of Rio de Janeiro the plane had to dump its gasoline and turn back because of engine defect. And the two-and-a-half hour bus ride to Pune del Rey did not buoy up the travelers' spirits after reaching the Uruguay airport.

Confusion started as soon as their destination was reached. Parties and receptions, were miles apart and, although fleets of cars were always on hand to transport the visitors, the drivers rarely could be found. Screenings did not start on time, parties began in the wee small hours of the morning and sleep was a rarity. When natives were asked for help in straightening out the confusion, there was a stock answer: "I'll take care of it right away." But it was more like "n. yana."

While the journey back to the U. S. was skedded to begin March 6, a few of the travelers headed for home a few days earlier. Among them were Miss Scott and Royal.

Receptions for the stars were the highlights of the event. They all agreed that this segment was a success.

The Uruguayans have started to talk about another film festival next year.

FLASH NEWS



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EXHIBITORS
OF AMERICA
FOR GIVING
US A GREAT
TITLE FOR A
GREAT GREAT
PICTURE!!!

ENLIST NOW!



"THE BEST
COMEDY OF
THE YEAR"

Bosley Crowther, N.Y. Times

U. S. S. TEAKETTLE
becomes

YOU'RE IN THE NAVY NOW

IT'S
GARY
COOPER
in the kind of a
tration you and yo
patrons love be



There's No Business Like **20** Business!

CENTURY-FOX

Indie Prods. Mull Distrib Deals With Both UA, ELC as 'Protection'

Overhauling of United Artists and the new, ambitious release policy which Eagle Lion Classics is embarking upon are cueing an effort by some indie producers to keep both distributors supplied with pix.

Producers feel competition between the outfits will be a healthy condition in that they'll have a choice of an alternative distribution deal in the event one of the two releasing firms gets out of line on terms. Thus the producers are said to be leaning to the policy of dividing their output between ELC and UA, instead of entering any exclusive license deals with either of them.

Actually, some indie producers always have been distributed to channel their pix consistently through one releasing organization, on the theory it's best to "put all their eggs in the one basket." Fidelity Pictures, for example, which now has a deal with UA, in the past has had pacts with Universal and Republic. Similarly, Sam Spiegel has two titles to deliver to ELC and then will switch to UA under another deal.

British Indies

Continued from page 4

dustry's planners. As David E. Griffiths, the committee's chairman, commented, the independents had always adopted the attitude that the growth of the circuits would mean the end of real showmanship. But in the industry's first national contest, only a minute proportion had agreed to pull their weight.

Failure of independent cooperation is believed to be due to a fallacious view that the dice were loaded against them. In actual fact, the terms of the competition are of an elastic character, designed to give fair play and full merit to the smallest theatre. However, the feeling that they had no chance of getting one of the major prizes is apparently deeprooted among indie managements, and to overcome this attitude of mind, the second contest at the end of the year will be divided into two classes, with awards for circuit theatres and separate prizes for independent houses.

Another point of view expressed at the committee meeting last Wednesday (7) was that indie exhibitors showed a reluctance to participate generally in a better business campaign because of the lack of incentives.

Apart from the showmanship contest, the planners are proposing to use the Cinematograph Exhibitors Assn.'s national convention at Bournemouth in May as a strong boosting point for picture business, and events planned include a big film star ball and a local premiere which will be broadcast throughout the country by the BBC.

In London, during the height of the Festival celebrations, the committee is launching a film exhibition in a West End store which will subsequently tour the major British cities and will then be moved on to Dublin and other spots in Eire.

Drive-In Bid

Continued from page 3

sion. Heretofore, the outdoor theatre, in most instances, have been pushed back to late runs or forced to play the sloughs.

All signs point to further demands by the open-airers for better clearances than they had last summer. In cases where drive-ins lose out on first-run bids, indications are that they will request shorter periods between first-run and their own availability.

Allentown case was brought by David Milgram, who, with his family, owns the Boulevard. Judge Kirkpatrick found that the distributors had entered an arrangement in violation of antitrust laws by denying first-run deals for the Boulevard. He decides that even though the owners were a new enterprise, they still were in competition with conventional theatres and, therefore, should have right toicker for pictures on an equal basis.

'Marlini,' Mystery TV, Set for UA Distrib

United Artists' television department has signed to distribute "Great Marlini," half-hour mystery on film produced by G. & W. Productions. Initial playdate for the series will be available May 1.

Ted Post is director of the James Thor-starring pix, which are being leased at the Fletcher Smith Studio, N. Y.

Meanwhile, UA TV staff has negotiated 10 additional outlets for "John Kieran's Kaleidoscope," series of 15-minute programs produced by Kieran and Paul Moss.

Reissues Ebb

Continued from page 3

stepped-up volume of pix and found these at times were in competition with their own reissues.

Paramount experienced this with its big moneymaker, "Going My Way." Bing Crosby starrer was tested recently at two spots and hastily withdrawn when it was discovered impairing business of "M. Music," new Crosby film.

While the market for the dated product is not entirely dry, distributors have learned that, largely, there's a payoff only with combinations of "provocative" titles. Par, for example, is teaming "Star-Spangled Rhythm," which is loaded with commercial values, and "Miracle of Morgan's Creek," which drew acclaim of the critics, as a reissue combo in June.

Par had a total of six reissues last year. In 1951, only the dual entry set for June is on the firm's distribution lineup. Metro, which re-released "Blossoms in the Dust" in '50, has none so far this year. However, M-G is considering a combination of "Captains Courageous" and "Night at the Opera."

Similarly identified as "provocative" pairing is the Warner Bros. package, "Dodge City" and "Virginia City." Duet, which is doing healthy business in current dates, are the only reissues on the WB list. Outfit handled four oldies last summer.

Neither 20th-Fox nor United Artists has any reissues set for '51.

Only other vintage product in view, beyond the lineups of such firms as Realart, which deal only in reissues, are two upcoming from Samuel Goldwyn, through RKO. These are "They Got Me Covered," Bob Hope starrer, and "Up in Arms," with Danny Kaye.

Double Bills

Continued from page 3

parts of the Rocky Mt. and Northwest areas have felt the least declines in theatre business. Income drop in these locations, where single pic predominate and TV hasn't progressed to any marked degree, is said to be only 4-to-7% under '49.

In contrast with this is the report the dropoff in large metropolitan areas, such as New York and New Jersey, where twin bills are the rule. UA TV has shown its greatest gains, ranges from 14-to-26%. Hit hardest of all have been the Southern California and industrial areas of the east, surveys show.

Most striking example of the contrast in business conditions is provided by California statistics. These show the drop in grosses in the northern part of the state is only 1-10% of the decline in Southern Cal. Latter is substantially a TV and two-pic program area while the upper regions stress single pic and have very little video by comparison.

Another consideration in the study is the fact single-pic ops clearly have better programming possibilities. Product shortages are far less of a problem than when double the amount of film is required as by the dual theatres.

Generally accepted industry records show about 70% of the nation's theatres are on twin policy, with the balance on single.

N. Y. Film Expo

Continued from page 3

board room with Schwartz chair-manning.

Financial advances needed to sew up the Labor Day week option on Grand Central Palace have been made by the New York exhibitors' committee. Understanding is that if the exposition becomes a COMPO project, all-industry organization will eventually return their coin to the exhibs.

In any event, it is expected that the week's stand will at least break even and possibly show a substantial profit. If it is taken over by COMPO, the exposition will be sent on tour to those cities where exhibs desire it. It will either be retained in the same form as in New York or be abbreviated somewhat.

The exposition is the second project being pushed by COMPO as a b.o. promotion. The other, a film festival, is also slated to begin Labor Day if it gets final approval. Plan is for all companies to channel top product into a 90- or 120-day period, supported by institutional and added product advertising.

Distrib Give Full Support to COMPO In Collecting Dues

While withdrawing as accounting and collection agencies for exhib dues to the Council of Motion Picture Organizations, distributors are lending full support to the all-industry public relations body in obtaining coin from theatre men. Plans are being worked out by which salesmen for the major companies will make followup solicitations of exhibs who don't kick in with their dues.

Distributors have backed out of the original scheme by which they were to bill their theatre customers for the 1/10th of 1% of film rentals they were to contribute to the support of COMPO. As a result, COMPO in recent weeks has started a system by which exhibs are being requested to send their checks directly to the organization's New York office.

Return envelopes, which are a combination pledge card and remittance blank, have gone to regional exhib organizations in bulk in recent weeks. These associations in turn transmit the envelopes to their members.

In this connection COMPO execs have been pleasantly surprised by some of the warm letters with which the organizations have transmitted the envelopes to individual theatre men. An instance was the bulletin this week of Allied Theatre Owners of the Gulf States.

"The salvation of our industry and especially the exhibition end of it will come from COMPO," secretary Harold Bailey wrote. After listing the public relations outfit's program, he added: "Can we possibly fail to understand the importance of COMPO? Most assuredly not. Let's each and every one of us support the brains and brawn of COMPO and remit our contributions NOW."

A similar letter went out last week from Raymond E. Feeley, business manager of Independent Exhibitors, Inc., the Boston Allied unit. None of the envelopes has come back to COMPO in New York with checks as yet, but execs feel it is too soon to expect them.

An additional supply of remittance envelopes will be forwarded by COMPO headquarters to exchanges throughout the country. These will be given to film salesmen with instructions to make a pitch for COMPO to exhibs and ask them to send checks in at once. In this way, theatre men who are not members of a regional exhib association will also be covered.

Dues, incidentally, are payable at once, but may be remitted quarterly, semi-annually or annually. They are based on 1950 rentals. Distributors match whatever exhibs pay.

COMPO in the interim is living on money advanced by the Motion Picture Assn. of America. Organization is understood to be indebted to the MPAA for well over \$50,000.

Inside Stuff—Pictures

Warner Bros. is making a pitch to lure carriage trade and longhairs to the Strand theatre, N. Y., by playing up singer Josephine Baker in ads on the music pages of New York papers. Ad copy played down "Storm Warning," the screen attraction.

Layout and lingo of the two-column, two-inch notice followed the style of the concert ads. Billing Miss Baker as making her first N. Y. appearance since "her triumphant return from Paris" with a reminder that it was a limited engagement, ad announced that her four performances daily and five on Saturday were in addition to the screen presentation of "Storm Warning."

Sixtysix pictures, 50 of them American, were awarded "best films" citations last year by various magazines, reviewing groups and critics. Survey made by Arthur DeBra, director of Community Relations for Motion Picture Assn. of America, showed that of the 465 features released in 1950, one out of seven achieved the "best" rating.

Total represents a hike in number of pix which made the grade in 1949 when, from approximately the same number of releases, 57 were cited by the composite jury. Hollywood produced 48 of the honored pix.

Methods by which the film, radio and television industries make awards were roundly blasted last week by Robert D. Leigh, director of the Russell Sage Foundation's communications study. Speaking at Wellesley (Mass.) College, he cited the presentation of "Oscars" as divorcing "honorable reward from every human satisfaction except that of the savage warrior who has through guile scalped all his enemies." On the other hand, the savant emphasized, academic institutions do a competent job in distributing laurels.

Major studio is trying to buy an old sex-exploitation picture in which one of its contractees played a disrobing scene several years ago. Currently the gal is being groomed for stardom and played a top spot in a recent production on the lot. Understood an interest in the old film is held by a prominent Hollywood attorney who handles the legal affairs of numerous stars.

For 30 years Gladys Rosson has been secretary-treasurer of DeMille Productions, all the while nursing an ambition to appear on the screen in a DeMille picture. That ambition finally was achieved in "The Greatest Show on Earth." Miss Rosson will be recognized (if you look fast enough) as the gal wearing a red hat in a crowd of 3,000 extras.

UA's Sliding Scale Fee

Continued from page 3

rental coin is collected by exchanges it will go directly to Heller. Producers' shares will be put in a special account for them and UA's fee forwarded to it.

Disbursements

Disbursements out of the producers' end will require counter-signatures by both the filmmaker and UA, thus insuring that the producer's share of rentals cannot be used for any unauthorized purpose. It also assures him that if UA should go bankrupt or for any other reason have its funds tied up, the producer would not be in the position of a general creditor. He'd have direct access to his money.

Move grows out of fears by indies during UA's pre-Krim era. They were afraid that their coin might either be tied up by bankruptcy proceedings or would be used for operation of the company and thus not be available to them.

Heller outfit has advanced UA operating funds and established a pool for financing indie producers. However, its agency function in regard to producer's funds will apply to all UA filmmakers, not only those with which Heller is doing biz.

The new sliding-scale distribution contract will give UA a higher fee as the gross goes up. Thus the company will have a strong incentive to get maximum rentals, since it will compound its take. This is opposite to the old "most-favored" type of contract which UA at one time used and which owners Mary Pickford and Charles Chaplin still have. They pay 25% to \$300,000 gross and 10% after that. Since UA would work at a heavy loss on a 10% fee, it has no incentive. The bigger the gross the bigger the deficit for the distributing company.

Effort will be made to raise the level of distribution fees, but Krim is making no hard and fast rules. Each pic will be judged on its merits and the percentage determined on a bargaining basis. Producers with highly-desirable product will naturally have a chance to get better terms than those that make pic of lesser potential.

UA used to get 25%. In recent years that has gone to 27½%, and in some cases 30%. Starting point of the new sliding scale—and the scale itself—will be traded out in each case in the future. As in the past, higher fees will be sought for foreign markets.

Foreign offices, incidentally, are having product pumped into them almost as rapidly as the domestic exchanges. Benjamin is working on that problem with foreign chief

Al Lowe. Like the U. S. branches, the overseas offices have been on a starvation diet of product.

Domestic release slate as disclosed by Heineman this week starts as of March 16 with Harry M. Popkin's "Second Woman," starring Robert Young and Betsy Drake. It continues April 6 with I. G. Goldsmith's "The Scarf," starring Mercedes McCambridge and John Ireland; April 13, Robert Stillman's "Queen For a Day"; April 27, Roberts Productions' "He Ran All the Way," starring John Garfield and Shelley Winters.

May 4, Joseph Lucachewitch's "The First Legion," starring Charles Boyer; May 11, Irving Allen's Anscolor "New Mexico," starring Lew Ayres and Marilyn Maxwell; May 18, S. P. Eagle's "The Prowler," starring Van Heflin and Evelyn Keyes; May 25, Jules Levey's "Fabiola," starring Michele Morgan; June 1, Ed Gardner's "The Man With My Face," starring Barry Nelson; and June 8, W. Lee Wilder's "Three Steps North," starring Lloyd Bridges and Italian players Lea Padovani and Aldo Fabrizi.

SCTOA 'Defers'

Continued from page 3

fold at a meeting in the not too distant future.

Likewise it is anticipated that the Southern California group may also go along with COMPO eventually, particularly since the expansion of the exec setup on which it refused to vote this week was devised at its demand and that of several similarly-minded TOA units.

Gael Sullivan, TOA exec. director, and Herman Levy, general counsel, recognized SCTOA might be difficult to sway and for this reason made a special trip to the Coast from N. Y. to try their persuasive powers. Evidently, their journey was to no avail.

Southern California owners who comprise the unit's membership in the past months have been vigorously complaining about "unjustices" in competitive bidding, clearances and other trade practices. They claim they want to give attention to these rather than concern themselves with the broad public relations project which joining COMPO would entail.

In line with this, outfit is sending reps to Washington huddles with the Department of Justice next month in an attempt to work out means of assuring trade practice "relief."

Paramount

has it for you in April! Action and
romance to bring the crowds to

QUEBEC

where history's most tempting spy and a ragged army
of frontiersmen fill the screen with thundering thrills

in flaming color by
TECHNICOLOR



starring
John

Barrymore, Jr.



"is handsome" reports Motion Picture Daily and worthy of his famous name—as Mark, the boy with a hero's courage.

Corinne

Calvet



is "outstanding" says Variety, as La Fleur, the woman who set a century aflame...

Patric

Knowles



rugged and romantic, is the rebel leader in scenes of "large scale military action" says Film Daily...

Barbara

Rush



Paramount's lovely star of tomorrow plays the girl who loved a soldier...

with John Hoyt • Arnold Moss • and introducing **NIKKI DUVAL** • Directed by George Templeton • Written and Produced by Alan LeMay

**FILMED ON THE SPOT
IN GLAMOROUS QUEBEC**

so that movie audiences can see for the first time "interesting scenes like the Citadel where Wolfe and Montcalm fought and the area's beautiful scenery."—*M. P. Herald*

Paramount's Big Shows In
Color By Technicolor, Currently Include:
Cecil B. DeMille's "Samson and Delilah," "Branded" and "The Great Missouri Raid"

Congress' Revolt Vs. Upped Taxes Nips Admish Hike

Washington, March 13. Current revolt of Congress against the President's request for \$16,000,000,000 in additional taxes this year is regarded as the strongest indication, thus far, that there will be no increase in the 20% admissions levy or the 20% bite on nitery tabs.

Majority of the House Ways and Means Committee and many other members of both the House and Senate have expressed the belief that the President should trim his \$73,000,000,000 budget and that no more than \$10,000,000,000 of new taxes should be laid on the people. Best hope out of Washington is that the \$10,000,000 is the top figure in new taxes which will be passed at this time. This amount of taxes could be levied without going after admissions and other amusement levies. Members of Congress feel sure that the 20% rates will remain in status quo.

At last week's hearings of the Ways and Means Committee, spokesmen for the large symphony orchestras called on the Congress to wipe out completely the 20% tax on admissions to symphony orchestras. Symphonies and operas enjoyed such exemptions before World War II on the ground that they were cultural institutions which always operated at a deficit anyway.

COL LURES BRISKIN WITH STOCK OPTIONS

As an inducement for Irving Briskin to ink a seven-year executive producer employment contract, Columbia Pictures board of directors has granted him an option to purchase 3,000 shares of common at \$14 per share. It was learned this week. Option, which must be approved by stockholders, may be exercised starting July 1, 1953.

Privilege ends three months after Briskin leaves Columbia, or two years after termination of the employment pact, whichever comes first. Producer, who signed the deal Oct. 31, 1950, started his seven-year term on Jan. 1, 1951.

At the same time, the company amended stock options held by Columbia International prez Joseph A. McConville and Col veepee-treasurer Abe Schneider. These amendments make their options non-transferable other than by will. McConville has the right to buy 5,000 shares of common under a June 25, 1948, agreement. Schneider's privilege covers 12,500 shares of common.

Ron Reagan

Continued from page 1

cause it didn't protest sooner. "Certain elements of the press, the kind addicted to yellow journalism, certain types of gossip columnists and so forth, decided they could attract more readers and sell more papers and get more listeners if they always went in for more flamboyant, more colorful, exaggerated side of things and in most cases the messy side of things. With a failing boxoffice back, through the years we have to face that there is a large adult segment of American life that is rather disgusted, that looks down upon the motion picture industry, its people, who haven't bothered to go to the theatre in recent years and see the very many fine, artistic things that are on our screens.

"They have made us look ridiculous so that a great many adult people say that they wouldn't spend money to see antics of people like this. I say the press, and right here in our town, has displayed a carelessness regarding our rights and rights of private industry to go on and maintain itself. I do object to the invasion of our personal, private lives. I object to it not only from standpoint of our right not to live in a goldfish bowl but I also happen to think it's very bad public relations."

Tusher will interview Reagan on the same subject next Sunday.

'HOFFMANN' ADVANCE IN N. Y. TOPS \$35,000

Advance ticket sales for "Tales of Hoffmann," import of Loper Films Distributing Corp., at the Bijou theatre, N. Y., have topped \$35,000 since mail orders started Feb. 25. Boxoffice sale started last week. Picture opens at the Bijou April 4, following the Red Cross benefit preem at the Metropolitan Opera House April 1.

Since the first ad appeared in the N. Y. Times Feb. 25, mail orders have averaged \$1,200 a day. Boxoffice sales have hit a \$1,500 daily average, with \$6,000 going over the tillis Saturday and Sunday (10-11).

Mail bags bring about 200 envelopes a day. Each envelope contains requests for an average of four tickets. Three performances for charity have been sold out during the first two weeks, in addition to the Red Cross affair at the Met. "Cyrano de Bergerac," current tenant at the Bijou, had a six-week advance sale of \$38,000.

'Queen for Day' Aired In Variety Clubs Bailup

Whipping up advance ballyhoo for Robert Stillman Productions' United Artists release, "Queen for a Day," the radio show of the same name will do a special performance May 11 at the Variety Clubs' international convention in Philadelphia. Wife of one of the delegates will be named "Queen for a Day" and is to be gifted with a flock of prizes, including a trip to Hollywood for two with all expenses paid.

Radio troupe's Philly personal appearance will climax a 10-city tour of the east and midwest from April 9 to May 18 simultaneous with first-run openings of the film. Tieup with the radio show was worked out in cooperation with Stillman, Mutual Broadcasting and the Raymond Morgan Agency, producers of the network program.

Albert Warner Gifts 3,800 Shares of Common

Albert Warner, v.p. and treasurer of Warner Bros., gifted 3,800 shares of his holdings of major's common stock.

This leaves him with 434,000 shares which he owns directly and 21,000 shares held in trust, of which he is beneficiary.

Loew's, Inc., bought four separate lots of \$25 par common stock in Loew's Boston Theatres. The total of 179 shares up Loew's, Inc., holdings in the theatres to 127,515. Irving H. Greenfield, officer of Loew's, acquired his first 50 shares of the parent company's no par common.

Maurice Newton, director of Paramount Pictures Corp., sold 6,605 shares of the studio's \$1 common during the month, reducing his bundle to 1,000 shares. Duncan G. Harris reported that last December he sold 650 shares of Paramount Pix, but continues to hold 2,000 Leonard H. Goldenson, president of United Paramount Theatres, bought 300 shares of common stock in the theatre chain. He now owns 2,450 plus an additional 250 held jointly with his wife.

Nathan J. Blumberg, president of Universal Pictures, bought 600 shares of U's \$1 common, building back his interest to 700. He also owns warrants for 31,900 shares of common. Alfred E. Daff sold 2,000 shares of Universal and retained another 2,000. He also bought 100 shares of the firm's 4½% cumulative preferred. Preston Davis sold 600 shares of common, retaining 1,408. Daniel M. Sheaffer reduced to only 7 shares of common. John J. O'Connor sold 100 shares of Universal preferred.

Catholics on TV

Continued from page 1

ownership, can be expected to manifest itself at the forthcoming public conference on TV problems to be held, probably in May, under Commission auspices.

With the return to Washington this week of Chairman Wayne Coy, after a five-week vacation, it's likely that plans for the conference will be taken up by the full Commission. Determination of an agenda, which will define the scope of the meetings and the problems to be considered, may be the first order of business.

Joe Mankiewicz's New Pact at 20th Would Allow Him to Live, Work in N.Y.

Hollywood, March 13. Anxious to get away from the Coast permanently, Joseph Mankiewicz is negotiating a new 10-year pact with 20th-Fox that will allow him to remain in New York except when he's actually in production on a picture. Arrangement calls for one film a year.

Mankiewicz will write the screenplay in the east and then come to Hollywood to direct it. Remainder of the time he wants to write and direct Broadway plays, and perhaps do a couple of books.

Mankiewicz's present contract expires this summer.

PAR HIRES STALLINGS TO EVALUATE STORIES

Hollywood, March 13. Paramount has engaged Laurence Stallings to evaluate story properties which the studio owns, both produced and unproduced, Don Hartman announced. Idea is to see if new ideas can be discovered or if any of the properties can be refilled in light of modern values, as has been done by George Stevens with "A Place in Sun," which was Theodore Dreiser's "An American Tragedy."

Studio has many properties which it believes can be updated and earn attention in current market. Stallings will work from his Palm Springs home, where he's currently writing his memoirs for Esquire.

6 Wilmington Houses Remove Negro Bars

Wilmington, March 13. Six theatres last week in a revolutionary move, let down the bars against colored patrons and began admitting them on the same basis as white customers. The Warner, Loew's, Towne, Grand, Queen and Arcadia decided to ignore the state law which permits owners to bar any group of people which would be unwelcome to the majority of their customers.

Managements of two houses, the first-run Rialto and the Ace, a nabe theatre, are sticking to the old order with a no-Negro policy. House managers have refused comment on change but it apparently stems from a gradual falling-off in attendance.

Par-Du Mont

Continued from page 4

anybody else, but such a move would be entirely inconsistent with our policy of constantly improving our facilities and programming service."

Move to sell to Par also, Loew stated, "would be wholly inconsistent with the best interests of both Paramount and DuMont before the Federal Communications Commission. Any such transactions would be directly related to pending undetermined appeals on behalf of DuMont for the reversal of the Commission's findings that Paramount was in a position of negative control of DuMont for certain purposes under the Communications Act. Our whole emphasis is devoted to the task of making DuMont free and clear to prosecute our application for the maximum allowable number of owned-and-operated stations, which would permit us to serve two additional cities."

Loew concluded: "The persistence of reports that DuMont plans to sell or at any time intended to sell its TV stations or network leads us to the conclusion that the rumors are inspired by certain interests hostile to us."

Involved is the FCC regulation that no single owner is allowed to have more than five owned-and-operated stations. DuMont has three and Paramount is credited with having two. Thus, until the FCC recognizes that Par has no control in DuMont, latter is restricted to the three stations it now holds.

Actually, since divorce of the Paramount film and theatre companies in January, 1950, Par owns only one TV station—KTLA in Hollywood. The other one, WBKB in Chicago, has gone to United Paramount, the new theatre company.

'Red' Charge in Oscars

Continued from page 1

test, the association changed its mind and made the award only to the film.

Bond said he would have "very grave misgivings about the membership of the Academy—what kind of members they have—if the balloting were to result, in Academy awards to Ferrer, Sam Jaffe and Judy Holliday." Bond declared his belief that the Academy would be "soundly and roundly criticized" if such awards were made. Such a vote, he claimed, would indicate that the Academy membership is "either sound asleep or sympathetic to people of that group—people who are openly known to be sympathetic to subversive elements."

Referring to what he called the "recantation" of Ferrer and Edward G. Robinson, Bond said that they had offered "bland statements, merely saying 'I am not guilty.' They offered nothing like Josh White offered the Committee." (House Un-American Activities Committee.)

Robinson's statement to the House Committee at that time was, "I am prepared to submit myself for further examination at any time to establish unequivocally that I am not now and never have been a member of the Communist Party or any subversive group or a fellow traveler. I find, and always have found, Communism repugnant to my beliefs. I will fight it as an individual and as an artist, whenever and wherever possible, just as I have always fought tyranny."

Ferrer stated: "I attest, and will so swear under oath, that I am not, have never been, could not be, a member of the Communist Party; nor, specifically, am I a sympathizer with any Communist aim, a fellow traveler, or in any way an encourager of any Communist Party concept or objective."

Doesn't Believe Denial

Bond said that he did not believe the denial which Ferrer made within a few hours after the subpoena was issued. He declared that if Ferrer and Edward G. Robinson say they are not sympathetic to Communism, "it's outright perjury." He backed this contention with a partial recital of groups which he said had received contributions and which have been listed as being subversive or "front" organizations. Bond cited the teachers' group's avowed anti-Communist position and asked if the association thought it "proper and fitting to make an award to a man with the background of Jose Ferrer."

Bond also admitted last night that, although not a member of the Academy of Motion Picture Arts & Sciences, he had spoken to several members concerning their Oscar balloting. The veteran character actor said he personally regarded Ferrer's performance in "Cyrano" as "magnificent"—but added that he did not think that Ferrer should receive "this highest accolade that can be paid by fellow actors."

Bond also said that columnists George Sokolsky and Westbrook Pegler would undoubtedly discuss, unfavorably, such Academy awards if they were made. Both columnists are due here later this month, and Bond, who has maintained contact with them, declared he would discuss the matter with them at that time.

Bond also disclosed that he has written a letter of protest to William Randolph Hearst over a painting which appeared in the Sunday Pictorial Review of The Los Angeles Examiner showing Ferrer, Mala Powers and William Prince in a scene from "Cyrano." He said his objection was based on the fact that the painting and accompanying caption constitute "aid and comfort and further publicity which will help this man win an Academy Award."

Bond, who recently returned from a tour of six midwest cities, said the first question he was asked everywhere was "What is being done about the Communists in Hollywood?" He added his belief that the question of Communism in the film colony is one of the leading reasons for the box-office decline. "That and bad pictures are more important than television," he said.

Bond said that a Dublin, Ireland,

exhibitor had told him openly that the exhib was refusing to book films with which persons accused of subversive activities are concerned, and said the same feeling is held by many exhibs in this country.

Bond, elaborating on his contact with Sokolsky, said that it was through his efforts that the Hearst columnist wrote a column praising the Lippert production, "The Steel Helmet." (The film had been rapped as Communist propaganda by Victor Riesel, syndicated labor columnist on the N. Y. Mirror, also a Hearst sheet). Bond stated he had arranged for Sokolsky to see the picture and the laudatory column followed, adding that Sokolsky had also censured Riesel for writing his condemnation without having seen the film, but merely on a script-reading.

Bond said he was carrying on his campaign because he is "interested in trying to help our business—to keep it alive. I want to oppose everything that is detrimental to the best interests of our industry."

Hold Production, Job Dislocations at Minimum, Nate Golden Tells Mfrs.

Atlantic City, March 13.

Nathan D. Golden, director of the Motion Picture Photographic Products Division of National Production Authority, sidetracked all reference to rawstock shortage possibilities in an address here today (Tues.). Speaking at a meeting of the National Assn. of Photographic Manufacturers, Golden said a "must" item on the NPA agenda was to hold production and employment dislocations to a minimum.

Golden said that not a single order or directive was being issued without an absolute demand for such action being shown in consultations with the industries involved. After adoption of a policy, he added, every effort was made to cushion its necessary impact on the existing business economy.

Closest reference to motion pictures was a reminder of limitations of certain materials in 8mm projectors and cameras. Golden said NPA was operating in a difficult period and that a major job was to provide materials for completion of the military program on time. But the more serious responsibility, he said, was to distribute remaining materials and products in the way that best promotes a strong economy.

LOEW'S DECREE TALKS START IN 3 WEEKS

Washington, March 13.

Talks on the Loew's antitrust decree are expected to start within the next two or three weeks, a Justice Department spokesman said today (Tues.). The Government people are now digesting the large amount of material submitted by Loew's.

Meantime, best speculation in Washington is that a 20th-Fox agreement is likely to be reached within a month, although it is admitted something new may come up which would disrupt this schedule. The 20th-Fox lawyers are due in town for additional conferences. The Fox situation lacks the involved tax angle which plagued both parties in working out the Warner decree.

Government is also moving ahead to set a definite cutoff time when Howard Hughes must sell his interest in the RKO theatres.

Dave Diamond Goes To England to Prep Film

Producer Dave Diamond leaves today (Wed.) for London, where he will prep "Women of Britain," based on the novel by Jan Struther. Diamond, whose "I Was An American Spy" is to be released by Allied Artists, will shoot "Women" in England this summer.

Diamond is seeking Laurence Olivier to direct and Vivien Leigh to star. He will also try to enlist British government cooperation in production. Distribution outlet will not be dickered until filming is completed.

1st IN TRADE REVIEWS

"Excitement and suspense.
Should do well!"

—FILM DAILY

"First rate. Unusually
fine performances!"

—M. P. HERALD

"Action, suspense!"

—M. P. DAILY

"Absorbing with suspense
to keep any audience well
entertained. Splendid, top
drawer. Should draw well
at boxoffice!"

—SHOWMEN'S TRADE REVIEW

"Fine production!"

—FILM BULLETIN

"Engrossing. Filled with
selling angles!"—EXHIBITOR

"THE 2nd WOMAN"

Not since
"Spellbound"...
a picture like this...

HARRY M. POPKIN presents
ROBERT YOUNG and BETSY DRAKE
in
"THE Second WOMAN"

with JOHN SUTTON • HENRY O'NEILL • FLORENCE BATES • MORRIS CARNOVSKY
Produced by MORT BRISKIN and ROBERT SMITH • Directed by JAMES V. KERN
Original Screenplay by ROBERT SMITH • Musical Direction by NAT W. FINSTON
A HARRY M. POPKIN Production • Released thru UNITED ARTISTS



3

CHEERS FOR TEST ENGAGEMENT RESULTS!!!

SMASH BUSINESS MIAMI, MINNEAPOLIS,
HOUSTON, ATLANTIC CITY AND WATCH
THE DOUGH ROLL IN IN ST. LOUIS, CINCINNATI,
MILWAUKEE, TOLEDO, SYRACUSE,
PHILADELPHIA, SAN FRANCISCO, LOS ANGELES
AND OTHER TOP SITUATIONS!

NOW
IN GENERAL
RELEASE!

The first of the great
NEW ones thru **UA**

Clips From Film Row

NEW YORK

George A. Roberts, of 20th-Fox sales staff in charge of March of Time distribution, retired after 31 years with Fox Films and 20th-Fox. Roberts held various exec sales positions, including shorts sales manager, having organized first Movietone News and short subjects sales dept. Associates at home office gave him a testimonial luncheon Thursday (8).

National Screen Service proxy Herman Robbins recovered enough from minor illness to be back at desk.

James R. Grainger, Republic's veepee and sales head, while in Chicago last week for sales confab, appointed A. H. Fischer as new division manager here. He was upped from branch chief. Ben Elrod, former Warner's city sales manager, was named branch manager here.

Joseph Slevin, formerly ad-pub manager of Nu-Art and Telecast Films, Inc., named publicity head of British Information Services' films and promotion division, replaces Mrs. Grete Tebbitt, who retired after six years in job.

BUFFALO

Matthew V. Sullivan, branch manager for United Artists here for many years and later for Eagle Lion, appointed Warner's branch manager here succeeding Peter De Fazio who becomes Warner's Washington branch manager.

Dick Powell at the Century for one-day personal Saturday with his "Cry Danger."

Charles Kosko and Bill Graham of 20th-Fox, with Eddie Meade, Shea Mack, sat in for Andy Smith's closed circuit Mutual nationwide "March Mystery Movie Tie-up" broadcast Thursday at station WBBR.

James Barone new manager of Cinema.

"Bitter Rice," in its 10th week at the Mercury, still going strong, a record for this house.

KANSAS CITY

Vogue theatre changed hands, with A. C. Wooten taking over lease from W. D. Fulton. House is a 554-seater and has been playing subsequent-runs. First film under new lineup is "Hamlet," with prices scaled at 85c, top, highest in town for artifice.

Fox Midwest has flurry of execs on the sicklist, including Senn Laver, ad-pub chief; Lou Honig, real estate chief; and Leo Davis, manager of the Linwood. Davis is hospitalized with heart condition. Linwood is being handled by George Bradley, moving over from the Isis.

PITTSBURGH

With Prince theatre in Ambridge resuming full-time operation, Joseph Outly was appointed by Warners to manage it; moves there from State in Wilkesburg. Reuben Harris, of Regal, replacing him. Lester Kennedy, assistant at Warner, becomes Regal manager.

Holdings of Michael A. Gennau, part owner, in Spotlight 88 Drive-in near Beaver Falls, purchased by Ralph M. Felton and

Joseph Bordonaro, Jr. Felton continues as corporation proxy and manager of owner, Bordonaro won't be active in the operation since in the wholesale produce biz.

Robert M. Dale appointed assistant to Manager Bill Zellor at J. P. Harris, Harris circuit's key downtown house. Previously he was at Liberty and the Newsreel.

After more than four years of planning and several seasons of work, with excavating costs of around \$100,000, twin-screen drive-in project on Route 30 near East McKeesport was abandoned, according to Andrew Melanos, son of late Nick Malanos, who goes into the Army soon. Because of recent death of his father and his impending service, younger Malanos said the proposed 2,000-car owner will not be completed now.

With moving of Ernest Sands to WB exchange in Cleveland to succeed the late David Kaufman, Paul Krumenacker, who had been branch manager here, was temporarily named to take over Sands' West Virginia territory. For time being D. F. (Dinty) Moore, who maintains his WB district office in Pittsburgh, is managing the local branch.

MINNEAPOLIS

Joe Powers, manager of suburban Golden Valley, recuperating after hospital siege.

Ben Friedman, circuit owner, given federal authority to expend \$50,000 in remodeling one of his Albert Lea, Minn., theatres.

Don Swartz, independent distributor, announced he will henceforth refuse to distribute any films that have been or about to be released for TV.

First admission boost in several years in downtown Minneapolis and St. Paul finds Minnesota Amus. Co. (United Paramount Theatres) and RKO theatres jumping 6c to 76c after 5 p.m. For occasional stagelights at Radio City, MAC has tilted scale from 85c to \$1 after 5 p.m. In Minneapolis, four MAC and two RKO theatres are affected. It's indicated that other top loop houses will follow.

"Of Men and Music" will be roadshow here at Lyceum, legit house, starting March 19, at \$1.80 top and all seats reserved.

W. R. Frank host to exhibitors, press and radio at cocktail and dinner parties for Dick Powell, star of the Frank-Wiseman picture, "Cry Danger." Powell here for personals on film's opening day at Twin City Orpheums.

Paul Mans, circuit owner, wintering in Arizona.

CHARLOTTE, N. C.

The Belvedere here, a \$100,000 house, has been formally opened by three brothers, Herbert, Harold and Arthur Sherman of Jacksonville, N. C., who own the house.

Mack D. Herman, manager of Drive-In on Highway 70 near Burlington, left to go into service, J. E. White, former manager of the State, Greensboro, has replaced Herman.

Ben Allen named manager of three Greensboro, N. C., houses in the Consolidated Theatres string, replacing Robert Fogleman. Associated with Consolidated since 1932. Allen managed theatres in Charlotte, Winston-Salem and Durham.

DENVER

Doris Wille, office manager and booker at Republic, quitting to keep house for husband and family. Steve Ward, recently Universal salesman, now managing the Santa Fe.

Shortage of stenographic help plagues exchanges. Civil Service is principal competitor.

Jack Henry, Northside drive-in manager, Colorado Springs, Colo., moves to Greeley, Colo., to manage Motorena owner.

J. C. Parker opening a new 350-car, \$65,000 drive-in in Dalhart, Texas, this spring.

Milas Hurley opens new Canal, 550-car drive-in in Tucuman, N. M., about March 25.

CHICAGO

C. Scott Fletcher resigned as head of Encyclopedia Britannica Films, joining ex-University of Chicago chancellor, Robert Hutchins, and Paul Hoffman, on Ford Foundation board.

February theatre tax collections reached \$98,171, an 8% rise over the preceding month, but 28% less than February, 1950.

Manor theatre taken over from Balaban & Katz by Manor Amus.

Co., former operators. Vern Langdon will manage.

Balaban & Katz's initial try with Saturday vaudeville shows for kiddies at nabe houses paid off to 3,000 attendance last week. Policy may continue, depending on the success of this week's show at Marbro theatre.

Allies of Illinois proxy Jack Kirsch heads up amusement division of 1951 Red Cross campaign.

H. & E. Balaban chain, operators of northside art houses, Surf and Enquire, will kick off soon with another line of impedimenta for its patrons. Both houses are jointly slated to publish a bi-monthly magazine to further interest in spots. Theatres are already offering art shows, piano concerts, coffee and cigarettes, and using a co-op plan among patrons to select pics.

REGINA, SASK.

Elite theatre, Kamack, Sask., bought from Theatre Agencies, Winnipeg, by W. D. and F. D. Welykholowa, who own and operate the Capitol there.

Four Famous Players houses here—Capitol, Met, Rex and Grand—boosted adult admissions 5c. Night tab at Cap and Met is 90c and at the other two 85c. Broadway and Roxy also upped their scales slightly.

LOS ANGELES

Realart Films acquired reissue rights to "Werewolf of London" and "Mystery of Marie Roget," filmed by Universal in 1935 and 1942. "Mystery" will carry a new tag, "Phantom of Paris."

Mayfair Pictures, new West Coast distribution firm, will release six J. Arthur Rank pix, "Bad Lord Byron," "Man of Two Worlds," "Maniacs on Wheels," "Pink String, Sealing Wax," "Daybreak" and "Massacre Hill."

"Bitter Rice" set a new mark for a foreign film last week when it opened day-and-date on the Coast in 47 houses.

INDIANAPOLIS

D. B. Cockrill, head of Denham Theatres, Denver, here to complete arrangements for taking over operation of Gamble Enterprises' half interest in Greater Indianapolis Amus. Co., which Denham purchased.

Granada, deluxe southside neighborhood theatre, closed its doors last time Sunday night (11), and it will be converted into a variety store by the G. C. Murphy Co. House policy will be transferred to 1,300-seat Fountain Square.

SYRACUSE

Edmund E. Linder has been named resident manager of the newly opened Astor theatre here, succeeding George Maxwell. Roy D. Moro, assistant manager of the Astor, will continue as Linder's aide.

Samuel R. Walker, executive vice-president of the City Entertainment Corp., operators of the Astor, reports that the new first-run single feature policy at the Salina st. house has clicked. The downtown house, formerly known as the RKO Empire, will bring legitimate offerings here, too.

'Raiders' Trim \$11,000 Tops Omaha; 'Affair' 9G

Omaha, March 13.

Rain, sleet and cold again played a return date over the weekend, cutting down grosses. Orpheum, with "Kansas Raiders" and "Under the Gun" had best opening despite conditions and looks trim. "The Enforcer" at the Brandeis started off fair with fairly good week likely. "September Affair" at Paramount shapes light.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70) — "Kansas Raiders" (U) and "Under the Gun" (U). Trim \$11,000 despite weather. Last week, "Mystery Submarine" (U) and "Sleeping City" (U), \$10,000.

Paramount (Tristates) (2,800; 16-70) — "September Affair" (Par). Despite preview, light \$9,000 looms. Last week, "Climb Highest Mountain" (20th), about same.

Omaha (Tristates) (2,100; 16-70) — "Highway 301" (WB) and "County Fair" (Mono). Just okay at \$8,500. Last week, "Undercover Girl" (U) and "Baron Arizona" (Lip), \$7,800.

Brandeis (RKO) (1,500; 16-70) — "The Enforcer" (WB). Fairly good \$7,000. Last week, "Born Yesterday" (Col) (2d wk), \$5,000.

State (Goldberg) (965; 20-75) — "Steel Helmet" (Lip) (2d wk), Fair \$4,000. Last week, \$3,500.

Picture Grosses

DENVER

(Continued from page 9)

Cry (Indie). Good \$14,000. Last week, "Payment on Demand" (RKO) and "Law of Badlands" (RKO) (2d wk), \$9,500.

Paramount (Fox) (2,200; 40-80) — "Abbott-Costello Meet Invisible Man" (U) and "Flame of Stamboul" (Col). Big \$14,000. Last week, "California Passage" (Rep) and "Belle Le Grand" (Rep), fair \$8,000.

Taber (Fox) (1,967; 40-80) — "Target Unknown" (U) and "Perfect Woman" (EL), also Aladdin, Webber. Sock \$9,500. Last week, "Storm Warning" (WB) and "Blondie To College" (Col), \$8,000.

Webber (Fox) (750; 40-80) — "Target Unknown" (U) and "Perfect Woman" (EL), also Aladdin, Taber. Big \$4,500. Last week, "Storm Warning" (WB) and "Blondie To College" (Col), \$4,000.

'RATON' RICH \$10,000, PORT; 'MIKE' BIG 11G

Portland, Ore., March 13.

An unexpected blizzard has stalled transportation and cut into boxoffice receipts this week. "Born Yesterday" is still drawing in its fourth week. "Raton Pass" shapes up well at the Broadway, while "Three Guys Named Mike" is sock at United Artists.

Estimates for This Week

Broadway (Warner) (1,800; 50-90) — "Raton Pass" (WB) and "Missing Women" (Rep). Solid \$10,000. Last week, "Tomahawk" (U) and "Under Gun" (U), \$12,700.

Mayfair (Parlier) (1,500; 50-90) — "Tomahawk" (U) and "Under Gun" (U) (m.o.). Fancy \$6,500. Last week, "Sound of Fury" (UA) and "Girl San Lorenzo" (UA) (3 days), \$600.

Oriental (Evergreen) (2,000; 50-90) — "September Affair" (Par) and "Second Face" (Par), day-date with Paramount. Okay \$5,000. Last week, "Steel Helmet" (Lip) and "Three Desperate Men" (Lip), \$5,800.

Orpheum (Evergreen) (1,750; 50-90) — "Born Yesterday" (Col) and "Stage to Tucson" (Col) (4th wk). Sock \$7,500. Last week, \$8,800.

Paramount (Evergreen) (3,400; 50-90) — "September Affair" (Par) and "Second Face" (Par), also Oriental. Okay \$7,500. Last week, "Steel Helmet" (Lip) and "Three Desperate Men" (Lip), \$7,500.

United Artists (Parker) (890; 50-90) — "Three Guys Named Mike" (M-G). Sock \$11,000. Last week, "Magnificent Yankee" (M-G) (4 days), \$2,000.

WASHINGTON

(Continued from page 8)

Steady \$4,000 after big \$3,000 last week.

Keith's (RKO) (1,939; 44-80) — "Steel Helmet" (Lip). Disappointing \$9,000, but signs of building. Last week, "Payment on Demand" (RKO) (2d wk), nice \$7,000.

Metropolitan (Warner) (1,163; 44-74) — "Passion's Payment" (Indie) and "Hitler's Strange Love" (Indie) (reissues). Sturdy \$7,000. Last week, "Born Yesterday" (Col) (m.o.) (2d wk), fine \$7,500 in final 9 days of 5-week midtown run.

Palace (Loews) (2,370; 44-74) — "Climb Highest Mountain" (20th). Satisfactory \$16,000. Last week, "Call Me Mister" (20th), \$15,000.

Playhouse (Loport) (885; 50-90) — "Henry V" (Indie) (reissue). Sturdy \$3,500. Last week, "They Were Not Divided" (EL), sluggish \$4,000 for first-run.

Warner (WB) (2,174; 44-74) — "Branded" (Par). Pleasant \$13,000. Last week, "Enforcer" (WB), okay \$12,000.

Trans-Lux (T-L) (654; 44-20) — "So Long At Fair" (EL) (2d wk). Bright \$8,000 after \$7,500 last week.

SEATTLE

(Continued from page 8)

Klim (M-G) and "Mrs. O'Malley, Mr. Malone" (M-G) (2d wk), \$6,800.

Orpheum (Hamrick) (2,600; 65-90) — "Raton Pass" (WB) and "Missing Woman" (Rep). Slow \$7,000. Last week, "Mister Universe" (EL) and "Blue Lamp" (EL), \$5,300.

Palomar (Sterling) (1,350; 40-70) — "Halls Montezuma" (20th) and "Frenchie" (U) (2d run). Dull \$2,500. Last week, "Operation Pacific" (WB) and "Watch Birdie" (M-G) (2d run), \$2,800.

Paramount (Evergreen) (3,039; 65-90) — "Great Missouri Raid" (Par) and "Navy Bound" (Mono). Light \$8,000. Last week, "Redhead and Cowboy" (Par) and "Bowery Battalion" (Mono), \$10,000 in 10 days.

Holdovers Best in Hub; 'Mountain' Fair \$14,500, 'Redhead' NSH \$15,000

Boston, March 13.

Biz continues to be way off this stanza with influx of Easter shoppers no help to trade. Newcomers all shape mild with low average activity reported. "Born Yesterday" in fourth stanza at Orpheum is holding okay while "Payment on Demand" in third week at Astor shapes ok. "I'd Climb Highest Mountain" at Memorial looks fair. "Redhead and Cowboy" at Paramount and Fenway is only fair. "Grounds for Marriage" at State looks fair.

Estimates for This Week

Astor (B&Q) (1,200; 50-95) — "Payment on Demand" (RKO) (3d wk). Okay \$10,500 after nice \$14,000 for second.

Boston (RKO) (3,200; 40-85) — "Condemned to Hang" (Indie) and "Guilty of Murder" (Indie) (reissues) split week with "Operation Disaster" (U). Thin \$8,500. Last week, "Korea Patrol" (EL) and "Mad Loves Dr. Goebbels" (Indie), \$12,000.

Fenway (NET) (1,373; 40-85) — "Redhead and Cowboy" (Par) and "Missing Women" (Rep). Mild \$4,000. Last week, "Enforcer" (WB) and "Model Wife" (Indie) (reissue) (2d wk). Not bad \$3,700.

Memorial (RKO) (3,500; 40-85) — "Climb Highest Mountain" (20th) and "Hue and Cry" (Indie). Passable \$14,500. Last week, "Cry Danger" (RKO) and "Call Klon-dike" (Mono), \$12,500.

Metropolitan (NET) (4,367; 40-85) — "Lightning Strikes Twice" (WB) and "Cuban Fireball" (Rep). Weak \$12,500. Last week, "Call Me Mister" (20th) and "Blue Blood" (Mono) (2d wk), \$10,500.

Orpheum (Loew) (3,000; 40-85) — "Born Yesterday" (Col) (4th wk). Nice \$10,000 after good \$14,500 for third.

Paramount (NET) (1,700; 40-85) — "Redhead and Cowboy" (Par) and "Missing Women" (Rep). Fairish \$11,000. Last week, "Enforcer" (WB) and "Model Wife" (Indie) (reissue) (2d wk), \$9,000.

State (Loew) (3,500; 40-85) — "Grounds for Marriage" (M-G) and "Cockeyed Wonder" (Col). Mild \$8,500. Last week, "Al Jennings Oklahoma" (Col) plus Vic Damone, Helen O'Connell, others, onstage, \$15,000.

Dick Morgan Ankle ELC

Richard Morgan, film attorney and specialist on clearances and competitive bidding, ankle ELC Lion Classics late last week after a stay of less than a month.

He was hired by William J. Heineman, who since shifted from the top ELC sales post to the same position at United Artists. It's presumed he left because of Heineman's departure.

Direct Bus Line to Airport and Downtown

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\$88 CALIFORNIA \$72
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403 W. 44th St., New York, 3 1/2 rooms, unfurnished, newly remodeled, near all theatres. \$92 per month. Phone Mr. Kessler.

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FRED ASTAIRE • JANE POWELL

"ROYAL WEDDING"
Color by TECHNICOLOR
A Metro-Goldwyn-Mayer Picture
plus THE MUSIC HALL'S GREAT EASTER STAGE SHOW

NEED NEW IDEAS TO HOLD 'EM

'Ratingitis' Pot Finally Comes to Boil; Mull Cooperative Measuring Service

The audience measurement pot has come to a boil since the Special Test Survey Committee last week issued its report suggesting ways to clarify the chaotic research situation.

New developments on the count-front are:

1.—C. E. Hooper proposed that advertisers, agencies, stations and networks should collectively sponsor, control and support a broadcast measurement service using one standard.

2.—The Pulse, Inc., announced a new "multi-market" service.

3.—A. C. Nielsen gave qualified support to STSC and offered some suggestions.

4.—STSC members and other research specialists will discuss the STSC report Monday (19) at the Hotel Shelton, N. Y., with American Marketing Assn., N. Y. Radio-Television Research Council, and N. Y. Radio Executives Club participating.

Hooper proposed an industry-wide, non-profit association in the rating field, using his Hooper-corder, a mechanism which automatically determines which program a set is dialed to by means of an impulse transmitted via telephone lines. Hooper admitted cost of his system would be "high initially," but added it would cost \$40 per one-set home and \$60 per multiple-set home, compared with \$400 for each Nielsen Audimeter home.

Some research toppers, noting Hooper's plan for an industry-wide service, claimed that it was Hooper, who had "brought about the demise" of the old Cooperative Analysis of Broadcasting.

Commenting on the STSC report, Nielsen stressed that he has (Continued on page 34)

Chevy in Switch May Buy 'Hear It'

Chevrolet was reported ready this week to pick up the tab on CBS' "Hear It Now," hour-long news documentary series featuring Edward R. Murrow. Produced by Fred Friendly and aired Friday nights from 9 to 10 o'clock, "Hear It" has consistently outpulled its competing programs since it was launched several months ago, but CBS until now hadn't been able to snare a sponsor.

If Chevy buys the series, it will represent a reverse twist on the usual AM to TV path followed by many advertisers. Never a heavy spender in radio, the car company was one of the first big bankrollers in video. During the last year, however, it has dropped all its TV sponsorship except for a continuing spot campaign, Campbell-Ewald is the agency.

MPLS. PASTOR QUILTS TO BECOME NEWS GABBER

Minneapolis, March 13. John G. Simmons has resigned his St. Marks Lutheran church pastorate here and quit the ministry to become, among other things, a news commentator on WGV. His daily show is titled "Inside of the News," and he'll have the distinction of being the only local news commentator in the Twin City area.

A civic leader for many years, Simmons was recently an unsuccessful candidate for mayor of Minneapolis.

Poika to Pastorate
Cleveland, March 13. George Plagenz is giving up his polka disk trick at WDOK to become assistant minister at King's Chapel, Boston.

Plagenz received his degree at Harvard; came back to Cleveland where he wrote sports at WTAM, took a whirl at news editing at WJOK and then moved into the disk twirling stint.

New Mail Call?

Hollywood, March 13. Now the drama critics can have their inning with Margaret Truman, or what's left after the music reporters had their say. The President's daughter will play a straight dramatic role opposite James Stewart on the Screen Directors Playhouse broadcast of "The Jackpot" March 29. The part was played by Barbara Hale in the picture.

Under her contract with NBC she can be assigned to either TV or radio.

Vet Breneman 'Welcome H'wood' Aired to Fade

Hollywood, March 13. "Welcome to Hollywood," with which the late Tom Breneman pioneered the audience participation format, fades from ABC after four more weeks to open up more network time for Mary Margaret McBride. One of the earliest network shows from the Coast, "Welcome" passed through two title changes since Breneman made it one of the highest rated daytime shows.

Originally "Breakfast at Sardi's," it later became "Breakfast in Hollywood." Upon Breneman's passing, Garry Moore took over the emceeing. Jack McElroy has guided the show last two years. ABC veepee Frank Samuels is dickering with package owner Chet Mitterdorf and McElroy for another show of similar format for nighttime programming. Show is transcribed for the east, and played back here the next day.

Educ'l Program Entries Fall Off for Ohio Meet; 146 Exhibitors in Line

Columbus, O., March 13. More than 400 recorded entries of programs aired over U. S. and Canadian radio stations the past year have been submitted for judging in the 15th annual American Exhibition of Educational Programs, Dr. I. Keith Tyler of Ohio State U. announced.

This is about 50 less than the 1950 exhibit. Exhibition is held in connection with the annual Institute for Education by Radio, directed by Dr. Tyler. In addition to the recorded entries, some 250 additional radio and television programs on the national networks will be judged "live" by a special committee in the New York area.

Recorded programs were entered by 146 individual exhibitors, about half of them commercial stations. Cooperative judging centers located in various cities throughout the nation will evaluate the programs. Awards will be announced May 4 at the institute meet, to be held in the Deshler-Wallick hotel in Columbus May 3-6, with the winning programs available for listening in addition rooms.

NBC Eyes 2d Show Train, From Va. Via Penny

Success of the show train from Hartford and Boston on the N. Y., N. H. & Hartford R. R. to its "Big Show" broadcast Feb. 18 has cued NBC to start work on a similar junket from Virginia, via the Pennsylvania R. R.

For the Hartford-Boston trip, 1,555 passengers paid up to \$6 apiece for fare to see the Tallulah Bankhead-emceed stanza in the Center theatre, N. Y.

NETS SEEK FRESH PROGRAM SLANTS

With many of the programs which had been radio standards for years now going begging for sponsors, network program execs believe the time has come to break out some radically new concepts in show ideas. It's okay to boost radio's merits as a top selling medium, they say, but unless they come up with imaginative showmanship to catch the fancy not only of sponsors but of the listening public, they can't expect AM to stay on top.

What that new concept in programming will be, web chiefs so far have no idea. One of the main factors involved must be the discovery of new talent to replace the established names who obviously no longer deliver the audiences. Program toppers point out that many radio personalities who pulled big ratings almost automatically for years, now have little or no attraction for sponsors. As for program formats, the long list of cancellations on situation comedies, for years the stronghold of AM, underlines the need for new ideas to replace them.

Difficulty of dreaming up those necessary new formats is emphasized by NBC's record to date with its "Big Show." While the show has been acclaimed by many as one of the brightest ideas to hit radio for years, NBC has been able to sell only one half-hour of the 90-minute program—and that has been to three participating bankrollers falling in under the web's "Operation Tandem" system. Spokesmen point out that even though the show may be attracting more listeners than its ratings would indicate, the peak of the rating season has virtually passed, indicating the figures won't get any larger.

As for the standard programs with established success records, CBS only last week lost General Foods as bankroller on its "My Favorite Husband." Same web has been unable to find any takers for Hal Peary, the original "Great Gildersleeve," despite its having trimmed the asking price. Ed Gardner's "Duffy's Tavern," another show with many years of successful ratings behind it, is sponsored this year only as part of NBC's "Tandem" plan.

That these new program concepts must be based on old-type showmanship and not on "gimmicks" has been proved by the dearth of any new giveaway shows. While those that got in first with good talent and production, such as "Stop the Music" and "Sing It Again," continue successful, the rash of carbons that followed has subsided to virtually zero.

Networks, meanwhile, emphasize that the job of coming up with program ideas that will sell falls completely on them. Agencies have given up most of their radio programming activities, to the point where they are now almost 95% time-buyers and not creators.

Stan Lomax to Do Daily Sports Roundup for MBS

Stan Lomax, WOR (N. Y.) sportscaster, has been lured by Mutual to do a daily five-minute sports roundup before the web's co-op "Game of the Day" baseball play-by-plays. Lomax airer will run ahead of the "Bab-O Reporter," five-minute newscast which will immediately precede the ballcasts. Another Bab-O newscast will be beamed at the game's conclusion.

Although "Game" is heard only on stations in the non-major league areas, the Lomax and Bab-O airers will be carried on the full web. Lomax program is being pitched to national advertisers. Last year R. J. Reynolds backed a sports roundup before and after the "Game" broadcasts.

CBS Spurs Sponsor Buying in Dog Days By Special Program Cost Discounts

Kid Stuff

WNBC, key station for NBC in New York, is shaping up as a "youth opportunity" outlet. Among the top personnel are sales manager Bill Rich, 28 years old; promotion-ad manager Leonard Safr, 29; WNBT sales manager Jack Reber, 30; WNBT program manager Ivan Reiner, 35; and publicity director Wini Schaefer, 23.

"Old man" is general manager Ted Cott, aged 34.

'\$64 Question' Is Phil Baker's Own Radio-TV Jackpot

Phil Baker is back on the "\$64 Question" show for the Biow agency, completing a cycle since he first sparked that Eversharp program into a quiz show niche all its own. In between, Milton Biow, whose agency owns the package, has had Eddie Cantor, Garry Moore, Bob Hawk and Jack Paar as confederates. Biow and NBC are currently sustaining the "\$64" show in order to preserve the time-slot, and likelihood for early sponsorship.

Meantime Baker is setting a film version of "Three On a Honeymoon" — interviews with honeymoon couples — for NBC video. Sid Reznik, who scripts "Songs For Sale," authored it. Jack Bertell, Baker's new personal manager, has also set the comedian-emcee with WITH, Baltimore, on a one-year, open-end disk jockey show (taped), two hours a day for six days, 2-4 p.m. It's a firm 52-week deal at \$35,000. As other markets in Philadelphia, Washington, Chicago, etc., open up, the \$35,000 cost cuts to \$6G, 25G, etc. for the successive cities, as Bertell has had it set up.

Baker, who sold his East 92d street town house in New York, has taken a larger house in Fieldston, N. Y., where he will tape the programs. He flies to Puerto Rico, March 20, for the last Ed Gardner ("Duffy's Tavern") taped show of the season.

Bruno-New York Cutback On WNEW Coin Aids Indie In Easing Trade Limits

Cancellation by Bruno-New York of a portion of its \$300,000 yearly expenditure on WNEW, N. Y., is proving an aid to the indie. Bruno, which distributes RCA-Victor radio-tele sets and other appliances, had an exclusive arrangement with WNEW whereby the latter couldn't air plugs for other TV sets and appliances. Bruno's curtailment thus permits the station to ink other lele and appliance biz.

Indie has signed Sunset appliances and has a waiting list for other distributors. Sales veepee Ira Herbert reported station's hard-goods billings now top any previous year.

Station, incidentally, is going ahead with construction to up its power from 10 to 50kw.

Garth Montgomery V.P. At Kenyon & Eckhardt

Garth Montgomery, TV director of Kenyon & Eckhardt and producer of CBS-TV's "Ford Theatre," has been named veepee and AM-TV director of the agency.

Montgomery takes over the veepeehip of William A. Chalmers, who has resigned. Chalmers has left for a Florida vacation, after which he'll announce future plans.

CBS, in an effort to stimulate a greater number of sponsors to come into radio this summer, is offering a special incentive plan in which the advertisers pay the standard time rates, but get discount on programs. Offer is open both to regular sponsors who might want lower-cost shows during the hiatus period than they carry during the year and to new advertisers who are not represented during the regular season.

Under the plan, an advertiser would pay for summer programs the difference between the commercial asking price on the show and its sustaining cost. Thus, according to AM sales chief John Karol, if a program has a \$2,000 weekly sustaining cost but goes commercial at \$4,000, a sponsor during summer could get the show for the difference between the two prices, or \$2,000. Web had a similar plan in effect last summer and succeeded in selling Wrigley's 36 half-hours of time, with the bankroller filling the periods with various stanzas of six different programs.

CBS, in pitching up the plan to agencies, is repeating its arguments of last season that the summer radio audience is actually much larger than that shown in the various rating figures. None of the rating services, the web points out, takes into account portables and car radios, and the number of vacationers who might not be at their regular addresses when the raters come around for surveys but are nonetheless still listening to their radios.

Web also underlines the fact that (Continued on page 34)

NBC Woos Bulk Summer Buyers

NBC is wrapping up several packages for bulk buying by advertisers during the summer months. Web's aim is to snag saturation clients, along the lines of the campaigns used by General Mills on NBC and by Wrigley's gum on CBS last year.

All packages can't be set at this time, due to the fact that the summer hiatus plans of regular bankrollers aren't complete. However, the web is making its pitches, first to General Mills and also to other agencies and sponsors.

Web has also made the decision to keep its "Operation Tandem" on a year round basis. It will establish a lower price for the "Tandem" shows during the warm weather season. "Big Show" is going off for the summer, and will be replaced with three half-hour shows, one of which will be in the "Tandem" setup.

RADIO-VIDEO STATIONS EXEMPT FROM BLDG. BAN

Washington, March 13. Buildings primarily to house radio and television stations are exempt from the National Production Authority's blanket ban on construction for recreational and commercial purposes. Generally speaking, no commercial or amusement structures costing more than \$3,000 may be erected without specific NPA approval, but a limited number of exemptions were announced over the weekend.

Plans to publish newspapers, magazines and books are also exempt, but theatres come under the ban.

New Ziv Sales Reps

Frederic W. Ziv Co. has added four new sales reps.

William M. Mertz, Jr., has been assigned to the Chi area. Joe Glass goes to the southeastern division, headquartered in Memphis. Larry L. Stewart will travel from Miami and James C. McCormick will cover Southern California from L. A.

Cherchez La Femme; See More Women On Air as Defense Program Hypothesizes

Norman, Okla., March 13.

More women commentators and announcers can be expected on radio and TV stations as the defense program progresses, Charter Heslep, chief of the radio-TV branch of the Atomic Energy Commission, predicted here Saturday (10).

Addressing the 10th Annual Conference on Station Problems at the U. of Oklahoma, Heslep said that, due to the drain on manpower, it will be necessary to utilize women. During the last war, he recalled, station KVOO in Tulsa operated an all-girl newscast. Today, he added, station WMAZ in Macon, Ga., has two girl newscasters who have good ratings and "contented sponsors."

Women, too, are handling news on TV, said Heslep, pointing to the success of Martha Roundtree, moderator on "Meet the Press," and Faye Emerson and Jinx Falkenberg's interview stanzas.

Heslep said that in many small stations, personnel are already being called upon to fill several jobs. This will become increasingly necessary, he warned.

Discussing the broadcasters' role during the emergency, Heslep said that "the terrific emotional response of the public to radio and television" gives the media a greater responsibility than the press in averting panic. Pointing to the "staggering problems" of civil defense, he said that the instant response of radio may mean the saving of hundreds of thousands of lives should the bombs fall.

Heslep pointed out that the Office of Civil Defense urges citizens to turn on their radios in the event of atomic attack. A CD pamphlet, he noted, declares that the bomb's radioactivity won't interfere with radio or TV reception and that the media may be the main source of emergency instructions.

Entire K.C. Blues Season To Be Aired in Big Soda Deal; Auto Dealers In

Kansas City, March 13.

Baseball is set to be aired this season on what's believed to be the biggest sports package ever sold on radio here. Muehlebach Brewing Co. has signed to underwrite the entire 154-game season of the Kansas City Blues (American Assn.) with Larry Ray at the mike over WHB.

As in past seasons, Ray works the home games remote from the Blues Stadium, and will do the road games by Western Union and fill-in. Pact was announced by Otis Bryan, Muehlebach proxy, at company's annual sales convention here March 9-9. First meeting of the Blues Fan Club to celebrate the event is scheduled for today (Tues.) at the brewery. Contract also involves a deal with the Blues management whereby Muehlebach beer will be an exclusive in the stadium this year.

In addition, Muehlebach has signed for a five-minute segment of the regular Larry Ray sports quarter-hour at 6:15 p.m., Monday through Friday. That deal keeps Muehlebach on the air the year around, and makes the brewery probably the biggest spender of funds on radio sports here.

WHB has followed up by selling programs solid around the baseball broadcasts. Pitts-Pratt Motor Co. (Dodge) has signed for a quarter-hour record show preceding each evening game Monday through Friday. Glimmer Motor Co. (Dodge) has taken a quarter-hour before each Saturday and Wednesday game, both afternoon sessions. Admiral TV has signed for a quarter-hour disk show between double-headers, Sundays, holidays and evenings. There is the usual lineup of sports before and after games.

Helbros Gets Carmichael

Hollywood, March 13.

Helbros watch has bought Hoagy Carmichael for three five-minute programs a week. Musical briefs will be recorded in Hollywood and spot booked.

As a starter, the show will air on 100 stations.

Macy's Tella Gimbels!

New York FM indie WFDR has accepted new station breaks informing listeners of competing programs on other radio and television stations.

A typical Sunday announcement goes, "It's six o'clock. If you're in the mood for news, stay tuned to this station. But if you'd rather hear Talulah Bankhead, tune to WNBC. This is New York's adult radio station, WFDR." Other station breaks will say, "If you want opera, stay tuned to WFDR, but if you want Jack Benny, tune to WCB." Plugs will also cite CBS-TV's "Studio One," CBS' "Hear It Now," and other big shows.

Indie's objective in airing the "program warning" info, according to station manager Lou Frankel, is to enable dialers to stay tuned to WFDR without worrying about missing outstanding airters on other outlets. Frankel feels the plan may lose the FM-er some audience, but by "giving the listeners the opportunity to shift we're providing a service they'll appreciate."

Philly Brewer Spreads on AM-TV

Philadelphia, March 13.

With two new television shows on WFIL-TV—a weekly hour-long telecast of the American Legion wrestling bouts in Los Angeles, and a three-times weekly, 15-minute program of interviews and chatter—the Adam Scheidt Brewing Co. clocks up a weekly total of nine hours and 15 minutes on TV and radio.

Shelley Gross, WFIL-TV staff announcer, is host on the "Cafe Prior" show (Monday, Wednesday, Friday at 6:45 p.m.) which kicked off yesterday (12), the first television sponsorship by Scheidt for Prior Beer. Valley Forge Beer and Ramstead Ale are advertised on the wrestling telecasts (Mon., 10 p.m.), with the commentary by George Walsh, WFIL-TV sportscaster. The wrestling series is on film.

Walsh has been closely identified with the product through his nightly "George Walsh Looks 'Em Over" show, a 15-minute TV program, Monday through Friday, for Scheidt. The firm also sponsors a nightly WFIL radio show, "Valley Forge Stardust Time," an hour-long program of popular music and chatter conducted by Bob Horn.

These last two shows went on the air in September under terms of a five-year contract representing a radio-television billing of more than \$500,000. Agency for Adam Scheidt is Ward Wheelock Co.

NEEDHAM AGENCY NOW HANDLING HOUSEHOLD

Chicago, March 13.

Household Finance Corp., whose ad biz was dropped by LeValley agency in January, is now being handled by Needham, Louis & Broby. James G. Cominos, who resigned his vicepres and general manager berth at LeValley, is joining NL&B as HFC account exec.

Total HFC billings run close to \$1,000,000 yearly, with a heavy proportion in radio and TV spots. Loan company recently dropped CBS-TV's "Peoples Platform," but according to ad manager Newell T. Schwin, company "remains definitely interested in television."

N.Y. AFRA on Oaths

New York membership of American Federation of Radio Artists last week passed a resolution scoring loyalty quizzes and oaths.

Statement declared that in view of the union's past position that professional ability should be the basis for hiring actors, it is opposed to the oaths required by CBS and other employers. Resolution will be presented to the entire membership for a referendum.

CBS Won't Ride 'Husband' As Sustainer; Subs Mystery

CBS doesn't plan to keep "My Favorite Husband" on the air as a sustainer after General Foods bows out as sponsor. According to web spokesmen, the Lucille Ball starrer, which airs Saturday nights, has already proved its rating pull on past performance. Thus, retaining it as a sustainer would represent needless expense.

Web is currently planning to replace "Husband" with one of the mystery series in its backlog of house packages. New series would be aired back to back with "Gangbusters," now occupying the 9 to 9:30 slot Saturday nights, and CBS hopes the block-booking will be more attractive to potential sponsors.

Advisory Board Mulls to O'See U.S. Radio Policy

Washington, March 13.

Establishment of a Federal Advisory Board, to determine broad communications policy for the U. S. and to assign radio frequencies for Government use, has been reportedly recommended in a report of the President's temporary Communications Policy Board.

It's understood that the report, which is expected to be released soon by the White House, states that FCC powers should remain intact and that the agency should be strengthened by more funds and personnel.

The document reportedly carries no recommendations for shifting frequencies, but the advisory board it would create would be in a position to re-examine current allocations, with the view to freeing spectrum space which the FCC might allocate for commercial use. This was believed to be the only possibility suggested by which the VHF band might be expanded for commercial television—a proposal which has been frequently advanced by the broadcasting industry.

If the board's recommendations are accepted, the President would issue an executive order setting up the advisory agency. It is believed only a small appropriation would be required, which might come from a special Presidential fund, to finance its operations. In the event of war, the proposed agency would play an important role in communications policy.

All Pre-Season Cards Games Play-by-Play Aired by St. Leo Sudser

St. Louis, March 13.

Local baseball fans are getting an early closeup of the Cardinals with the Griesedieck Bros. Brewery Co. sponsoring the play-by-play of all exhibition games over an 85-station midwest web originating at WIL. St. Louis, Gabber Harry Caray started the ball rolling Saturday (10) when he aired the first exhibition game between the Cardinals and New York Giants in St. Petersburg.

Caray will travel with the Cardinals and there will be only two days when the team is not engaged in the exhibition games until it reaches St. Louis for a two-game spring series with the Browns. Caray was teamed with the late Charles (Gabby) Street for the past five years in doing the play-by-play of the Cardinals games, but Street's successor hasn't been announced for the forthcoming season.

The Falstaff Brewing Co. will also be in the baseball limelight, having inked Buddy Blattner, former member of the National League Phillies, for a play-by-play stint for the Browns during the coming season. Howard Williams, who has been broadcasting the Washington Senators games for several years, will be teamed with Blattner. The Browns games will be broadcast over KWK and arrangements are under way to air some of the exhibition games to be played by the Browns in California. KWK will probably try to build up a network along the lines of that one now carrying the Cardinal games.

From the Production Centres

IN NEW YORK CITY . . .

Allen Stuart's WJZ show expanded to thrice-weekly by Dynamic Stores . . . Carlton E. Morse signed by Treasury to script pic short for bond drive . . . ABC stations department manager Bill Wiley back from Bermuda honeymoon . . . Daniel E. Schmidt, 34, joined WOR sales . . . William R. Dignam added to Broadcast Advertising Bureau as assistant to presy . . . Peter Donald transcribing several "Share the Wealth" stanzas so he can take Cuba trip March 21 . . . Martin Block profiled in current Seventeen mag.

RCA to hold its stockholders meeting May 1 . . . Actress Julie Bennett to guest on ABC's "Talk Back" this week . . . Leonard Feather's WOR program will originate April 7 from Birdland, with a live jam session that may turn into a regular Saturday event . . . Arrid has renewed "Sing It Again," with Jan Murray, on CBS . . . Hank Sylvers conducted a recording session on "World Concert Band" last week on which three of his own marches were featured . . . WOR traffic manager Barney Boyle will give the station's identification breaks in Gaelic on St. Patrick's Day . . . Doherty, Clifford & Sheffield exec changes include upping of proxy Lawrence L. Sheffield to board chairman, with v.p. Donald K. Clifford named prez and Nelson O. Argueso promoted to treasurer . . . Affiliated Program Service feted Jean Sablon at the Plaza last week, with WOR salesmen as guests . . . John Turner, Goodson-Todman program director, lectured on AM and TV at Princeton last week . . . Wade Arnold, NBC executive producer, is on a three-week vacation, in two years, staying at home in Garden City; L. L. . . . Radio actor Robert Dryden and wife, Harriet Davis, who recently resigned from NBC where she was documentary research specialist, sailed Monday (12) for a four-month vacation in Europe . . . Bob Donley new to "Backstage Wife" . . . "Front Page Farrell" now includes Ray Johnson, Irene Hubbard, Helen Claire, Alan MacAteer, Arline Blackburn, Chester Stratton and Haskell Coffin.

Morris Novik in Norman, Okla., last week, where he addressed the Oklahoma Broadcasters Assn. and Assn. for Education by Radio . . . Mutual's Arlene Jackson married to Harry Miller, AM-TV manufacturer's rep . . . ABC's Pauline Frederick to deliver two lectures in Johnson City, Tenn., next week . . . Jim O'Brien, MBS sack chief, in Miami . . . Andre and Bea (Wain) Baruch expecting their second child . . . Eloise McElhone and Bill Warwick (of Warwick & Ledger agency) to wed in May . . . Bill (WCB) Leonard and wife to Bermuda on brief junket Monday (12); Al Morgan pinch-hitting . . . George Fielding Ellet elected proxy of Assn. of News Analysts last week and took off for Europe, whence he'll broadcast for Mutual . . . Tom Reddy, relocating in Gotham from L. A., takes over announcing chores on "Guiding Light" and "Right to Happiness"

IN HOLLYWOOD . . .

Milton Blow passed one week in town and Jack Runyon, headman of the agency here, lost plenty of weight trying to keep up with him . . . Maurice Morton dropped off Phil Regan's Pepsi-Cola camp show after one broadcast as director when two of his TV packages showed signs of selling . . . Charlie Herbert will toss the cues on the 50,000-mile junket . . . Frank Ferrin in Chicago to talk renewals with Brown Shoe Co. for Smilin' Ed McConnell, both radio and TV . . . Chet Huntley took one of his sponsors with him when he moved his news commentary from KNX to KECA-TV . . . Just to prove that he can act, too, Jack Benny took a booking on "Suspense" April 5. He'll play Hercules Remington, piano tuner, who gets in the way of a killer . . . Jack Owens got bopped by the flu, so his 16-year-old daughter took over his KNX program . . . Paul Frees picked to play the title role of "Private Files of Raymond Schindler," the factual whodunit recorded at NBC.

CBS moved up William Tashersley as manager of program operations . . . Although they office in the same building in N. Y., Ernie Martin, co-producer of "Guys and Dolls," and Al Levy, radio and TV packager, finally caught up with each other for a lunch date at the Brown Derby, 3,000 miles away . . . Modernaires now on Club 15 five nights a week. Wheelock agency still screening hopefuls for the solo singing spot vacated by the Andrews Sisters . . . John Swallow says he's much too busy out here to consider a TV call to N. Y. . . . Mae West turned down ABC's Frances Scully for a guest shot. That's staying mad at radio a long time . . . Paul Gale, NBC traffic head, has been moved up as manager of the Consolidated station relations and traffic departments. Alan Courtney will be his station relations contact.

IN CHICAGO . . .

WMAQ commentator Cloyd Head back after a 10-month jaunt through Europe and the Middle East. Gabber returns to the air next month . . . WGN sports chief Jack Brickhouse set to handle the Charlie Fuzari-Johnny Bratton welterweight go here tonight (Wed.) for Pabst on CBS . . . James Eddy, J. Walter Thompson Hollywood publicity staffer, chaperoning D. F. Bushnell, Pasadena binocular magnate, through the Chi AM-TV interview circuit . . . Stu Dawson, of Dawson & Jackson packaging firm, in N. Y. on biz . . . Julian Bentley, WBBM-CBS news topper, leaves next week for a four-week news-gathering trek through Europe . . . Ed Scott and Larry Alexander will work his shows during his absence . . . WCFL will air feature events of the Daily News Relays Saturday night (17), with Harry Wimmer calling the turns . . . WLS and "National Barn Dance," Captain Stubby and the Buccaneers inked new year's pact with Decca.

NBC account exec Jack Galbraith landed year's renewal from Miles Labs for "One Man's Family" . . . Larry Whitney upped to assistant to publicity chief Jim Hanson at WGN . . . WBBM feeding a half-hour sustainer to CBS weekly, featuring warblers Elaine Rogers and Lon Saxton, with studio band batoned by Caesar Petrillo . . . NBC o. & c. chief James Gaines and C. M. Tarlee of the NBC N. Y. engineering department in Chi for a cander of operations here . . . Marshall Field retail account shifts from Foote, Cone & Belding to Calkins, Holden, Carlock, McClinton & Smith . . . Buff Cobb off the WMAQ "Chez Show" temporarily fighting a virus attack . . . Packager Walt Schweitzer east for conferences with his Gotham staff . . . WBBM music library director Howard Neumiller notched his 20th year at station . . . Wilson Packing picking up Tab on a five-minute Saturday newscast on WMAQ . . . WLS night supervisor Jack Brinkley back on the job after a two-week illness . . . WGN chirper Nancy Carr guest-soloing at the Glen Ellyn Choral society March 27 . . . Al Buettner emceeing the Saturday afternoon teenage show on WTMJ, Milwaukee, for Pet Ice Cream.

IN WASHINGTON . . .

American Women in Radio and Television, the independent successor to NAB's Women Broadcasters, have skedded an organizing convention April 6-8, at Hotel Astor, New York . . . Unification reached into musical fields past week when all four U. S. Service Bands (Army, Navy, Marine and Air Force) got together for a concert over WASH-FM and the Continental Network . . . Quentin Reynolds narrated the dramatic portion of a special Anti-Defamation League (B'nai B'rith) ailer over WDC last Sunday (11) . . . Walter Compton, manager of WTTG-DuMont, is pioneering with the town's first regular TV religious series, an across-the-boards afternoon telecast with reps of Jewish, Protestant and Catholic faiths participating . . . Mac McGarry teeing off a new disk jockey show over WRC-NBC angled for the college crowd.

AM COMEBACK ON TV OVERFLOW?

Set Manufacturers Admit Shortage In FM, Suggest Industrywide Study

Washington, March 13.

Leading set manufacturers today (Tues.) admitted there's a shortage of FM receivers and recommended that the industry conduct a survey to determine where the shortage exists, and to what extent. Manufacturers will meet again with the broadcasters in April, to explore the situation more deeply.

On the eve of the first big get-together between manufacturers and broadcasters to discuss FM problems, the Radio-Television Manufacturers Assn. last week issued its long-awaited breakdown of 1950 FM receiver production. It showed output of all types of sets, radio and TV, with FM reception at approximately 2,200,000. The figure, it was estimated in FM circles, brought the number of FM sets in use in the U.S. to around 7,500,000.

RTMA's estimate, while showing a substantial increase over 1949 production of about 1,500,000 sets, occasioned no great delight among FM'ers. Some expressed disappointment that only 10% of last year's production of TV sets included FM, considering that the proportion had once been around 15%. Broadcasters contend that FM facilities can be included in TV sets at only a slight additional cost.

The 1950 output of FM sets was divided into two main categories: radio and TV. The breakdown showed table model AM-FM sets accounting for 773,800; combination AM-FM phonograph consoles totaling 663,200; and TV-FM or

(Continued on page 34)

MBS News Co-op Sales Up 30%

Sales of Mutual's news co-op programs are up 30% over October, 1950, according to MBS co-op director Bert Hauser. Last fall such web newscasts were backed on 633 stations, compared with 824 stations as of March 1, 1951—an increase of 191. Number of sponsors exceeds 824, as some outlets have multiple bankrollers.

Gabner Fulton Lewis, Jr., leads the parade with backers on 340 stations—an increase of 54 stations over last fall and a record for any co-op show on any network.

Other MBS news co-ops, with number of sponsored stations, are: Cecil Brown (86 stations, against 72 in October); Bill Cunningham (73, against 62 in October); Cedric Foster (171, against 125); Robert Hurligh (53, against 32); "Mutual Newsreel" (71, against 37); "Reporters Roundup" (26, against 21).

Besides the co-ops, Mutual has brought in a lot of biz on its network news stanzas. Since Jan. 1 it has sold "Bab-O Reporter," cross-the-board five-minute strips five times daily; two Cecil Brown news shows for Harrison Products and State Farm Mutual Insurance Co.; and Gabriel Heatter on Thursday nights for Vitamin Corp. of America (replacing Amurlo), starting March 29. It also picked up some biz via Acousticon's saturation campaign.

Robinson Skedding More Ackerman Talks on Coast

CBS program veepee Hubbell Robinson, Jr., is slated to leave for the Coast March 23 for 10 days of huddles with Coast veepee Harry Ackerman. Duo hopes to decide during the talks which radio and television programs will originate from California during the summer.

Discussions will be a continuation of those held in January when Ackerman came east. At that time, the entire summer schedule was mapped out. Specific plans for TV entries are still swaiting a final nod from the web's budgeting department.

Coast Tail-Spins

Hollywood, March 13.

It was a rough week on shellac spinners. Two of them, Sam Mannis and Bob Hopkins, were dumped unceremoniously off KFVB and KNX, respectively. Latter, successor to Steve Allen on the midnight shift, had his program stopped midway when, according to his producer, "he was in no condition to continue." Next day he was backed off the payroll.

Mannis, an auctioneer, whose theme was a belch, got a fast leave-ho from Harry Matzlish. KFVB prez, for flagrant breach of good taste in taking a few opprobrious swipes at personal enemies. His contract had a week to go, but Matzlish ordered him off the premises and reported the incident to the FCC.

WLAW Becomes ABC Hub Outlet

Boston, March 13.

WLAW, ABC's 50,000 watt outlet in nearby Lawrence, has signed an exclusive contract for the local franchise of the network, effective June 15. New setup will drop WCOP for the network, where it has been, since upping of WLAW's power, in the unenviable position of competing with a network affiliate with a signal 10 times stronger while less than 20 miles distant.

According to an announcement by Craig Lawrence, WCOP general manager, station will operate as an indie after June 15, programming music, news and special events tailored to the Greater Boston area. Stating that at present 60% of the programming is following this format, he added that the new policy will also build station personalities, probably along the lines of the Hub's other indies, via d.j. shows.

WLAW, owned by Irving E. Rogers, owner and publisher of the Lawrence Eagle and Tribune, operates a sales office and studio in Boston, and while the quarters are expected to be enlarged, to what extent has not been decided at present.

Yankee Net Coverage On Boston Braves Doubles Hub Area Ball Airings

Boston, March 13.

WNAC and the Yankee Network have signed with the Boston Braves to air the club's road games in addition to the previously announced home game asked. This move follows the recent signing by WHDH to carry all games of the Red Sox, and will result in the Hub area being blanketed with twice the amount of baseball coverage of any previous year. In addition to complete Braves coverage on AM, all home day games and 14 arclight contests will be carried on TV, with WNAC-TV and WBZ-TV splitting the assignments. Jim Britt, Lester Smith and Bump Hadley, WBZ-TV sports gabber, will split the announcing chores, and P. Ballentine & Sons is picking up the tab.

WNAC and WHDH have already hit the air (10) with grapefruit league descriptions.

Gillette Backs Nags

Gillette Safety Razor has been linked to back the Belmont Stake race on NBC and NBC-TV June 16. Last year Gillette also backed the Belmont event on the same webs. The agency is Maxon.

WEBS SEE VIDEO SRO AS RADIO AID

After paying the way for television's formative years and then being forced to take a back seat to the newcomer, radio may come back into its own next season as a direct result of TV's growth to commercial maturity. With all signs pointing to an early sellout of available video time for the 1951-52 season, network sales execs are predicting a heavy overflow of sponsors who will be forced into radio as the only medium left open that can give them mass coverage.

For an advertiser with a low-cost product to sell who must depend on frequency pitches to the largest possible audience, AM offers the only alternative to TV, according to sales chiefs. Only radio, they claim, can provide the low cost-per-thousand audience on a nationwide scale which such advertisers need. While newspapers may be able to deliver an audience at lower cost, it cannot furnish the mass coverage. National magazines, they point out, can provide that nationwide coverage but the costs are higher than in radio. As a result, the anticipated overflow from TV is expected to mean a hefty resurgence in radio billings.

With that in mind, the nets have abandoned completely any ideas they might still have had for a cut in rates next season to stimulate radio bankrolling. NBC, the only web to go on record as backing such a move, changed its mind when its affiliates denounced the proposal as unsound. CBS, Mutual and ABC, which had never openly countenanced a rate cut, believe now that video will toss enough new sponsors their way to avert entirely the necessity to trim costs.

Rush of advertisers to get into video has been so marked that the nets believe now they will have a seller's market in TV next season. In addition to meaning extra business for radio, one web exec predicted this would also mean the networks will be able to pick and choose among those advertisers seeking TV time, so that they'll be able to build the strongest program schedule possible. Thus, if one advertiser wants to come in with a moderately-budgeted show, which might not be able to hold its own in the competitive race for ratings, the network should be in a position to turn him down in favor of a sponsor who would be willing to take a much bigger production.

Spokesman for another web predicted that this is the last year in which any video sponsor will be able to stake out a time franchise on TV. With the rush by advertisers to get into video, the nighttime slots will be locked up this year for many years to come. That advertisers recognize this possibility was indicated this week by Camel cigarette's decision to buy the 8-30 to 9 p.m. portion of NBC's "Jack Carter Show" on Saturday nights, even though some doubt exists that the Carter program will be back next season.

Nashville FM'er, Nation's First, Halts Operations

Nashville, March 13.

WSM-FM, the nation's first commercially licensed FM station, ceases operation Thursday (15). John DeWitt, president of WSM, announced Saturday (10). The station went on the air in April, 1941, and has operated continuously on a non-commercial basis since that time.

DeWitt gave an expected scarcity of electronic materials, small audience and steady loss of money as reasons for halting operation of the station. WSM-FM personnel will be absorbed by WSM-TV and WSM.

A one-hour, late-evening classical music program will be created to replace the former FM service.

Acheson Names 13 B'cast Execs To Advise 'Voice'; Miller as Chairman

Washington, March 13.

No Pig-Latin Here

On WOR, N. Y., Sunday "Opera Concerts," announcer Frank Waldecker, warming up the audience, explains, "This is one program on which we don't tell you when to applaud."

"However," he adds, "if at the end of a selection you want to shout, use the correct Latin forms — 'bravo' for a man, 'brava' for a woman, and 'bravi' for the group."

A 13-man radio committee was appointed today (13) by Sec. of State Dean Acheson to advise the department on broadcasting aspects of the "Voice of America" program. The group will look into problems of policy and technique and explore ways by which the broadcasting industry can contribute to the maximum effectiveness of radio in voice operations.

The committee will function under the U. S. Advisory Commission on Information, of which Edwin D. Canham, editor of the Christian Science Monitor, is chairman and of which NAB presy Justin Miller is a member.

In addition to the radio committee, a committee to assist the "Voice" in motion picture activities is to be named in about a week.

Named chairman of the Radio Advisory Group was Justin Miller. Other members appointed were William S. Paley, CBS board chairman; Theodore C. Streibert, Mutual board chairman; Edward Noble, ABC chairman; Charles Denny, executive veepee of NBC; Wesley L. Dumm, presy of Associated Broadcasters, Inc., of San Francisco; Donley F. Feddersen, head of the University Assn. for Professional Radio Education, Northwestern U.; Jack W. Harris, manager of KPRC, Houston; Henry P. Johnston, manager of WSGN, Birmingham; John F. Patt, presy of WGAR, Cleveland; Mefford R. Runyon, executive veepee, American Cancer Society; G. Richard Shafro, manager of WIS, Columbia, S. C.; and Hugh B. Terry, manager of KLTZ, Denver.

Okay for Leighton WSNY Purchase

FCC examiner James D. Cunningham last week granted the petition of Winslow P. Leighton to acquire control of WSNY, Schenectady, and granted a renewal of license for the Western Gateway Broadcasting Corp. to operate that station.

Renewal of license had been held up for a couple of years because of George R. Nelson's plea that Leighton had illegally acquired control of the station through unauthorized purchase of stock. Nelson, together with Leighton, initially owned 26 shares of stock each, and the remainder was distributed among 13 other shareholders with four remaining the property of the corporation. Nelson stated in his application for control that Leighton violated FCC laws in acquiring the controlling interest of the voting stock. Shares subsequently purchased by Leighton were placed in the name of relatives, whom it's claimed took little part in activities of the company.

Nelson, prior to Leighton's acquisition of the controlling interest, had been vice president and general manager of WSNY. Upon

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Minn. Home-Bred Talent Get Awards After Survey By Minn. Radio Council

Minneapolis, March 13.

Results of the first Minnesota Radio Council monitoring of Minnesota-produced radio and television programs and personalities, led to award of a number of citations at a meeting of Council members and radio station representatives. Monitoring consumed two months by a statewide committee of Council representatives, who organized listening groups, according to Mrs. George B. Palmer, Minneapolis, Council's coordinator of listener activities.

Those receiving citations were E. W. Ziebarth, WCCO, news analyst, for "Analysis of the News"; Cedric Adams, WCCO, news reporting and talent opportunity, "Stairways to Stardom"; Leonard Engebretsen, WDGY, children's entertainment, "Uncle Lenny"; Max Karl, WTCN, secondary classroom reception, "Junior Town Meeting of the Air"; Arleth Haebler, WTCN-TV and AM, special interest to women, "Around the Town," and Jimmy Valentine, KSTP-TV youth program, "Jimmy's Junior Jam-boree."

There also were citations for Ray Christensen, KUOM, music, "afternoon concert"; Ralph Moffatt, WCCO, popular music, "Midnight in Minneapolis"; Sheldon Goldstein, KUOM, entertainment in drama, "University Drama Guild"; Betty Girling, KUMOM, Minnesota School of Air, "Penny and Paul"; Stuart Lindman and Dick Stevens, WMIN, semi-classical music, "Hearts and Home"; and Randy Norris, KSTP, KTIS, KFAM, KROY and KVOX, health education, "Enjoy Living."

Time Runs Short For NARTB Head

Washington, March 13.

The field is wide open now in the search for a candidate to head up the new National Assn. of Radio and Television Broadcasters. And time is running short, it's realized here, what with the annual NAB convention only a month off and agreement on the NARTB president necessary by that time.

The surprise rejection last week by Carl Haverlin, presy of Broadcast Music, Inc., of an offer to take the NARTB post, left the NAB committee charged with finding a successor to Justin Miller in something of a slump. Haverlin was a unanimous and enthusiastic choice of the eight-man committee. Although he had expressed misgivings in conversations with members, the committee hoped it had prevailed on him to accept. But apparently appeals from BMI employees and subscribers to stay in New York fortified his doubts as to whether a Washington job as head of NARTB was for him.

Meanwhile, NAB prepared for its last convention under its present

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Stone GI Comedy Series Prepped as Summer Sub

New half-hour comedy series starring comic Harvey Stone with variations of his GI nitery routine has been scheduled for auditioning by CBS as a possible summer replacement. To be titled "The Old Army Game," the show is to originate from a different Army camp each week, with the audition broadcast scheduled for April 4 at Fort Jay, N. Y.

Series, conceived by CBS program director Lester Gottlieb, will be produced and directed by Walt Framer in collaboration with the web. Johnny Guarnieri quintet and a femme vocalist, to be announced later, will handle the musical chores.

Gottlieb planned to Chicago over the weekend to discuss the projected show with Stone.

AGVA Forces Payment to All Acts On WPIX, N. Y., Heart Fund Benefit

The American Guild of Variety Artists forced the payment of all acts who appeared on the N. Y. Heart Fund benefit over WPIX, N. Y., Saturday (10). Henry Dunn, union's administrative secretary, appeared at the Commodore hotel, origination point of the program, and told station and Heart Fund execs that the talent had not been cleared by any branch of the Associated Actors & Artists of America, and consequently all talent would have to get minimum salaries at least.

As a result, program had to shell out \$2,875 for the 18 acts (23 performers) who appeared. Minimum for singles was \$135. Total included 3% for the AGVA welfare fund, customary on all charity shows, where AGVA permits its members to work for minimum fees, plus \$1 insurance for each performer which insures each member against accident while performing and while going to and returning from the show.

When Dunn came over to the Commodore hotel, he was told that all union clearances had been obtained by Alan Corelli, former executive secretary of Theatre Authority and now a personal manager. However, it was subsequently revealed that clearances did not permit the acts to perform, only to make a brief speech.

Those showing up included Frank Sinatra, Norman Brokenshire, Victor Borge, Claudia Pinza, Lola Montez, John Tillman, Jon Nichols, George DeWitt and others. The show realized \$114,000 in pledges for the organization, mainly via phone calls.

Cereals Making Hay on Tele Now

Breakfast cereals are making a grand slam on TV. Tele, the food outfits report, is moving their merchandise as few other ad mediums can do.

Situation points up the great hold video has on American youngsters. It's duplicating the big job the medium did, and is still doing, for the candy manufacturers.

Big interest of cereals in TV is evidenced by General Foods' long-term deal for DuMont's "Captain Video," in addition to backing part of NBC-TV's "Howdy Doody." Kellogg also reports excellent results from its "Tom Corbett—Space Cadet" which started on ABC-TV Jan. 1.

The appeal isn't only to the kids. Kellogg's new Victor Borge show on NBC-TV with a 7 p. m. Saturday skedding) is beamed to a momma-and-poppa audience. General Mills' "Lone Ranger on ABC-TV" also has an evening (7:30) slot, which may attract some adult viewers.

Ralston-Purina launched its "Pete and Pals" on ABC-TV Sunday (11). Ranger Joe, an indie cereal, started its "Ranger Joe" on ABC-TV Dec. 3, with good results. It's prepping a "ranch mug" premium to be offered over the air.

Others in the field on tele include: Quaker Oats, with "Gabby Hayes Show" and "Zoo Parade" on NBC-TV; General Foods, with "Hopalong Cassidy" on NBC-TV; and General Mills with "Stu Erwin Show" on ABC-TV.

FRIEDMAN TO DIRECT, WRITE ON MELTON SHOW

Charles Friedman, producer on several of NBC-TV's "Colgate Comedy Hour" stanzas, has been set as producer-director-writer on the James Melton show, which bows in on the same web April 12. Melton program will be bankrolled by Ford Dealers as a replacement for their Jack Haley show.

Friedman also has on his agenda another show to stage this season for both Tony Martin and Abbott & Costello on the "Comedy Hour" series. He flies to the Coast this week, reportedly to line up guest talent for those two programs.

San Anton's Boxing Sudser

San Antonio, March 13. The San Antonio Brewing Co., bottlers of Pearl Beer here, signed for the sponsorship of boxing from New York to be televised on KEYL each Monday night for a full hour. Dennis James announces the bouts.

A half hour after the KEYL boxing, WOAI-TV presents the Blue Ribbon bouts sponsored by Pabst Beer.

AFM Bypassed As TVA Gets Partial Pact in Chicago

Chicago, March 13. With Television Authority consenting to temporarily bypass the touchy jurisdictional issue raised by the American Federation of Musicians, a partial pact covering tele performers at the four Chi stations was agreed to last week. Tele union's acceptance of a 30-day period to work out the inter-union hassle removed the final barrier to agreement and eased danger of the lengthy, frequently heated confabs erupting into a walkout.

TVA's temporary agreement to hold off including within its local contract AFM members who appear as tele performers, pending settlement of jurisdictional conflict at the national level, is seen as the only possible compromise left to the union after the issue was raised. When James Petrillo last month notified the Chi stations that the AFM would frown on any TVA pact embracing its membership, bargainers for the two o. & o. stations—WNBQ (NBC) and WENR-TV (ABC)—were reportedly instructed not to agree to any tele code covering AFM'ers.

Once the talks boiled down to this point, TVA was severely handicapped as to further bargaining power. Station reps argued that the AFM dispute was strictly a matter between the two unions and not subject to collective bargaining. Under the Taft-Hartley labor law the stations could have sought an injunction, had TVA called a strike in an attempt to back up the demands for coverage of AFM performers.

Earlier in the week the stations (Continued on page 35)

Penn Area May Lose TV In Borough Fee Snarl

Lansford, Pa., March 13. Some 200 owners of TV sets here face loss of any kind of reception should the Panther Valley Television Co. have to obey the order of Summit Hill council to remove its installations in Summit Hill within 10 days.

Council members claim that the PVTV violated its original agreement to pay a \$100 erection fee to the borough and an annual tax equal to 20% of the revenue it receives.

Robert J. Tarlton, PVTV president, said that the \$100 has been deposited in escrow in a bank until the legality of the fee is determined. The company placed its piping tower on two large lots to make possible TV reception for sets in this section, which is too far from New York and Philadelphia to get it direct. More than 200 sets are getting the service, Tarlton said.

He added that he will pay the fee and tax when it is declared legal.

B&B's 'Circus' Tab

Bauer & Black, manufacturer of medical supplies, is picking up the tab for a half-hour on ABC-TV's "Super Circus" starting June 10. B&B will take over the Sunday 5:30-6 p. m. period during the hiatus of M&M Candy and Peter Shoe. Canada Dry, airer's third bankroller, hasn't yet decided on its hiatus status.

B&B agency is Leo Burnett.



WILLIAM GARGAN
Starring as
"Martin Kane, Private Eye"
NBC-TV (Now in 73d week),
Trendex Rating—38.7 (8th position)
Nielsen Rating—42.4 (9th position)
P.R. Also 2nd Highest Sunday Day-
time Radio Program (Mutual)
Sponsored by
United States Tobacco Co.
Kudner Agency

No Nash, Prudential Subs Set; Former's Time Slot Seen Taken as Franchise

Despite the fact that "Nash Air-lyte Theatre" winds its run on CBS-TV after the program tomorrow night (Thurs.), the web hasn't scheduled a replacement. Several potential sponsors have shown an interest in the time slot (10:30 to 11 p. m.) and CBS hopes one of them will pick it up now in order to establish a franchise for next season. If not, the web will relinquish the period to local stations until next fall.

CBS also hasn't lined up a replacement for "Prudential Family Theatre," the hour-long dramatic series aired alternate Tuesday nights at 8. Prudential is scheduled to bow out early next month. Web is expected to install "Sure As Fate," the sustaining dramatic series which alternates with "Prudential," as a weekly offering for the rest of the season, or else fill the period with feature films until the fall. Slot is occupied on the rival NBC web by Milton Berle's "Texaco Star Theatre." Inability of the "Prudential" show to pull any of Berle's audience reportedly was the chief factor leading the sponsor to exit.

PHILLY TO TELEVISION 1ST PONTIFICAL MASS

Philadelphia, March 13. The annual Pontifical Mass in honor of St. Patrick will be televised for the first time by WPTZ, direct from St. Patrick's Church, Saturday (17).

His Eminence Dennis Cardinal Dougherty, senior Catholic clergyman in the Americas and Archbishop of Philadelphia, will preside, and leading Catholic dignitaries of the Philadelphia Archdiocese will be present in the Sanctuary. The Mass is one of the most colorful and auspicious Catholic events in the area. WPTZ is revising its entire Saturday morning program structure to televise the Mass, which will begin at 10:30 a. m. and run until noon.

Highlight of this year's St. Patrick's Day ceremonial will be the presentation and blessing of the Book of Kells, the manuscripts hand illuminated by Irish monks in the 9th century, 500 years before printing was discovered.

History of Navy In New NBC Tele Series

NBC television this week set plans for a series of shows depicting the history of the U. S. Navy from the pre-World War II era up to the present. Series, which is slated to begin late this year, will be produced in cooperation with the Navy Dept.

Programs will be based on Capt. Samuel E. Morison's "History of U. S. Naval Operations, World War II." Much of the material will comprise films, hitherto unreleased, showing every major naval action from the shelling of the U.S.S. Panay in 1937 to recent United Nations actions in Korea.

New Allocation Plan Due Within Week; Seen Aid to Ease on Station Freeze

Washington, March 13.

Marion Could Bowout

San Antonio, March 13. Marion Gould, who for the past several months has been featured on WOAI-TV on her own program, "Armchair Holiday," is making her last telecast this week. Series has been sponsored by Regal Ware aluminum products.

Miss Gould returns to New York to fill engagements as a monologist.

High Court to Hear Tint Quickly; CBS Sets Plans If OK

Controversy over color television, which has been argued in the industry for over two years in its most recent form, will be settled by the Supreme Court in two hours. Court has advised both CBS and RCA, the two chief antagonists in the dispute, that each will be allowed only an hour to state their cases in the hearings scheduled for March 26. How soon after that date the Court will render its decision, of course, is not known.

CBS, meanwhile, is planning to move ahead fast should the High Court deny RCA's petition for a reversal of the FCC's proposed commercialization of the CBS standards. Web will revive the plans for daily programming in color which it had originally scheduled to tee off Nov. 20, but which it was forced to postpone when the RCA injunction was filed. It's expected that the color cameras will be moved in on Arthur Godfrey's morning radio series as the first offering of a regularly-scheduled program. Number of color receivers in the hands of the public is virtually nil, but CBS hopes a favorable decision from the Supreme Court will spur consumer buying of the necessary adapters and converters.

Web began laying groundwork Monday (12) for what it hopes will be ready sponsor acceptance of its color by launching a series of demonstrations in N. Y. for the benefit of exec heads of national advertisers. Demonstrations, running through next Monday (19), will spotlight daily the products of each advertiser attending. Lineup of bankrollers who have been invited to watch their products displayed in color includes:

Monday (12)—Kroger's; Tuesday—General Mills; Colgate; Cutex and Canada Dry; Wednesday (today)—Sealtel; Cannon Mills; Bristol-Myers; Pond's Cream; Ballantine's; Thursday—Hudson Paper, Manhattan Soap, Bulova, Nabisco, Royal Dessert and Continental Baking; Friday—Sterling Drugs, and next Monday (19)—Lever Bros., Esso and Wildroot.

Kyle MacDonnell As Steady M.C. on Pitt Show

Pittsburgh, March 13. Kyle MacDonnell, a local favorite as her pair of record-breaking stands at Jackie Heller's attests, one last week and the other several months ago, is going to become a steady visitor here as well. Duquesne Brewing Co. has signed her as the permanent mistress of ceremonies on the Bernie Armstrong "Welcome Aboard" show, one of the four rotating television programs the beer people have launched on WDTV. The first Armstrong half-hour tees of tomorrow (Wed.) and will be featured every fourth Wednesday thereafter.

The pact for Miss MacDonnell followed her guest shot on the brewery's "Duquesne Show Time" premiere, when segments from all of the four different programs were presented. She'll commute between here and New York once a month, coming in Tuesdays for couple of days of rehearsal before the telecasts.

Issuance of a revised allocation proposal for television, including reservations for educational stations, is due within a week. It's expected the plan will provide for a substantial number of educational outlets in the existing VHF band as well as a sizable proportion of channels in the UHF band.

Proposals to set aside 25% of the UHF band to non-commercial educational stations received strong support at recent hearings before the FCC, with opposition centering largely on the reservation of VHF channels.

Consideration of the allocation plan—the last big hurdle to lifting the freeze—was understood to have been the first order of business at an all-day executive meeting of the Commission yesterday (12) at which Chairman Wayne Coy, just returned from an Arizona vacation, presided. It was expected the plan would be formally approved at this meeting, but a last-minute snag apparently interfered.

The revised allocation will provide specific assignments of VHF and UHF channels in cities and towns throughout the U. S. It is expected to provide for less intermingling of VHF and UHF stations than was earlier proposed, but will still contain intermixtures in some cities.

It is expected that hearings on the proposed allocations will start in about two months. Commission proceedings provide a 30-day period for affected stations and interested applicants to file comments.

Hearings are expected to run at least two months, after which final allocations will be made. The agency is shooting at Labor Day as the target date for lifting the freeze, and hopes to be handing out TV permits before the end of the year. These will undoubtedly be for towns in which there is no competition for channels. In most cities, it is expected, applicants will exceed availability of channels, and hearings will be necessary to determine who gets the permits. The process usually takes a year.

Philly Set Use Hits High Peak

Philadelphia, March 13.

New production techniques and the ever-increasing list of "name" personalities being drawn into television are causing local viewers to make greater use of their TV receivers, according to Roger W. Clipp, general manager of the Philadelphia Inquirer stations.

Clipp based his statement on a breakdown of the American Research Bureau figures, which showed the percentage of sets in use in Philadelphia in February of this year was higher than ever before in the city's TV history.

The average weekly figure given by the ARB for the hours between 8 and 11 p. m. last month was 72.7, and for the 7-11 p. m. period it was 65.5. The peak figure of 76 was recorded for the 8-11 p. m. period on Wednesday during the first week in February, when the monthly ARB survey is made in Philadelphia. For the hours between 7 and 11 p. m. the high mark of 69.5 was registered the following Sunday. The figures represented increases of 4% and 8% over the corresponding periods a year ago.

Clipp attributed the increased interest of set owners to the constantly improving quality of the programs and the fact that stations and networks alike are staging more shows in accordance with the demonstrated preferences of the majority of viewers.

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Coast TV Earmarks \$1,325,000 for Pix; Stations Eye Own Distrib Setups

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Scheme for self-distribution still is in the talking stage, but the figures paid for films constitute an effective argument, especially since film prices have skyrocketed in the last two years. In several cases pix which cost \$300 to lease two years ago now cost \$2,500 for third or fourth run.

Local stations average 55 features and westerns weekly.

KTLA leads the spending parade for films, having committed itself to pay almost \$800,000 for slightly less than 600 pix. Group includes 241 from Monogram, subjects running from Dead End Kids series to Bela Lugosi mysteries and Peter Lind Hayes musicals. Lugosi and Lind Hayes pix are KTLA's exclusive for first, second and third run and can't be shown elsewhere until a stated length of time after the third KTLA beaming. Additionally, station has acquired 16 Eagle Lion films, vintage 1947-48; 26 of 1947-'50 British films; 26 Alexander Korda releases of varying ages; re-run rights to 26 films owned by Masterpiece Productions; and some

(Continued on page 31)

Early A.M. Tele Click in Philly

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"Three to Get Ready" is sold on a participating basis. It features Ernie Kovacs, with the latest recorded music, time, weather and temperature reports, new and comedy bits. The program already boasts 15 advertisers, using a total of 53 participations a week. In addition to department stores, specialty shops, regional and national accounts, the clients range all the way from Arthur Murray to a local antique dealer.

Early morning television is no longer an experiment at WPTZ. Dannenbaum said, since surveys showed the audience rating of "Three to Get Ready" equal to and above those of many programs in so-called more favorable times.

"It's not unusual for as many as 150,000 fans to be following the telecast in the early morning at a given time," Dannenbaum stated. "TV is doing a good job for its advertisers in the early morning. Two years ago our clients were afraid to try afternoon shows. Now they are nudging each other for the preferred daytime positions. Our morning show has proved that the television audience will watch the right show, regardless of the hour. Next year, all stations will be programming, and selling, shows from early morning until late at night."

Florsheim to Bankroll Chi Daily News Relays

Chicago, March 13.

Florsheim Shoe Co. will bankroll the ABC telecast of the Chi Daily News Relays next Saturday night (17) in Chi, Detroit and N. Y. Remote from Chi Stadium will be beamed from 9 to 11:30, with Harry Wismer and Greg Rice handling the commentary.

CLAIM WEB FEES ALL OUT OF LINE

By BOB STAHL

Long-smoldering feud between networks and agencies over who's to control television programming may flare into the open soon. Agencies claim the networks, in establishing a cost-plus system for materials, have arbitrarily hiked TV program costs to a point where they can no longer control budgets on their own shows.

As a result the admen assert they may be forced to drop out of TV programming entirely. Extremely irate at the steadily-mounting bills from the webs for production services and facilities, they are seriously mulling the idea of turning over the entire programming operation to the webs. They claim they'd be much better off by abandoning any attempt at packaging their own shows in favor of allocating a set budget per week for each show and letting the webs bring in the best program possible on that budget.

According to agency chiefs, the networks are amortizing not only the cost of their newly-acquired studios, theatres and prop departments, but even the vacations and pension funds of their employees through their billing charges. New system of charges for staging services and facilities has almost doubled those costs during recent months, they claim, and there is no way for the agencies to police the costs. Consistent claims by the webs that they're still losing money in TV, according to agency execs, represents consequently only a bookkeeping loss. They charge the nets with billing their sustaining programs on their own books at the same rates that the agencies are billed for commercial shows, which is why they show a deficit.

Networks, for their part, assert they actually are losing money on their programming activities. NBC, for example, claims its "Colgate Comedy Hour" costs considerably more than the show brings from Colgate, with the web forced to make up the difference. Kate Smith show, in addition, costs NBC a reported \$40,000 per week, and yet the return from participating sponsors is only \$30,000. Nets claim they are entitled to a small percentage profit on their programming activities to pay for their heavy investments.

Smearing It On

Illustrating the tenor of the agency squawks is the complaint of one agency producer that a network charges him one-and-a-quarter times the cost of a gallon of paint for each one used on scenery for his show. Web might be entitled to that cost-plus charge, he said, but not when the agency is charged for a whole gallon, even if the scenic painter uses only one brushful. There is nothing to prevent the network, he said, from charging another client the same fee for the same gallon of paint.

Another agency producer asserted his investigations have shown that, when his scenery is being transported from the net's warehouse into a truck to take it to the studio, if one man is free at that time, he does the work. Agency then gets charged for one man-hour of labor. Yet, he said, if 12 men are free at the time, all 12 of them work on the carrying, and the agency gets charged for 12 man-hours of labor. And, he pointed out, if it's necessary to hire an outside room for huddles between the agency producer and set designers, the agency automatically gets nicked for the room's rental.

A few agencies, incidentally, still prefer to handle their own programming on the assumption that they can come up with a better show and maintain a tighter control on costs than if they turned the entire package over to the network. These agency execs claim the nets in their attempts to sell their own home-makes, often keep those home-makes on the air as cash-cows to such an extent that they end up much of their production costs.

Summer Sponsorship Seen Paying Off as Set Usage Figures Climb

Peak Puff Payoff

Hollywood, March 13.

Picture stars will have to rephrase their plaint, "There's no coin in television." Last week Motorola paid up to \$2,000 a minute for testimonials to be inserted on the TV show. On the receiving end of the payoff were James Mason, Burns & Allen, Laraine Day, Edward Arnold, Carmen Miranda, Joan Caulfield, Ruth Hussey and Franchot Tone.

Ruthrauff & Ryan, which had the minute commercials filmed at Universal-International, will also use their words of high praise on radio and printed media.

Camels Ties Up Cream Time Slot In 'Carter' Buy

Camel cigarettes' last-minute decision last week to pick up the second half-hour of NBC-TV's "Jack Carter Show," coupled with reports that the web may cancel the program at the end of this season, is believed to indicate that the bankroller was interested chiefly in sewing up a franchise on what it considers to be a cream time period.

Etsy agency, which handles the Camel account, decided Friday afternoon (9) to buy the open time on the show, which is aired Saturday nights from 8 to 9. Camels, as a result, was in as sponsor last Saturday (10). Tintair and Lehn & Fink had previously signed for 15 minutes each of the first half-hour segment of the show, so that the program is now once again sold out.

It's reported, meanwhile, that dissatisfaction over the Carter program by Max Liebman, producer of "Your Show of Shows," which follows immediately afterwards as the second-part of NBC's "Saturday Night Revue" setup, may be a chief contributing factor to NBC's decision to replace the Carter stanza next season. Liebman has long contended that the original plan was for his show to concentrate on a revue format, with Carter sticking to straight variety acts. NBC reportedly thinks he has a point in his argument that Carter's gradual veering to a revue format also takes much of the impact away from "Show of Shows."

Camels, by buying the half-hour now, is virtually guaranteed that it will be able to pick up the same slot, with the full complement of affiliate stations, when it returns next fall. What plans the cigarette firm has for filling the period if the Carter show is no longer around have not been revealed.

Plagiarism Charge Vs. Philco, NBC-TV Filed On Semmelweiss Tale

Suit alleging plagiarism was filed Monday (14) in U. S. district court by Morton Thompson against NBC-TV, Philco and Joseph Lisa.

Thompson charges that the "Philco Television Playhouse" drama on the life of the late Dr. Semmelweiss, aired last May and scripted by Joseph Lisa, plagiarized Thompson's book, "The Cry and the Covenant." Plaintiff is asking the court to determine the damages.

The Lisa teleplay was billed as an original. Defense contends that Semmelweiss, who discovered antiseptic methods (in delivering children and thus helped curb child-bed fever, is a historical character and that the script was based on historical material which is not copyrighted.

If last summer's record is any indication, advertisers staying on television through the summer this year can reach more homes on the average than they did during previous months. In a special sales pitch compiled by NBC this week the web pointed out also that set usage between 7 and 11 p. m. last summer declined only 15% from the average in April, May and June, and that retail sales for the three summer months actually outstripped those for the two previous quarters.

Using Nielsen figures as a source to prove its contention that summer TV sponsorship will pay off, NBC disclosed that the average weekly time per home viewing during July, August and September in 1950 was 27 hours and four minutes, as compared to 29 hours and three minutes for the previous quarter (April, May and June). In addition, the web said the average number of homes using TV during the summer months was 50% of the total sets, as against 58% for the second quarter—an average decline of only 15% in the cream 7 to 11 p. m. time.

Web conceded that at least part of this success story for the summer could be attributed to the tremendous growth in set circulation during 1950. But, it pointed out, there will be another big boost in the number of TV homes this summer. Number of video sets throughout the country climbed from 6,942,000 last August to an estimated 12,100,000 in use now. Number should jump to 14,000,000 by Sept. 1, NBC said, intimating that the novelty factor will pay off in the new video homes.

Most important, NBC contended, is the rating history of those shows which stayed on the air through

(Continued on page 35)

Coast Indie Inks AFM Kine Pact

KLAC-TV, Hollywood, signed an American Federation of Musicians contract giving it the right to use musicians on programs kinescoped for distribution to other video outlets. Deal calls for payment to the AFM of 5% of the gross revenue from the sale of programs. Station next week starts distribution of "Leo Carrillo's Dude Ranch Varieties," already set for six markets. Station's "Leo Carrillo's American Diary," also kinnied for release, doesn't use music. Indie is prepping other programs.

Under AFM rules, a network can release kinnies within 30 days. Indie stations, however, must release a kinnie as if it were film, distributing it as an open-end show from which the station derives coin and paying the AFM as indie telepix producers do. It's understood the Coast indie also is working out a deal to distribute feature films. Negotiations are currently going on although James C. Petrillo has yet to make a deal for releasing films for television stations. It's also understood that the AFM now is dickering with three other stations.

DU PONT DECIDE ON 'CAVALCADE' FOLDING

Hollywood, March 13.

Decision on whether to continue "Cavalcade of America" as a telepic series will be made by duPont following runoff of two programs which will be leased at the Hal Roach Studios. Semi-documentary historical dramas, "Anna Zenger" and "Clara Marx," will cost up to \$15,000 each, with Jack Chertok producing for his Apex Corp. Each will have a three-day shooting schedule.

Arthur Pryor, radio-video veepee of BBD&O, and William A. Hart, duPont ad director, are here for the filming.

AGVA Forces Payment to All Acts On WPIX, N. Y., Heart Fund Benefit

The American Guild of Variety Artists forced the payment of all acts who appeared on the N. Y. Heart Fund benefit over WPIX, N. Y., Saturday (10). Henry Dunn, union's administrative secretary, appeared at the Commodore hotel, origination point of the program, and told station and Heart Fund execs that the talent had not been cleared by any branch of the Associated Actors & Artists of America, and consequently all talent would have to get minimum salaries at least.

As a result, program had to shell out \$2,875 for the 18 acts (23 performers) who appeared. Minimum for singles was \$135. Total included 5% for the AGVA welfare fund, customary on all charity shows, where AGVA permits its members to work for minimum fees, plus \$1 insurance for each performer which insures each member against accident while performing and while going to and returning from the show.

When Dunn came over to the Commodore hotel, he was told that all union clearances had been obtained by Alan Corelli, former executive secretary of Theatre Authority and now a personal manager. However, it was subsequently revealed that clearances did not permit the acts to perform, only to make a brief speech.

Those showing up included Frank Sinatra, Norman Brokenshire, Victor Borge, Claudia Pinza, Lola Montez, John Tillman, Jon Nichols, George DeWitt and others. The show realized \$114,000 in pledges for the organization, mainly via phone calls.

Cereals Making Hay on Tele Now

Breakfast cereals are making a grand slam on TV. Tele, the food outfits report, is moving their merchandise as few other ad mediums can do.

Situation points up the great hold video has on American youngsters. It's duplicating the big job the medium did, and is still doing, for the candy manufacturers.

Big interest of cereals in TV is evidenced by General Foods' long-term deal for DuMont's "Captain Video," in addition to backing part of NBC-TV's "Howdy Doody." Kellogg also reports excellent results from its "Tom Corbett—Space Cadet" which started on ABC-TV Jan. 1.

The appeal isn't only to the kids. Kellogg's new Victor Borge show on NBC-TV (with a 7 p.m. Saturday skedding) is beamed to a mom-and-pop audience. General Mills' "Lone Ranger on ABC-TV" also has an evening (7:30) slot, which may attract some adult viewers.

Raidon-Purina launched its "Pete and Pals" on ABC-TV Sunday (11). Ranger Joe, an indie cereal, started its "Ranger Joe" on ABC-TV Dec. 3, with good results. It's prepping a "ranch mug" premium to be offered over the air.

Others in the field on tele include: Quaker Oats, with "Gabby Hayes Show" and "Zoo Parade" on NBC-TV; General Foods, with "Hopalong Cassidy" on NBC-TV; and General Mills with "Stu Erwin Show" on ABC-TV.

FRIEDMAN TO DIRECT, WRITE ON MELTON SHOW

Charles Friedman, producer on several of NBC-TV's "Colgate Comedy Hour" stanzas, has been set as producer-director-writer on the James Melton show, which bows in on the same web April 12. Melton program will be bankrolled by Ford Dealers as a replacement for their Jack Haley show.

Friedman also has on his agenda another show to stage this season for both Tony Martin and Abbott & Costello on the "Comedy Hour" series. He flies to the Coast this week, reportedly to line up guest talent for those two programs.

San Anton's Boxing Sudser

San Antonio, March 13. The San Antonio Brewing Co., bottlers of Pearl Beer here, signed for the sponsorship of boxing from New York to be televised on KEYL each Monday night for a full hour. Dennis James announces the bouts. A half hour after the KEYL boxing, WOAI-TV presents the Blue Ribbon bouts sponsored by Pabst Beer.

AFM Bypassed As TVA Gets Partial Pact in Chicago

Chicago, March 13. With Television Authority consenting to temporarily bypass the touchy jurisdictional issue raised by the American Federation of Musicians, a partial pact covering tele performers at the four Chi stations was agreed to last week. Tele union's acceptance of a 30-day period to work out the inter-union hassle removed the final barrier to agreement and eased danger of the lengthy, frequently heated confabs erupting into a walkout.

TVA's temporary agreement to hold off including within its local contract AFM members who appear as tele performers, pending settlement of jurisdictional conflict at the national level, is seen as the only possible compromise left to the union after the issue was raised. When James Petrillo last month notified the Chi stations that the AFM would frown on any TVA pact embracing its membership, bargainers for the two o. & o. stations—WNBQ (NBC) and WENR-TV (ABC)—were reportedly instructed not to agree to any tele code covering AFM'ers.

Once the talks boiled down to this point, TVA was severely handicapped as to further bargaining power. Station reps argued that the AFM dispute was strictly a matter between the two unions and not subject to collective bargaining. Under the Taft-Hartley labor law the stations could have sought an injunction, had TVA called a strike in an attempt to back up the demands for coverage of AFM performers.

Earlier in the week the stations (Continued on page 35)

Penn Area May Lose TV In Borough Fee Snarl

Lansford, Pa., March 13. Some 200 owners of TV sets here face loss of any kind of reception should the Panther Valley Television Co. have to obey the order of Summit Hill council to remove its installations in Summit Hill within 10 days.

Council members claim that the PVTV violated its original agreement to pay a \$100 erection fee to the borough and an annual tax equal to 20% of the revenue it receives. Robert J. Tarlton, PVTV president, said that the \$100 has been deposited in escrow in a bank until the legality of the fee is determined. The company placed its piping tower on two large lots to make possible TV reception for sets in this section, which is too far from New York and Philadelphia to get it direct. More than 200 sets are getting the service, Tarlton said.

He added that he will pay the fee and tax when it is declared legal.

B&B's 'Circus' Tab

Bauer & Black, manufacturer of medical supplies, is picking up the tab for half-hour on ABC-TV's "Super Circus," starting June 10. B&B will take over the Sunday 5:30-6 p.m. period during the hiatus of M&M Candy after Peter Shore, Canada Dry, airer's third bankroller, hasn't yet decided on its hiatus status.

B&B agency is Leo Burnett.



WILLIAM GARGAN

Starring as
"Martin Kane, Private Eye"
NBC-TV (New in 13d week),
Trendex Rating—38.7 (8th position)
Nielsen Rating—42.4 (9th position)
P.B. Also 2nd Highest Sunday Day-
time Radio Program (Mutual)
Sponsored by
United States Tobacco Co.
Kudner Agency

No Nash, Prudential Subs Set; Former's Time Slot Seen Taken as Franchise

Despite the fact that "Nash Air-lyte Theatre" winds its run on CBS-TV after the program tomorrow night (Thurs.), the web hasn't scheduled a replacement. Several potential sponsors have shown an interest in the time slot (10:30 to 11 p.m.) and CBS hopes one of them will pick it up now in order to establish a franchise for next season. If not, the web will relinquish the period to local stations until next fall.

CBS also hasn't lined up a replacement for "Prudential Family Theatre," the hour-long dramatic series aired alternate Tuesday nights at 8. Prudential is scheduled to bow out early next month. Web is expected to install "Sure As Fate," the sustaining dramatic series which alternates with "Prudential," as a weekly offering for the rest of the season, or else fill the period with feature films until the fall. Slot is occupied on the rival NBC web by Milton Berle's "Texaco Star Theatre." Inability of the "Prudential" show to pull any of Berle's audience reportedly was the chief factor leading the sponsor to exit.

PHILLY TO TELEVISION 1ST PONTIFICAL MASS

Philadelphia, March 13. The annual Pontifical Mass in honor of St. Patrick will be televised for the first time by WPTZ, direct from St. Patrick's Church, Saturday (17).

His Eminence Dennis Cardinal Dougherty, senior Catholic clergyman in the Americas and Archbishop of Philadelphia, will preside, and leading Catholic dignitaries of the Philadelphia Archdiocese will be present in the Sanctuary. The Mass is one of the most colorful and auspicious Catholic events in the area. WPTZ is revising its entire Saturday morning program structure to televise the Mass, which will begin at 10:30 a.m. and run until noon.

Highlight of this year's St. Patrick's Day ceremonial will be the presentation and blessing of the Book of Kells, the manuscripts hand illuminated by Irish monks in the 9th century, 500 years before printing was discovered.

History of Navy In New NBC Tele Series

NBC television this week set plans for a series of shows depicting the history of the U. S. Navy from the pre-World War II era up to the present. Series, which is slated to begin late this year, will be produced in cooperation with the Navy Dept.

Programs will be based on Capt. Samuel E. Morison's "History of U. S. Naval Operations, World War II." Much of the material will comprise films, hitherto unreleased, showing every major naval action from the shelling of the U.S.S. Panay in 1937 to recent United Nations actions in Korea.

New Allocation Plan Due Within Week; Seen Aid to Ease on Station Freeze

Washington, March 13.

Marion Could Bowout

San Antonio, March 13. Marion Gould, who for the past several months has been featured on WOAI-TV on her own program, "Armchair Holiday," is making her last telecast this week. Series has been sponsored by Regal Ware aluminum products.

Miss Gould returns to New York to fill engagements as a monologist.

High Court to Hear Tint Quickly; CBS Sets Plans If OK

Controversy over color television, which has been argued in the industry for over two years in its most recent form, will be settled by the Supreme Court in two hours. Court has advised both CBS and RCA, the two chief antagonists in the dispute, that each will be allowed only an hour to state their cases in the hearings scheduled for March 26. How soon after that date the Court will render its decision, of course, is not known.

CBS, meanwhile, is planning to move ahead fast should the High Court deny RCA's petition for a reversal of the FCC's proposed commercialization of the CBS standards. Web will revive the plans for daily programming in color which it had originally scheduled to tee off Nov. 20, but which it was forced to postpone when the RCA injunction was filed. It's expected that the color cameras will be moved in on Arthur Godfrey's morning radio series as the first offering of a regularly-scheduled program. Number of color receivers in the hands of the public is virtually nil, but CBS hopes a favorable decision from the Supreme Court will spur consumer buying of the necessary adapters and converters.

Web began laying groundwork Monday (12) for what it hopes will be ready sponsor acceptance of its color by launching a series of demonstrations in N. Y. for the benefit of exec heads of national advertisers. Demonstrations, running through next Monday (19), will spotlight daily the products of each advertiser attending. Lineup of bankrollers who have been invited to watch their products displayed in color includes:

Monday (12)—Kroger's; Tuesday—General Mills, Colgate, Cutex and Canada Dry; Wednesday (today)—Sealtel, Cannon Mills, Bristol-Myers, Pond's Cream, Ballantine's; Thursday—Hudson Paper, Manhattan Soap, Bulova, Nabisco, Royal Dessert and Continental Baking; Friday—Sterling Drugs, and next Monday (19)—Lever Bros., Esso and Wildroot.

Kyle MacDonnell As Steady M.C. on Pitt Show

Pittsburgh, March 13. Kyle MacDonnell, a local favorite as her pair of record-breaking stands at Jackie Heller's attests, one last week and the other several months ago, is going to become a steady visitor here as well. Duquesne Brewing Co. has signed her as the permanent mistress of ceremonies on the Bernie Armstrong "Welcome Abroad" show, one of the four rotating television programs the beer people have launched on WDTV. The first Armstrong half-hour tees of tomorrow (Wed.) and will be featured every fourth Wednesday thereafter.

The pact for Miss MacDonnell followed her guest shot on the brewery's "Duquesne Show Time" premiere, when segments from all of the four different programs were presented. She'll commute between here and New York once a month, coming in Tuesdays for couple of days of rehearsal before the telecasts.

Issuance of a revised allocation proposal for television, including reservations for educational stations, is due within a week. It's expected the plan will provide for a substantial number of educational outlets in the existing VHF band as well as a sizable proportion of channels in the UHF band.

Proposals to set aside 25% of the UHF band to non-commercial educational stations received strong support at recent hearings before the FCC, with opposition centering largely on the reservation of VHF channels.

Consideration of the allocation plan—the last big hurdle to lifting the freeze—was understood to have been the first order of business at an all-day executive meeting of the Commission yesterday (12) at which Chairman Wayne Coy, just returned from an Arizona vacation, presided. It was expected the plan would be formally approved at this meeting, but a last-minute snag apparently interfered.

The revised allocation will provide specific assignments of VHF and UHF channels in cities and towns throughout the U. S. It is expected to provide for less intermingling of VHF and UHF stations than was earlier proposed, but will still contain intermixtures in some cities.

It is expected that hearings on the proposed allocations will start in about two months. Commission proceedings provide a 30-day period for affected stations and interested applicants to file comments.

Hearings are expected to run at least two months, after which final allocations will be made. The agency is shooting at Labor Day as the target date for lifting the freeze, and hopes to be handing out TV permits before the end of the year. These will undoubtedly be for towns in which there is no competition for channels. In most cities, it is expected, applicants will exceed availability of channels, and hearings will be necessary to determine who gets the permits. The process usually takes a year.

Philly Set Use Hits High Peak

Philadelphia, March 13. New production techniques and the ever-increasing list of "name" personalities being drawn into television are causing local viewers to make greater use of their TV receivers, according to Roger W. Clipp, general manager of the Philadelphia Inquirer stations.

Clipp based his statement on a breakdown of the American Research Bureau figures, which showed the percentage of sets in use in Philadelphia in February of this year was higher than ever before in the city's TV history.

The average weekly figure given by the ARB for the hours between 8 and 11 p.m. last month was 72.7, and for the 7-11 p.m. period it was 65.5. The peak figure of 76 was recorded for the 8-11 p.m. period on Wednesday during the first week in February, when the monthly ARB survey is made in Philadelphia. For the hours between 7 and 11 p.m. the high mark of 69.5 was registered the following Sunday. The figures represented increases of 4% and 8% over the corresponding periods a year ago.

Clipp attributed the increased interest of set owners to the constantly improving quality of the programs and the fact that stations and networks alike are staging more shows in accordance with the demonstrated preferences of the majority of viewers.

"Techniques have been developed during the past year which have contributed materially to the average viewer's enjoyment of television," Clipp said. "Big talent fees, provided by higher budgeted shows has brought in the top 'name' stars. It follows naturally that the number of such shows will continue to multiply, as more and more important advertisers seek time in the rapidly expanding TV market. For these reasons it seems likely the number of sets in Philadelphia, and elsewhere, will maintain and surpass the present high mark."

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Long-smoldering feud between networks and agencies over who's to control television programming may flare into the open soon. Agencies claim the networks, in establishing a cost-plus system for materials, have arbitrarily hiked TV program costs to a point where they can no longer control budgets on their own shows.

As a result the admen assert they may be forced to drop out of TV programming entirely. Extremely irate at the steadily-mounting bills from the webs for production services and facilities, they are seriously mulling the idea of turning over the entire programming operation to the webs. They claim they'd be much better off by abandoning any attempt at packaging their own shows in favor of allocating a set budget per week for each show and letting the webs bring in the best program possible on that budget.

According to agency chiefs, the networks are amortizing not only the cost of their newly-acquired studios, theatres and prop departments, but even the vacations and pension funds of their employees through their billing charges. New system of charges for staging services and facilities has almost doubled those costs during recent months, they claim, and there is no way for the agencies to police the costs. Consistent claims by the webs that they're still losing money in TV, according to agency execs, represents consequently only a bookkeeping loss. They charge the nets with billing their sustaining programs on their own books at the same rates that the agencies are billed for commercial shows, which is why they show a deficit.

Networks, for their part, assert they actually are losing money on their programming activities. NBC, for example, claims its "Colgate Comedy Hour" costs considerably more than the show brings from Colgate, with the web forced to make up the difference. Kate Smith show, in addition, costs NBC a reported \$40,000 per week, and yet the return from participating sponsors is only \$30,000. Nets claim they are entitled to a small percentage profit on their programming activities to pay for their heavy investments.

Smeared It On

Illustrating the tenor of the agency squawks is the complaint of one agency producer that a network charges him one-and-a-quarter times the cost of a gallon of paint for each one used on scenery for his show. Web might be entitled to that cost-plus charge, he said, but not when the agency is charged for a whole gallon, even if the scenic painter uses only one brushful. There is nothing to prevent the network, he said, from charging another client the same fee for the same gallon of paint.

Another agency producer asserted his investigations have shown that, when his scenery is being transported from the net's warehouse into a truck to take it to the studio, if one man is free at that time, he does the work. Agency then gets charged for one man-hour of labor. Yet, he said, if 12 men are free at the time, all 12 of them work on the carrying, and the agency gets charged for 12 man-hours of labor. And he pointed out, if it's necessary to hire an outside room for huddles between the agency producer and set designers, the agency automatically gets nicked for the room's rental.

A few agencies, incidentally, still prefer to handle their own programming on the assumption that they can come up with a better show and maintain a tighter control on costs than if they turned the entire package over to the network. These agency execs claim the nets, in their attempts to sell their own house-wares, often keep those agencies on the air as customers to such an extent that they end up with their production costs.

Summer Sponsorship Seen Paying Off as Set Usage Figures Climb

Peak Puff Payoff

Hollywood, March 13.

Picture stars will have to rephrase their plaint, "There's no coin in television." Last week Motorola paid up to \$2,000 a minute for testimonials to be inserted on the TV show. On the receiving end of the payoff were James Mason, Burns & Allen, Laraine Day, Edward Arnold, Carmen Miranda, Joan Caulfield, Ruth Hussey and Franchot Tone.

Ruthrauff & Ryan, which had the minute commercials filmed at Universal-International, will also use their words of high praise on radio and printed media.

Camels Ties Up Cream Time Slot In 'Carter' Buy

Camel cigarettes' last-minute decision last week to pick up the second half-hour of NBC-TV's "Jack Carter Show," coupled with reports that the web may cancel the program at the end of this season, is believed to indicate that the bankroller was interested chiefly in sewing up a franchise on what it considers to be a cream time period.

Etsy agency, which handles the Camel account, decided Friday afternoon (9) to buy the open time on the show, which is aired Saturday nights from 8 to 9. Camels, as a result, was in as sponsor last Saturday (10). Tintair and Lehn & Fink had previously signed for 15 minutes each of the first half-hour segment of the show, so that the program is now once again sold out.

It's reported, meanwhile, that dissatisfaction over the Carter program by Max Liebman, producer of "Your Show of Shows," which follows immediately afterwards as the second-part of NBC's "Saturday Night Revue" setup, may be a chief contributing factor to NBC's decision to replace the Carter stanza next season. Liebman has long contended that the original plan was for his show to concentrate on a revue format, with Carter sticking to straight variety acts. NBC reportedly thinks he has a point in his argument that Carter's gradual veering to a revue format also takes much of the impact away from "Show of Shows."

Camels, by buying the half-hour now, is virtually guaranteed that it will be able to pick up the same slot, with the full complement of affiliate stations, when it returns next fall. What plans the cigarette firm has for filling the period if the Carter show is no longer around have not been revealed.

Plagiarism Charge Vs. Philco, NBC-TV Filed On Semmelweiss Tale

Suit alleging plagiarism was filed Monday (14) in U. S. district court by Morton Thompson against NBC-TV, Philco and Joseph Liss.

Thompson charges that the "Philco Television Playhouse" drama on the life of the late Dr. Semmelweiss, aired last May and scripted by Joseph Liss, plagiarized Thompson's book, "The Cry and the Covenant." Plaintiff is asking the court to determine the damages.

The Liss teleplay was billed as an original. Defense contends that Semmelweiss, who discovered antiseptic methods for delivering children and thus helped curb childbed fever, is a historical character and that the script was based on historical material which is not copyrighted.

If last summer's record is any indication, advertisers staying on television through the summer this year can reach more homes on the average than they did during previous months. In a special sales pitch compiled by NBC this week the web pointed out also that set usage between 7 and 11 p. m. last summer declined only 15% from the average in April, May and June, and that retail sales for the three summer months actually outstripped those for the two previous quarters.

Using Nielsen figures as a source to prove its contention that summer TV sponsorship will pay off, NBC disclosed that the average weekly time per home viewing during July, August and September in 1950 was 27 hours and four minutes, as compared to 29 hours and three minutes for the previous quarter (April, May and June). In addition, the web said the average number of homes using TV during the summer months was 50% of the total sets, as against 58% for the second quarter—an average decline of only 15% in the cream 7 to 11 p. m. time.

Web conceded that at least part of this success story for the summer could be attributed to the tremendous growth in set circulation during 1950. But, it pointed out, there will be another big boost in the number of TV homes this summer. Number of video sets throughout the country climbed from 6,942,000 last August to an estimated 12,100,000 in use now. Number should jump to 14,000,000 by Sept. 1, NBC said, intimating that the novelty factor will pay off in the new video homes.

Most important, NBC contended, is the rating history of those shows which stayed on the air through

(Continued on page 35)

Coast Indie Inks AFM Kine Pact

KLAC-TV, Hollywood, signed an American Federation of Musicians contract giving it the right to use musicians on programs kinescoped for distribution to other video outlets. Deal calls for payment to the AFM of 5% of the gross revenue from the sale of programs. Station next week starts distribution of "Leo Carrillo's Dude Ranch Varieties," already set for six markets. Station's "Leo Carrillo's American Diary," also kinnied for release, doesn't use music. Indie is prepping other programs.

Under AFM rules, a network can release kinnies within 30 days. Indie stations, however, must release a kinnie as if it were film, distributing it as an open-end show from which the station derives coin and paying the AFM as indie tele producers do. It's understood the Coast indie also is working out a deal to distribute feature films. Negotiations are currently going on although James C. Petrillo has yet to make a deal for releasing films for television stations. It's also understood that the AFM now is dickering with three other stations.

DU PONT DECIDE ON 'CAVALCADE' FOLDING

Hollywood, March 13.

Decision on whether to continue "Cavalcade of America" as a telepic series will be made by duPont following runoff of two programs which will be leased at the Hal Roach Studios. Semi-documentary historical dramas, "Anna Zenger" and "Clara Marx," will cost up to \$15,000 each, with Jack Chertok producing for his Apex Corp. Each will have a three-day shooting schedule.

Arthur Pryor, radio-video veepee of BBD&O, and William A. Hart, duPont ad director, are here for the filming.

MISS SUSAN
With Susan Peters, Robert McQueeney, Katharine Grill, Natalie Priest, John Lormer
Writer: William Kendall Clarke
Producer-director: Kenneth Buckridge
15 Mins.; Mon.-Thurs., 3 p.m.
COLGATE-PALMOLIVE-PEET
NBC-TV, from Philadelphia
(Esty)

Although TV offers soap manufacturers much more opportunity to show imagination in an across-the-board serial, Colgate-Palmolive-Peet failed to cook up anything fertile in "Miss Susan," which was unveiled Monday afternoon (12) over NBC-TV. Evidently the theory is: "the basic formula we use on radio daytime dramas sells soap, so why change?"

But despite a hackneyed story and the use of timeworn AM techniques, this new soap was notable in that it brought Susan Peters to home screens on a daily basis. The Hollywood actress, who became handicapped through a spinal injury suffered some years ago, is radiant and pleasantly photogenic in the title role.

Script has Miss Peters portraying a femme lawyer who quits to return to her home town in Ohio. She's accompanied by her nurse and companion. When they arrive at the ancestral mansion, it develops that the family housekeeper has been arrested and charged with theft. "Laura can't be a thief," an offscreen voice intones, "or can she...?" Tune in tomorrow, viewers are blandly urged, to find out what happens.

While packager Ted Ashley whipped up a couple of tasteful sets in a law office and a living room scene at the old homestead, full use of the visual medium wasn't made. For the proceedings could be followed well enough merely by listening instead of looking. Colgate employed animated cartoons to puff its Fab and Ajax Cleanser.

AT THE MAYOR'S DESK
With N. Y. Mayor Vincent R. Impellitteri

Director: Jack F. A. Flynn
30 Mins.; Thurs., 8 p.m.
Sustaining
WPIX, N. Y.

William O'Dwyer teed off this weekly half-hour series last year when he was mayor of N. Y., with the show then comprising mainly a panel discussion by O'Dwyer with members of his city government on municipal problems. With Vincent R. Impellitteri now mayor and hence "emcee" of the series, it has taken on a new format. Various phases of the city's administration are now presented via film specially lensed for the program, with Impellitteri as narrator. This should be a much better idea than the original but, judging from the preem (8), it's going to require considerable polishing.

Initiator had the mayor introduced live from the studio. After he made a brief expose of his administrative duties, the show cut to the film which, for the bow-in, comprised mostly travel-type footage of the city. While the lensing evidenced considerable care with lighting, camera angles, etc., the total effect fell far short of the apparent intention to capture the feeling of N. Y.

Impellitteri demonstrated none of the sense of humor usually attributed to him, delivering his narration in an extremely deadpan manner. Succeeding shows are to deal with such specific subjects as budget planning, civil defense, public safety, police work, etc., which could be highly interesting, given a slightly better treatment.

Jack F. A. Flynn directs under the supervision of Seymour Siegel. Ben Koerner scripted the narration, with the film lensed by Frank Rosa, Jr., and edited by Ruth Lowenstein.

OZMOE
With Bradley Boike, Jack Urbant, Eleanor Russell, Alan Stapleton, Jan Kladler, others
Producer: Henry Banks
Director: Carl Shaia, Ralph Ward
Writer: Ship Wesner, Jr.
15 Mins.; Tues., Thurs., 3 p.m.
Sustaining
ABC-TV, from New York

Video's large puppet population was increased last week by the "Ozmoe" crew, a cast of rubber puppets which are operated by gears and gadgets from below rather than by hand or the traditional strings. The stana reveals imagination and creativeness, but on the second airing caught. Tuesday (8), it was weak on plot. Greater story values are needed to carry over interest from show to show. Once the characters are established, "Ozmoe" may develop an appealing narrative line.

Central character is Ozmoe, a lighthearted monkey, and he's sur-

WE TAKE YOUR WORD

With John K. M. McCaffery, moderator; Abe Burrows, Anna Lee, Hiram Sherman, panelists
Producer: Sam Abelow
Director: Lloyd Gross
30 Mins.; Fri., 10:30 p.m.
Sustaining
CBS-TV, from N. Y.

"We Take Your Word" returned to video Friday night (9) after a lengthy layoff, during which the CBS word game series was kept alive on radio. TV version has been given some added visual qualities and a new guessing game among the panelists for the finale, but otherwise follows the original pattern. That means it's still an exceptionally bright, adult show which actually dispenses education, but sugarcoats it to such an extent that it emerges as sprightly entertainment.

Format has John K. M. McCaffery, who moderates both the AM and TV series, tossing out words or phrases to the panelists who must come up with their definitions and derivations. "Voice of Authority" is still around to solve any that the panel misses and there's the penalty box for the panelists guilty of talking back too much, indulging in lowly puns, etc.

Abe Burrows, regular panelist, teamed with guests Anna Lee and Hiram Sherman, with the three of them (and Burrows in particular) displaying their knowledge. Burrows, on the green, once more surprised viewers by tossing off Latin and Greek phrases in his Brooklynese. McCaffery, successor to John Daly, who held the moderator's job originally, matched the panelists' wit and humor, but some of his remarks, even though obviously meant to be kidding, seemed overly-snide at times.

TV version of the show, incidentally, tags immediately after the radio stanza on CBS, meaning the audience has a full hour of the guessing game if it wants it. Radio series is taped to permit Burrows and McCaffery to appear on the video series.

ETHEL THORSEN SHOW

With Miss Thorsen; Robert Alda, Herb Polesie, Jan Murray; announcer, Allen Prescott
Producer: Gary Stevens
Director: Rick Leighton
15 Mins.; Wed., 1:15 p.m.
S. KLEIN
WCBS-TV, N. Y.
(Reiss)

"The Ethel Thorsen Show," bankrolled by the S. Klein department store, is virtually one long commercial in its preem over WCBS-TV, N. Y., last Wednesday (7). Fifteen-minute fashion program had a panel of three men on hand "to judge women's clothes." But Miss Thorsen's running commentary which accompanied the apparel display was so rapid and verbose, that the trio of males found it tough to get a word in.

Panel comprised actor Robert Alda, comedian Jan Murray and Herb Polesie, permanent panel member on another show. At the outset the threesome took a good-natured slant on their immediate chore. However, this attitude gave way to obvious annoyance when Miss Thorsen's minute description of the models' attire took in all the accessories down to the last gawg. [Murray as guest stand-in for the ailing Milton Berle, another cut gawg.]

One panelist acidly noted that "Ethel changes her needle once in a while and that's where we come in." Another asserted in effect "I'm going to send my wife down to Klein's and if she lives through it, maybe she'll buy something." Announcer Allen Prescott appeared to be so overwhelmed by it all that he introduced Miss Thorsen as "one of the best women"—a generous compliment which she modestly corrected by noting that he had omitted the word, "dressed."

This session basically offers plenty of interest to women viewers in the apparel alone. So why burden the show with flip remarks from a guest male panel that has no constructive advice to offer? Some male fashion experts who could suggest hints on how to dress on a low budget would be much more practical on a show of this nature.

Speed of Miss Thorsen's delivery could also be cut down to let what's being said register on the viewer's mind. More closeups of the "exquisitely designed, low priced" merchandise are also in order.

Glib.
This session basically offers plenty of interest to women viewers in the apparel alone. So why burden the show with flip remarks from a guest male panel that has no constructive advice to offer? Some male fashion experts who could suggest hints on how to dress on a low budget would be much more practical on a show of this nature.



LORRY RAINE

"Take Time (To Pray)"—"Where Red Roses Grow"—London
... Miss Raine has the lyrics to go with the looks... sensitive, vibrantly full tones in carving "Bittersweet Moon" or the provocative "Indiscreet"... enhanced on TV... Frank Brookhouser, Philadelphia Inquirer.

TIM GAYLE
481 Wrightwood, Chicago
TV direction: Harry Katschelm
Wm. Morris Agency

FLORIAN ZAACH SHOW

With Lella Hyer
Producers: Dick Kinsinger, Syd Rubin
Director: Rick Leighton
15 Mins.; Sat., 11 p.m.
VIM-HALLICRAFTERS
CBS-TV, from N. Y.
(Frederick-Clinton)

Florian Zaach is the violinist-emcee who establishes some kind of longrun record recently as emcee who established some kind Broadway Strand. While he's guested on a number of TV shows in the past, this is the first that he's carried on his own—and it's an acceptable musical interlude for late Saturday evenings. Preem program (10) evidenced that it can stand more production values for stronger impact, but Zaach (he's only recently decided to capitalize that "B" in his name) displayed sufficient warmth and personality, along with his violinists, to lead viewers smoothly through the 15 minutes.

Format seemed considerably like that of CBS-TV's recent "Blues by Bary" program. Zaach, backed by an unidentified instrumental quartet, introduced his tunes himself. Songs were gamuted from current pop faves to those in the more classical genre.

But, with the exception of singer Lella Hyer and the two commercial pitches, Zaach was before the cameras for the entire 15 minutes, and viewers might want more variety. Spotting even one guest for a short interview, a dance number or something like that, could make the show much better. Miss Hyer, an attractive blonde with a highly-expressive face, chirped "If I Were a Bell" acceptably, scoring more with her personality than her vocalizing technique.

HOLLYWOOD JUNIOR CIRCUS
With Terrell Jacobs, Six Marvels, Art Jacobson, Carl Marx, Max Bornstein

Producers: Norman Haney, Leroy Notelli
30 Mins.; Sun., 5:30 p.m.
HOLLYWOOD CANDY CO.
NBC-TV, from Chicago
(Ruthrauff & Ryan)

"Hollywood Junior Circus," which preem over NBC-TV Sunday afternoon (11), needs considerable strengthening before it will be able to compete with ABC-TV's "Super Circus" for viewer attention. Latter net's show is firmly entrenched in the 5-6 p.m. segment, and the new NBC big top airer, beamed in the 5:30 to 6 slot, will find it tough to wean the small-fry away from the rival chain. Time period handed "Junior Circus" represents poor scheduling.

Format of "Junior Circus" is also questionable. Kids aren't particularly interested in what happens "behind the scenes." They want to watch the performance itself. The glamor and excitement are out in the ring, under the canvas, not behind the wagons and dull offstage routine. Best features of the inaugural layout was the performance of Terrell Jacobs and his "Sheba, the Dancing Lioness." Six Marvels a tumbling turn, also scored. Balance of the show was filled out with some ineffective commentary from emcee Art Jacobson plus weak clown antics of Carl Marx. Plugs for Hollywood Candy's product were handled by midget Max Bornstein. Pitch was its "Candy that make you gandy."

Tele Follow-Up Comment

Sherman Billingsley by now can probably point to his fan mail with the best of them (Winchell, et al.) that come into his Stork Club backlogged by bylines, radio, video, stage or screen renewal. Already a father with a flame, through the generous amount of space his biography and he have garnered over the years, the intimacy of a re-created Cub Room, as CBS telecasts it, for mutual benefit of the nitery and Fatima cigarets, is obviously the direct spark for wide audience interest. No question but that his human museum of notables and socialites must intrigue the hinterland.

Fact is, the Stork Club's telecast has sparked the concurrent Versailles Club's "Star Night" (Hudson Motors) and given other huston ditto ideas. This is the visualization of what the Copacabana and Chandler's in N. Y., Chi's Pump Room and kindred celebrity traps do with their disk jockeys. Obviously, the sight-plus-sound enhances the values. It's a fast 15-minute as Billingsley, now pacing all the proceedings personally, instead of being straightened by Virginia Peine and others, as in the past, perambulates the room.

The new technique of name-identifying the lesser-knowns (socialites, industrialists, et al.), as the camera pans the Cub Room and then focusing on Billingsley, as he in turn concentrates on the prime guest, is good. Also good is Billingsley's obviously more careful application to current background and doings of the major personality in the room, as in the case of Sonja Henie, where little inside stuff, such as the hazards that a hairpin can do to the whirling skaters on ice, was aired. Miss Henie and her husband made poised and reposed vis-a-vis. The show producer's cuing for the time and the Fatima commercials is simple but effective; it's done via one of the myriad notes that parade constantly to and from Billingsley's table. As the waiter presents it to him, it's the cue for the Stork's impresario to cut short the palaver and focus the Fatima's cigarette trademark for a camera closeup.

Abbott & Costello are a pair of comics who came up the hard way, out of burlesque through vaudeville and into pictures, where for a while they occupied a top slot as boxoffice excitement. During their long tenure in the entertainment business, they have developed enough material to keep them going for hours.

Their second video shot on the Colgate series on NBC (11) indicated that many of these ancient bits are powerful even today. If done well. The duo did these old sketches well and added a few that seemed new. It was a good show well presented and nicely paced. The comics were on for the greater part of the show, and clocked a high quota of laughs.

The famous "who's on first?" bit opened the proceedings and it came across excellently. From then on, it was fairly easy for the team. They had a slight continuity of attempting to raise money for a USO show. Their attempts to dig up the coin took them into a telephone booth and then to a haunted house where Lon Chaney, Jr. and Sid Fields aided them in hitting the desired laugh quotient. They also did a rehearsal scene in which Costello attempted to sing, while Abbott was giving stage directions. Between the A&C efforts, Jarmila Novotna of the Metopera roster did a nostalgic hit on old Vienna.

It seemed like Abbott & Costello did the kind of show that's expected of this top-budgeted program. It was a considerable improvement over their first attempt for this sponsor, and one that indicates they'd be welcome to make another try here.

With a lineup of guest talent ranging from classical music to tap-terping, Ed Sullivan presented a neatly-diversified hour of entertainment on his "Toast of the Town" via CBS-TV Sunday night (11). Sullivan and his co-producer, Mario Lewis, have been handling the show added production values in recent months, which pays off in hyping the talent's impact. That factor was evidenced on this display by Rise Stevens, whose sock rendering of her first offering, a light opera tune, was visibly enhanced by the terp backing of two members of the line. Metopera mezzo held the stage alone for her second number, an aria from "Carmen," and sold it equally well.

Eva LaGallienne was spotted in

the show's dramatic bit, an excerpt from Chekhov's "Cherry Orchard." Miss LaGallienne demonstrated her fine thespian technique, but the sketch meant little out of context and so slowed the show to a walk. David Rudoff, one of radio's early stalwarts as a member of the original Eddie Cantor troupe, played two tunes on his violin with the usual schmaltz but commercially-good styling. Victor Borge, who now has his own Saturday evening show on NBC-TV, again displayed his masterful slap-sticking and piano virtuosity via his standard routines, being backed capably this time by Ray Bloch and some members of the orch.

The Szonys, excellent dance team, scored with a new offering, heightened by the male member's planing and the gal's acrobatic ability. Shirley Van, long-limbed terper, also registered in a fast-paced routine. For the finale, Sullivan brought on golf pro Byron Nelson for the second in his schedule of six appearances. He gave some good tips for any golfers in the audience.

Jack Carter turned up a better-than-usual stanza on NBC-TV Saturday (10). Paul Winchell and Jerry Mahoney offered some sock bits, in which the ventriloquist dummy also did a bit of terping to good effect. Vivian Blaine, coming on before her "Guys and Dolls" stint on Broadway, contributed some neat songs and also blended well with Carter's comedies. Ben Bel, as usual, clicked with his effective comic juggling turn. Dancer Bill Calhoun was nicely lefied in fast-paced dancing with dramatic use of lighting and superimposition.

On "Your Show of Shows," which followed, Tom Ewell made an engaging encore, and he was well integrated into the comedy element of the revue via a sketch in which he played an irate flimgoer whose view was obstructed by Sid Caesar and Imogene Coca, who acted the boorish spectators in front of him. Miss Coca and choreographer James Starbuck put over a good bit satirizing those dramatic dance routines in which the gal, waving a horse-pistol, alternately loves and hates her partner. Caesar wound with an amusing solo turn as the fiancé who suddenly finds himself jilted.

Mata and Hari did their slick Hindu fakir dance item. Show's regulars, Judy Johnson, Bill Hayes, Marguerite Piazza, Jack Russell, Billy Williams Quartet, Hamilton Trio, Wally Siebert and Carl Reiner, were up to their usual high standard.

"Sam Levenson Show" has settled down into a sock half-hour of early Saturday evening viewing since its debut on the CBS-TV web a little more than two months ago. Levenson demonstrated again on last week's (10) stanza that it's his warm personality and delivery, coupled with the fact that he's apparently getting as much fun out of his stories as the audience, that are responsible for his success as much as is his material.

Those problems, often sounding legit, brought by moppets to the program for solution by studio personnel, applause, round out the show neatly. Two kids with gripe against their parents were responsible, under Levenson's knowing but always sympathetic prodding, for considerable fun on their own. Teenage girl complained that her mother wouldn't permit her to buy her own clothes and a young boy pleaded that his father be forced to let him buy a beebe gun so that the kid could protect himself against his "enemy," presumably a tough boy on the block. Their arguments and Levenson's comments made for down-to-earth humor.

In the guest spot reserved for children of celebs, the comedian presented Gypsy Rose Lee and her young son. Boy demonstrated much of his mother's poise and personality in explaining why and how he kept clean. Show was well produced by Irving Mansfield and directed by Byron Paul, with Henry Sylvern and his orch lending good musical backing.

Ken Murray, since bowing into television more than a year ago, has consistently voiced the opinion that a variety show, besides presenting the usual array of singers and dancers, should concentrate on anything included in that word "variety." He pulled out all stops in that direction on his CBS-TV stanza Saturday night (10). Taking a state fair as the basic theme of

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MESTRE'S BIGTIME 'HAVANA TV'

'Stepchild' Stance Riles TV Actors 'Brushed' by Names From Outside

Move is under way in the television industry to win wider recognition for actors brought up in video who have been stymied in their efforts to gain star billing by the greater lure to sponsors of top-name talents. Most of these name stars have come from legit, but those coming from Hollywood in increasing numbers are doing their part in shoving the TV-only players to the background.

Actors who did most of the early work in TV claim they have been shunted aside in the passing out of top marquee credits. Producers of the major video dramatic shows concede that many of these video workhorses actually are as capable as their legit counterparts. But since they have never had a chance to build glamor and appeal, sponsors in the hope of higher ratings force the producers to bypass them anytime a top name from Broadway or Hollywood is available.

Move, which is being spearheaded by Wallace Ross of the Ross TV Reports, will take into account such names as Felicia Monteleagre, John McQuade, Vinton Hayworth, John Newland, Glenn Denning, Theo Goez, Mary Patton, Cloris Leachman and others. Number of these were working in video for practically nothing when the medium started to roll immediately after war, and have built up considerable followings among viewers. Yet, without the publicity and ballyhoo which accrues to film and legit stars, they have been unable to create sufficient lure to win a top dramatic role when a competing celeb is available.

No Cooperation

Networks have long maintained that TV will eventually create its own star names. To date, however, they have done little to promote that idea, chiefly because the system of tying down dramatic thespians to exclusive contracts has not taken hold in TV. In addition, the webs reportedly aren't too anxious to publicize these actors too much, on the assumption that the thespians would then be able to command higher fees.

Nets' attitude was revealed in a recent major production, when one of this group of actors was promised solo feature billing directly underneath that of the star, who in this case was imported from legit. Show's credits gave the actor featured billing, but only in a list along with the entire supporting cast. When he complained to the producer, he was told that it was a "clerical error."

Actors believe that any steps to win that star title, which will give them equal billing on TV with visiting talent, must be taken immediately. Network facilities to the Coast are expected to be completed by the end of this year and, when that happens, their chance of competing with film names will be virtually nil. Exactly what facets their campaign will comprise hasn't yet been finalized, but most of the talk now involves their going out to glamorize themselves.

Gabber Upped to Emcee On Pitt Shopper Show

Pittsburgh, March 13. Joe Mann, former radio announcer who switched to TV last December to do the commercials on the Gimbels-sponsored "Shopper's Revue," hour-long show five afternoons a week on WDTV, has been upped to the top berth on that program. He was handed the m.c. chores, too, following the sudden exit of nitery comic Orson Bean, who had been brought on more than a month ago to handle the layout.

Mann makes the third head man "Shopper's Revue" has had since it was launched Christmas Day. Preceding Bean was Bill Brant, long-time disk jockey on KDKA, who has since switched to WDTV's "Studio Controls," a daily teevee variation of a platter-spun show.

SEEN LAST WORD IN MODERNITY

By GEORGE ROSEN

Havana, March 13. Just as, almost three years to the day, Goar Mestre set all of Cuba and Latin America on its kilocycles by unveiling his elaborate Havana Radio City as the key centre of its CMQ Network operation with its six-station complement, so, too, on Sunday (11) "Mr. Show Business of Cuba" officially "premiered" CMQ-TV as Cuba's major entry in the Latin American video sweepstakes.

To the approximate 30 visiting broadcasters, advertiser-agency representatives and newspapermen invited down from the U. S. to participate in the weekend of TV hoopla, Mestre's dedication was a revelation in the whole sphere of communications. For what he unveiled was an approximate \$1,000,000 video plant representing the last word in modernity and technical-scientific advancement. Where the U. S. broadcasters had learned the hard way, and where they had erred, Mestre has managed to discard all the TV superfluities and bad guessing. Instead, CMQ-TV has projected itself as one of the video wonders of the day, endowing the Cuban spectrum with features that provoked the envy of the U. S. delegation. If, for example, it enabled Leonard Reinisch to visualize the potentialities of such a key video operation as WSB, Atlanta, if it could only enjoy one-third of the space and technical advances introduced by Mestre, it was typical of the overall enthusiasm which this bigtime Havana TV operation engendered among the visiting delegation.

The film laboratories, the work-shops for scenic designing, the facilities for creation of special television spot film, the mobile television equipment for "on-the-spot" coverage, the elaborate studio facilities (which also envision within the next few months the acquisition of the 1,700-seater Warner theatre on the site of CMQ Radio City as Havana TV's counterpart of NBC's Center theatre for elaborate video productions—all attest to the faith of Mestre and his co-partners and brothers, Abel and Louis, in the future of the Republic's economy and stability.

Further, the emergence of CMQ-TV has even broader implications from a cultural-educational standpoint, for it marks the initial step in what is inevitably planned as a far-reaching Latin American interplay for an exchange of entertainment-education patterns involving, along with Mestre, his counterpart in Mexico, Emilio Azcaraga (who is currently prepping his own TV unveiling) and Brazil's Assis de Chateaubriand.

Talent Problem

From a strictly commercial standpoint, Mestre recognizes the need for a close-to-the-vest operation. For one thing, the talent availabilities—or lack of them—aren't particularly inviting hand-springs. While the national tastes somewhat parallel those of the U. S., with the strictly entertainment variety format enjoying the widest popularity (sport, rank No. 2; dramatic shows third), it's a case of sifting out the best material from the local niteries, etc., and doubling the AM talent into TV. (That Mestre has accomplished wonders in this direction within the past three months was attested by the sponsored shows gandered over the weekend by the U. S. delegation. It was bigtime, strictly, pro vaudeo.)

However, it's in the dramatic field (there are currently six major dramatic productions running weekly) that Mestre has put his best showmanship foot forward. Boasting casts of four or five characters, they're on a par—production-wise—with what the U. S. has to offer.

Statistically, Mestre's TV operation is encased in a flock of economic Ripleys. Operating nightly

(Continued on page 31)

N.Y. Outlets Carrying Kefauver Probe Retain Most of Regular Spot Billings

'No-Sugar' Royal

Havana, March 13.

It remained for NBC veepee John F. Royal (U. S. broadcasting's ambassador to Latin America who joined in the junket to "Havana TV" within eight hours after returning to N. Y. from Buenos Aires) to commit the faux pas of the weekend festivities here.

At the climatic banquet in this sugarhappy country, Royal was served his demi-tasse with the inevitable proffering of the sugar by the waiter. Came Royal's unthinking retort: "Never touch the stuff!"

P. S. Goar Mestre, the host, topped it by using saccharine.

Five N. Y. television outlets covering the Kefauver crime committee hearings this week have rearranged their regularly-scheduled programs so as to lose virtually none of their commercial billings. This has been made possible by the fact that the committee recesses each day from noon until 2 p.m., permitting the stations to cram most of their regular spot advertisers into that two-hour period.

WJZ-TV, which picked up Time magazine as a bankroller on the hearings coverage, has alerted most of the talent regularly appearing on its daytime schedule to stand by throughout the day. Any time there is a lull in the hearings, or if it appears that the testimony may be getting tedious, the director cuts back to the studio where the talent takes the air with its regular bankrollers. Those shows regularly programmed between noon and 2 p.m., of course, are continuing in their usual slots.

N. Y. Daily News' WPXI, which originates the pool pickup for the other stations, has lost one bankroller for the week—Homestead Products, which sponsors the "Matinee Movie" regularly aired each afternoon. Instead of a rebate to the sponsor, however, the station plans to extend the standard 13-week cycle an extra week at no charge. Committee's two-hour daily recess has made it possible for the station to retain most of its other bankrollers.

Ted Steele show, broadcast regularly cross-the-board from 2 to 5 p.m., has been moved back into the noon to 2 p.m. period. All participating bankrollers on the show, which number 36 during the week, are crammed into those two hours. On Tuesdays, Wednesdays and Fridays, when WPXI has sponsors for half-hour shows, those programs are aired from 1:30 to 2, clipping the Steele show on those days another half-hour. WPXI will not carry the hearings Saturday (17), since it parted several weeks ago to pick up the St. Patrick's Day Parade under R&H Beer sponsorship.

Recess permits DuMont's WABD to carry both the morning and afternoon sessions of the crime probe, since the two hours are sufficient for the web's commercial daytime shows. NBC's WNBC and CBS' WCBS-TV, which have network-commercial commitments regularly during the afternoons, have decided to carry only the morning sessions of the hearings.

L.A. KTTV in Tie With DuMont; Do Shows There

DuMont web this week is near the inking stage to take on the L.A. Times' KTTV as its Coast affiliate, with the station expecting to start beaming DuMont kinescopes April 1. According to Dr. Allen B. DuMont, his web plans to originate programs from the KTTV studios in Hollywood as soon as the networking facilities linking both coasts are completed.

Dr. DuMont set up the deal with KTTV in conjunction with Chris J. Witting, manager of the web, who accompanied him to the Coast. New affiliate replaces KTSI, which was recently purchased by CBS as part of the Don Lee estate.

Omaha Dept. Store Takes Plunge Into Daytime TV

Omaha, March 13. J. L. Brandels & Sons of Omaha, largest department store here, is taking its first big plunge into daytime television. It's bought 10 participations per day in the Tuesday and Thursday segments of WOW-TV's half-hour, five-time weekly "The Show Window" shoppers show.

Featuring Julian Caffrey, "The Show Window" is the Omaha area's first TV shopping show, and has some 18 other advertisers participating in the other three segments.

Arthur Murray Dancing Around

"Arthur Murray Show," which bowed off the DuMont web Sunday night (11) after a reported squabble between Murray and a new sponsor, is expected to wind up on ABC-TV starting April 2. With Bromo-Seltzer, the bankroller with whom Murray has been dickering to pick up the tab, apparently out of the picture, the Murray Dance Studios will again be the sponsor.

While it had originally been thought that ABC would slot the show on Wednesday nights, it's expected to move into the Monday night 8 to 8:30 period. At that time, it would be replacing Chico Marx's "College Bowl," from which American Safety Razor bows out as sponsor at the end of this month.

DuMont, meanwhile, is moving "Rocky King, Inside Detective," Roscoe Karna starrer, from its previous Friday night airing into the Sunday night period to replace the Murray show. Deal for a sponsor in the works, but the program will tee off as a sustainer this week if the contracts have been finalized.

Mamoulia Now Mulling Offer From Admiral To Produce Vidpic Series

Hollywood, March 13.

Peter Finney, account exec for Erwin-Wasey on Admiral, passed a week here with Rouben Mamoulian, stage and film director, in an effort to induce him to produce half-hour television shows for the radio and TV set manufacturer. Mamoulian said he was interested and willing to try the new medium if the terms are right.

If the deal is finalized, Mamoulian would be the first top stage and picture director to film programs exclusively for video. Recent negotiations with C. B. DeMille for Goodrich have gone down the drain. While a format is still to be worked out, Mamoulian favors a pattern that would rotate dramatic, musical and comedy programs. He is insisting that they be done on film in Hollywood. It's understood Admiral will go up to \$25,000 a program with top Hollywood names.

Another probable obstacle to Mamoulian's entry into TV are tentative commitments for pictures and legit. He plans to direct both a film in Hollywood and a stage play on Broadway.

453,575 SETS IN CLEVELAND AREA

Cleveland, March 13.

Tele sets in the Cleveland-Akron-Canton area covered by WNBK total 453,575, as of March 1.

There were 31,672 new sets during month of February.



SELLING IS AN AFFAIR OF

and this gentleman has a special

place in America's heart .

It is a truism worth repeating—that moving
goods is first a matter of moving *people*.

Edgar A. Guest is an old hand at moving people,
with moving words . . .

His books of verse sell in the millions;
his daily column appears in one hundred and
three newspapers; his deft and gentle homilies
are a guide to living for his readers.

Now, on NBC television, Mr. Guest enters a new
phase of broadening influence among
his old friends . . . of intimate contact with
his new audience . . . and of far greater
opportunity to move people.

For an advertiser of vision, the signs for
success are plain to read. For surely a warm
welcome awaits the sponsor of—

HE HEART

"A Guest in Your Home" 3:15 to 3:30, Monday through Friday

NBC TELEVISION

A Service of Radio Corporation of America

Television Chatter

New York

Joan Wetmore, Jacqueline Bingham and William Malen join regular Lee Bowman in tomorrow night's (Thurs.) "Ellery Queen" mystery (DuMont). Charles Sanford, musical director of the "Saturday Night Revue," will baton on B-a-Lille's Sunday (18) NBC vid-opus.

Since CBS program veepee Hubbell Robinson, Jr. made his video bow on the rival NBC web, as a member of the studio audience for the "Salute to Richard Rodgers" show, when his wife, Vivienne Segal, soloed one of Rodgers' tunes, talent wags have been sending him notes with offers for acting jobs. Mary Reid is featured as Millie in "Trapped" Friday (16) on WOR-TV.

Roger Moir, Paul Tripp, Caroline Burke and Dr. Howard Lane discussed "TV and Your Child" at Hunter College last night (Tues.). Freddy Martin inaugurates new format of orcha doing four-week s'ands. Instead of one-nighters, on DuMont's "Cavalcade of Bands" April 3. Elliot Lawrence interrupts a road tour to appear with b's orcha on the Kate Smith NBC-TV show Tuesday (20). Benny Goodman and Peggy Lee kick off the "Kreislner Bandstand" on ABC-TV March 21.

Julie Witmark, member of the music publishing family and for-

mer manager of Bob Hawk, joined the public affairs division of CBS' network program department. Bernard Prockter's "T-Men in Action" definitely set to replace the "Peter and Mary" show for Borden on NBC starting April 5. Guy Lebon's WOR-TV "Sports Whirl" extended to 15 minutes and now airs Tuesdays through Fridays from 7 to 7:15 p.m. Killiam Shows, Inc., indie package outfit, editing over 1,200 film subjects from the old Edison Film Library into a series to be titled "Hello Yesterday," with Paul Killiam providing a comedy narration similar to those he gives the old silent pix screened as part of the show at his Old Knick Music Hall, N. Y.

Dorothy McGuire makes her video debut on Robert Montgomery's "Lucky Strike Theatre" March 26, when she plays opposite John Forsythe in "Dark Victory." Miss McGuire will also do "The Hellras" with Louis Calhern on Philip Morris Playhouse (AM) tomorrow (15). NBC-TV's Donald Richards to sing role of Svylo in City Center production of "Pagliacci" March 25.

Network Hooperatings gave NBC-TV's "Evening for Richard Rodgers" show March 4 a 35-7 and 61.5% share of audience. Program got a 39.6 in the Trendex reports. Dick Sandwick, DuMont staff director, gave three lectures on TV to the Yale Drama School stu-

dents last week. William Gar-gan, star of NBC's "Martin Kane, Private Eye," named vice-chairman of the Radio-TV-Theatre committee for the 1951 Catholic Charities Drive. Eugene J. McCarthy, of the CBS sales department, is chairman. Hal Loman and Joan Fields, dance team, added to the permanent cast of CBS' "Ken Murray Show." Ethel Everett does her second re-puter role on NBC's "Big Story" Friday night (16). E. G. Marshall, who co-stars with Barbara Joyce on NB's "Kraft Theatre" presentation of "On Stage" tonight (Wed.), leaves for Texas March 20 to appear in "Silver Whistle" at the Houston Arena theatre. Casey Allen replaced Cy Har-rice as announcer on CBS' "First 100 Years." Ev Elsson, promotion and script editor at WJZ-TV, also writing the "va Gabor show," CBS' "This is Show Business" holding its regular Sunday night time this week (18) as a result of the forced cancellation of Jack Benny's third video show because of the comedian's attack of flu, the program is now scheduled to pre-empt the "Show Biz" time April 1. WPX's "Nick Phone Show" moved from its Sunday slot to Fridays at 8:30 p.m.

Hollywood

Don Otis will give up platter pushing end of this month, after four years at KLAC, to go into freelance television packaging and producing. Bob Breckner becomes KTTV exec director in charge of sports, special events, news and public service program-ming. Frank Mullen went east to spend two weeks bicycling be-tween WPX and Jerry Fairbanks Productions. Anne Maclair checked into KLAC-TV as produc-tion assistant to succeed Jean Bradford, who joined Frank Wis-bar Productions. Robert Long-necker formed an agency to han-dle video thesp's. Telepix series tagged "Citizen Clute" will be made by John J. Parker Pro-ductions, with Chester Clute starred. Mira McKinney, Beverly Long and Richard Monahan will have featured roles and Donald L. Brodie will direct.

KTTV booked Family Theatre's "Hill Number One," hour-long Easter vidfilm, for beaming Satur-day and Sunday, March 24-25. Paul Landres, signed to long-term director deal by Ziv, will be as-signed to production at the com-pany's local studio. A 30-minute telepic series tagged "Leave It to Willoughby" and starring Jimmy Gleason has been packaged by the Edward D. Morris agency. Situation comedy revolving around the sports world is being scripted by Harry Segal. Bing Crosby Enterprises has taken space at Hal Roach Studios, reportedly in pre-paration for production of a telepic series based on Ted Robinson's "Cry of the City."

Robert Oakley checked into KTTV to take over the newly-created duties of director of pro-gram development. Jack De-Wit added to the scripting staff at Ziv to work on the "Boston Blackie" teleplays. Clete Rob-erts planned to Korea, accompanied by newsreel cameraman Russell W. Day, to film and narrate a tele-newsreel for his KLAC-TV pro-gram. Sponsor Barr Manufactur-ing is bankrolling the trek and footage will be flown back daily. Allan Jones, originally signed for Ave Lou Snader Telepictures, will do an extra five. Fred Amsel takes over the complete production chore on KTTV's Ada Leonard show. He formerly split producer duties with Nat Linden. Marjorie Lord, James Kirk-wood, and Wheaton Chambers linked to round out list of featured players for Green Films' "The Loving Family" tele strip series.

A 30-minute kinescoped version of Leo Carillo's "Dude Ranch Varieties" will be bankrolled in six markets by American Vitamin Assn., which also picks up the tab for the hour-long original version over KLAC-TV. Station is pack-aging the abbreviated version and AVA pays \$32.00 weekly plus sta-tion time in each of the markets.

Chicago

Canada Dry, through J. M. Mathes agency, has voted to con-tinue with its sponsorship of the first half-hour of ABC's "Super Circus" for another year. WBKB sportscaster Joe Wilson camp-following the Chi Cubs dur-ing the spring training swing. Paul Fogarty bowing off his cales-thenics strip on WGN-TV for a month's vacation. Subbing on "Your Figure, Ladies" are Bill Peterson, Northwestern swimming coach, and William Del Frank, park supervisor. Alexander & Associates have canned a half-hour

Inside Stuff—Radio

Radio is proving a powerful medium for selling travel, according to Norman Reader, French Government Tourist Office ad-pub chief. FGTO is currently backing a half-hour Sunday stanza on WNEW, N. Y., and three 15-minute shows weekly on WQXR, N. Y. (latter being co-spon-sored by Air France). Reaction to both programs has been great, Reader reports, pointing out that a recent one-shot offer of a booklet piled up more than 4,000 requests.

Tourism outfit plans continued use of radio as a solid adjunct to its printed ad and publicity campaigns. Television, Reader said, represents a "natural" for travel promotion, but France's limited ad budget prohibits adding TV at this time. Both shows, which lean heavily on Galle disks of Maurice Chevalier, Edith Piaf, et al., sell France's glamour and the wanderlust mood. Art Ford emcees the WNEW airer and Jacques Fray does the WQXR series. Agencies handling are J. H. Hartman and J. M. Mathes.

Mutual has made a "Mystery Movie Month" tie-up with 20th-Fox which will promote studio's "The 13th Letter" and the web's whodunit lineup.

Deal includes screening of a one-minute trailer for MBS mysterious in theatres playing "Letter." Tieup will run through month of March.

Six broadcasters have been elected to Advertising Council's board of directors: Ralph W. Hardy, NAB; Niles Trammell, NBC board chairman; Frank White, Mutual prez; Mark Woods, vice-chairman of the ABC board; Paul W. Morency, WTIC, Hartford, g.m.; and Frank Stanton, CBS prexy. Fairfax Cone, of Foote-Cone-Belding, was named AC board chairman.

WOR, N. Y., will shortly launch its third annual high school journal-ism contest, in cooperation with the N. Y. Herald Tribune. Winning boy and girl will work for the station and the daily during the sum-mer, and get a cuso trip to Washington.

Three-Day Strike on Wage Issue Ends at A.C.'s WFPG

Atlantic City, March 13.

A three-day-old strike at WFPG, ABC outlet here, ended Thursday (9), when engineers and other sta-tion personnel agreed to return pending settlement meetings which are to be continued until midnight, March 17.

Engineers walked out last Tues-day (8) when station management and Local 241 of the International Brotherhood of Electrical Workers failed to agree on contract issues.

For a time the station was off the air, but Fred Weber, its manager, and others managed to keep it in operation the rest of the week until the engineers returned.

Negotiations are to get under way today and are to continue until Saturday (17). Under the pact, if an agreement has not been reached by then, the strike can resume.

Wage increases are the main is-sue. Weber earlier said the station offered to settle the strike with a minimum of \$62.50 for a 40-hour week. Union is negotiating for a \$90 a week minimum. Announcers refused to cross picket lines as the engineers walked out.

London

George Foa is producing the comic opera, "The School for Fathers," tomorrow (15) with Anton Cavalleri, Hella Torres and Edmund Donlevy. Somerset Maugham's "The Sacred Flame," which was done on Broadway in 1928, was produced yesterday (13) by Matthew Forsyth, with Mary Jerrold, Kenneth Mackintosh, Joyce Heron and Mary Kerridge in the leads. The "Any Questions" radio program is making its TV debut Friday (16) with Freddy Grisewood in the chair. Michael Howard is starring in a new for-tunately series, "Here's Howard," which begins today (14). Bryan Sears is producing. Les Com-pagnons de la Chanson again guested on the "Holiday in Paris" series yesterday (13) with Dolores Gray. A new monthly Charlie Chester show is beginning Satur-day (17), with Walton Anderson producing.

DuMont Sued for \$16,773 On Sports Package Deal

Charging breach of contract, W. Wallace Orr brought suit in N. Y. federal court last week against the DuMont Television Network. He seeks to recover \$16,773 due under an alleged March 3, 1950, agree-ment with DuMont.

Deal called for Orr's R. A. Pro-ductions of Philadelphia to furnish DuMont with 16 quarter-hour TV film programs, titled "1950 Base-ball Previews." It was a three-weekly series. Orr contends that the net agreed to pay \$24,000 for the package. He says it only paid \$7,227 and never kicked in with the balance.

Louisville — Burt Blackwell, WAVE-TV production manager, will leave soon to become TV con-sultant to the Economic Stabiliza-tion Agency in Washington. Blackwell will organize the tele-vision department for the Office of Price Stabilization.

Night-time's the Right time

for Baseball in Chicago's Comiskey Park
— home of the White Sox

and WCFL's the Right Spot
on the Dial for White Sox
Night Games this Summer

—another important addition to
WCFL's gilt-edge sports programming

WCFL—The Voice of Labor

666 Lake Shore Drive • Chicago 16, Illinois

1000 on the Dial

FOR COUGHERS!

NEW COUGH DROP

The One and Only
cough drop that
BATHES your THROAT
WITH PLEASANT SOOTHING
LIQUID MEDICINE

LIQUID CENTER
COUGH DROPS

DOUBLE QUICK
DOUBLE ACTION
COUGH RELIEF

Liquid Center's new bring-ing quick relief to those suffering with coughing throats. Begin today with this handy treatment. Medi-cine easily dissolved with real liquid cough medicine—combining the convenience of cough drops with the effectiveness of liquid medicine. So handy for pocket or purse. Ask your retailer today.

25¢

Baby Sitter

Women, 45, responsible, intelligent, wishes position as baby sitter 4 or 5 nights weekly. Aware of late hours. REFERENCES. Phone Dickens 6-7496 (New York) (Call between 6 and 10 P.M.)

All Four Chicago Dailies Now on Bandwagon With Daily, Weekly Listings

Chicago, March 13. The "battle of the TV listings" has reached a new pitch here, with the Chi Daily News last week unveiling its widely-trumpeted Saturday teevee supplement. Now that the News has climbed completely aboard the video bandwagon, all four Chi dailies are supplying their readers with weekly as well as daily listings.

Now that the newspapers are scrambling with each other for the "mostest and the latest" listing, publicity and traffic departments at the four local tele stations are finding themselves hard-pressed to answer the insistent demand as to "What's going in at 9 o'clock on such-and-such a night?" With the competition so great for accurate listing, it's now considered a major faux pas if somebody passes out the wrong feature film title or guest.

Dailies, with their weekend TV supplements, are making an obvious attempt to shoulder from the field the crop of tele magazines that have sprung up since the advent of the new medium. Best entrenched of these is TV Forecast, with a circulation of 175,000 in the Chi area. Newcomer in the mag group is TV Times, with a reported circulation of close to 75,000.

Use-or-Lease Deal On

92 Pix Costs KTTV 100G

Hollywood, March 13. KTTV signed a deal calling for payment of a flat \$100,000 for first-run Los Angeles and San Diego television rights to 40 features and 52 westerns made between 1934 and 1942. Deal with Abby, Inc., gives the station the right to beam the pix as often as desired during the next 24 months, or lease them to other outlets in the area.

Film names starred or featured in the pix include Bette Davis, Pat O'Brien, Geraldine Fitzgerald, Tom Brown, Paul Kelly, Anne Shirley, Host Gibson, Tim McCoy, George O'Brien and Tom Keene.

Coast TV

Continued from page 25

150 westerns and 146 miscellaneous features to meet the demands of its 20 hours of weekly film programming.

KTTV estimated its film deals now total approximately \$280,000. Coin covers a leased group of 175 features, 90 westerns, 25 cliffhangers and 90 shorts. Station recently acquired 92 films on which it has two-year rights plus distribution rights in this area, and can beam the films as often as it wishes during the two-year period or lease them to other video outlets.

KECA-TV has an estimated \$250,000 worth of films tied up. Group of almost 300 films includes 52 British pix not previously shown on video. KLAS-TV values its collection of 160 films at \$30,000. KSNB, which has scheduled some of its films all the way into December, and KSTL also have inventories of about the same amount. KFI-TV now has only about \$12,000 worth of films in reserve.

Coast Scripters

Continued from page 25

N. Y., Borowsky declared that, in general, the top-name writers are most in demand in TV. But, he pointed out, a writer without an established reputation will do as well as in pictures, and perhaps get a better break proportionately than he would in Hollywood. He noted, moreover, that the story eds show a preference for screen writers second only to that for playwrights.

"Does all this seem very promising to you?" he asked in the bulletin. "Then consider: Bulk of the writing jobs come out of 35 weekly dramatic shows. We don't know how many people compete for these. (There are also about nine serials, 40 comedy-variety-musicals and 50 assorted programs. There are some writing jobs among these. But many are staff jobs. And where any documentary writing is concerned, radio writers are more in demand.) We do know that a dozen or more of our writers seem to be making out all right."

Fight Quits Berle

Milton Berle lost his lead in the national television ratings this month for the second time, but again it was only because of a championship boxing match. Where it was the Sugar Ray Robinson-Jake LaMotta bout in February that relegated Berle's Texaco Star Theatre to second place, this month it was the Ezzard Charles-Jersey Joe Walcott bout that ousted him, as reported by Trendex.

Following is Trendex's top 10 for March:

Charles-Walcott (CBS)	60.3
Milton Berle (NBC)	55.4
Comedy Hour (NBC)	49.6
Talent Scouts (CBS)	45.2
Show of Shows (NBC)	42.4
Firestone Theatre (NBC)	39.7
Martin Kane (NBC)	36.6
Cavalcade Sports (NBC)	36
Godfrey Friends (CBS)	36
Man vs. Crime (CBS)	34.2

* Tony Martin Show, with Andrews Sisters, Milton Berle.

WMCA PREPS NEW AIRER VS. AUTO ACCIDENTS

WMCA, N. Y., which in previous seasons has aired documentary series on intolerance ("New World A-Coming") and the need for more blood donations, is launching a new editorial airer on the causes and effects of auto accidents.

Program, titled "The Killers," kicks off Monday (19), at 9:30 p.m. for a five-week, cross-the-board spread. The result of six months of investigation, it will present details of a new bill to be introduced into the N. Y. State legislature to protect victims "not now adequately cared for under existing auto liability insurance laws." The indie will broadcast the license plate number of traffic violators, as recorded on the streets; the taped voices of accident victims; other "actual" material, and comment by state and city officials.

Lee Segall, owner of KIXL, Dallas, who also owns the "Dr. IQ" radio program, is readying a video version.

Mestre's Havana TV

Continued from page 27

from 6:30 to 10:30, except when sporting events extend the schedule to 11 or 11:30. Mestre is currently all sold out with the exception of three half-hour periods. However, you can buy 30 minutes of time for \$135 (he'll package a half-hour weekly show and sell it for \$2,500 a month, time and talent). With such limited income from time sales, Mestre is forced to rely on the spot saturation technique. He'll frankly acknowledge that 74% of his AM income derives from spots, including local beer and cigarettes represent the major coin splurges, and U. S. brand commodities, including Colgate, Procter & Gamble, Sterling Drugs, American Home Products, General Electric, etc.

15,000 Sets

No one knows the official tally on home receivers, but it's estimated to be in the neighborhood of about 15,000 within a radius encompassing about 1,500,000 population. The 15,000 includes about 3,000 bootleg sets. While import duty, tax, etc., doubles the cost of a set in Cuba (a \$200 receiver in the States costs about \$400 here), oddly enough the sales parallel the U. S. distribution scheme, encompassing all economic brackets. The low-income Cuban can pay off in 24 months.

The opposition Radio Union beat Mestre to the punch in launching video in Havana, preeming last October, but in comparison with CMQ, it's strictly a road-company operation. Nonetheless, it has stimulated a video-consciousness among the Cubans, with clients even forcing Mestre to "preview" his operation last December for sponsored baseball pickups. When baseball and boxing are on, there's little else that matters here.

The CMQ-TV transmitter is now one of the Havana "sights." Towering high above Radiocentro, it was built by RCA to withstand winds of 250 miles an hour, since hurricanes have a habit of periodically uprooting all the transmitters of Havana's 34 radio stations. Simi-

larly, the TV building itself is one of those super concrete-imbued jobs.

The censorship problem has already reared its head on CMQ-TV, with a resultant self-imposed Mestre edict (since there's no Cuban counterpart of the FCC) banning "exposed" navel. Mestre booked a semi-nude niterly act a couple weeks back and the squawks from women's organizations had him running for cover. He's playing it safe from here on in.

LANNY ROSS HAD REAL WORKING 'VACATION'

Lanny Ross, who resumes his Mutual across-the-board radio series March 19, took a "vacation" that paid off during his absence from the air. Singer was booked on longhair series by NCAC, which extended from Feb. 14 to March 6, and took in the midwest and south.

He followed the concert dates with a stand at the Olympia theatre, Miami, dates at the Hollywood Beach hotel, Hollywood, Fla., and the Everglades hotel, Palm Beach.

AFRA Okays Cincy Jock Who Crossed Picket Line

Cincinnati, March 13.

Cincy local of the American Federation of Radio Artists has reinstated Bill Dawes, WCPO radio and TV disk jockey. He had been under suspension since the strike against WCKY in 1946 by engineers belonging to the union. He was charged with crossing the picket line to do his announcing and platter chores on that station.

Restoration of Dawes was heavily favored by local members in voting at a meeting last week, when they also ratified new contract terms with WCPO stations and passed a resolution to press unfair labor charges against the same management.

something worth hearing!

HERE IS A STRANGE STORY about a thing that sells goods and services and . . . Oh, anything you might think of — even sells fowl and pianos and zither strings.

Now, hold on, WOR just sold hearing devices; hundreds of them!

Imagine selling hearing aids to people maybe not able to hear! But that's precisely what WOR did.

That would seem like exactly the sort of job a magazine was made for, or an outdoor poster, or a subway card, or something you look at, read, or scan over.

But, WOR told people to buy hearing devices.

In the brief space of 11 months, a man who makes a very ethical and high-priced hearing device (costs anywhere from \$70 to \$200) got 21,393 people to ask him about the hearing device. He did this by using WOR.

He did it at the lowest cost-per-lead in his company's advertising history. That's 47 years.

He did it at a cost 50% below that of any station used in 31 test cities, and 76% below the national average.

Why this paradox?

It's WOR, of course; which, in itself, is a paradox.

To repeat a phrase we have used repeatedly, WOR can sell anything — has, too.

Why? We are sorry, but we don't know. But we would be very glad to have anyone work on the matter and we will tell thousands of people the reason if we think the reasoning's good. We are pretty bright people when it comes to nickels and dimes, but rather dumb on the introspective side.

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TED MACK FAMILY HOUR

With Mack Triplets, Charlie Magnante, Sammy Herman, Gladys Waits, Minda Lang, Jean Steel, Al Evans, Harry Snow
Produced by Major Bowes Staff
30 Mins.: Sun., 7:30 p.m.
Sustaining
ABC, from New York

The Ted Mack Family Hour, fashioned on the same lines as Major Bowes and S. L. Rothafel (Roxie's) Family Hours, and originally tied off on TV last January, has been separated completely from the tele medium with launching of this show. Time for this program has been dropped back 90 minutes later on Sunday evening, present lineup being geared strictly for radio listeners. The television full-hour program continues on ABC network, at its original 6-7 p.m. slot, minus the AM simulcast of the last 30 minutes, as previously.

Current radio show is a compact reprise of the first television show, with artists best suited for radio pulled back from the TV show. The lineup for this initial radio program, obviously culled from the Mack stock company, is composed of people who appeared the same night on the earlier tele show.

Near approach of St. Patrick's Day ruled the old and vocal motifs. Accordionist Charlie Magnante meddled Irish tunes; Jean Steel warbled "Great Day for the Irish," briefly but good; Minda Lang whistled "Roses Will Be in Bloom Again"; Sammy Herman, standard on the xylophone; the Mack Triplets vocalizing "Tennessee Waltz," bowed, and Gladys Waits, blind singer (so announced), clicked with a crotchet.

Ted Mack, authoritative per usual, does a homey between-act emceeing. He went over nicely with his early-life story about Charles E. Wilson, which built into a pointed tribute for the Defense Mobilizer. Mack had John J. Sheen, chairman of New York's St. Patrick's Day parade, on for a brief interview in keeping with the program's central theme. Sheen honored Mack with the gift of a blackthorn can, plus a seat reservation in the March 17 reviewing stand.

Definite separation of TV and radio for this type of show here spell a neat 30-minute early Sunday night broadcast. Wear.

Stamford, Tex.—Dick Aker has joined the program staff of KDWT here. He was formerly on the staff of WSAL, Logansport, Ind.



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Now appearing with
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(Universal-International)

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THE \$64 QUESTION

With Phil Baker, emcee
Writer: Edith Oliver
Producer-director: Frank Higgins
30 Mins.: Sun., 10 p.m.
Sustaining
NBC, from N. Y.

Phil Baker, who emceed this show (formerly known as "Take It or Leave It") for six straight years before exiting in 1947, has returned to his former perch to give this airer a substantial lift. Handling the repartee with the contestants and also playing accordion solos as part of his quizzing chores, Baker operated with a sharp sense of humor on his kickoff stanza (11). Adroitly mixing flip ad liba among his prepared gags, Baker managed to keep the witticisms pointed without throwing cruel barbs at the participants.

Format of this Blow agency package remains intact. Some of the lustre of the quiz shows has dimmed since this airer was introduced 11 years ago and the \$64 giveaway has shrunk in value relative to prizes dished out on similar type programs. But this session still provides solid entertainment values, mostly due to the jobs turned in by such emcees in the past as Bob Hawk, Eddie Cantor, Jack Paar and now Baker. The brain teasers are still pitched on an elementary level, with Baker frequently supplying the vital hint when a contestant is stumped. On the preem, however, he permitted two participants to flunk out, due to time pressure.

Show is also continuing its pick-ups from Army hospitals, with vets getting a crack at the giveaway. As usual, windup involves a jackpot pinner with all the contestants eligible to win a pyramiding coin prize. Herm.

HEATHERTON HOUSE

With Ray Heatherton; Russ Dunbar, announcer
Producer-director: Heatherton
30 Mins.: Sun., noon
WOR, N. Y.

This is an unpretentious, likeable family-style airer, suitable for Sabbath noon listening. Format is the disk jockey type, with Ray Heatherton, WOR-TV's "Merry Mailman," as the emcee. Heatherton is an affable, relaxed host, with a nice sense of humor which he doesn't overuse. He plays disks, sings songs to his own guitar accompaniment, and tells occasional stories briefly. They're mixed up well, disk and live, ballads and marches, etc. His intro's are simple and brief, and personal bits about his parents, kids or other family members are in good taste. Heatherton owns a light, pleasant tenor and has a good singing style. Program makes a pleasant, informal half-hour.

Sunday's (11) opener had Heatherton singing "My Heart Cries For You," "Little White Duck" (for the kiddies), "In The Garden" (Irish ballad), with the finale a hymn. Disked offerings included "The Clock," "Slaughter on 10th Ave.," Mario Lanza's "Be My Love," "Semper Fidelis" and "Zing Zing-Zoom Zoom." A neat, varied menu. Bron.

AMERICAN-JEWISH CARAVAN OF STARS

With Molly Picon, Lou Saxon, Jan Bart, Barry Sisters
Producer: Sholem Rubenstein
Director: Milton B. Kaye
Writer: Sam Dunn
60 Mins.: Sun., 1 p.m.
Participating
WMGM, N. Y.

It hasn't taken long for this pleasant, wholesome Yiddish-American airer to find a sponsor. In fact, it has several on the quarter-hour. Streit, Rokeach and Barncin. Format is the revue type, with song, story, drama and a lot of sentiment, and for the older Yiddish-American it is surefire. Especially when it has as guest emcee, as it did last Sunday (11), the volatile Molly Picon.

Miss Picon, introduced the talent, kidded with them, and even helped out with the commercials. Program had the same flaw as before—too little Picon. Miss Picon did only two specialties, a takeoff on jingles ("My Knishes are delicious"), and a serious, stirring inspirational song-story on Jewish oppression. She also led the large ensemble in an "I've Got Those Income Tax Blues" extravaganza. All were first-rate.

Of supporting talent, Jan Bart displayed his fine singing quality in the Hebrew-Yiddish "A Doodle," and the English ballad, "Without a Song." Lou Saxon had a nice style and some good material in his stories, and even sang a number. The Barry Sisters handled "Say It Again" well. Bron.

THE GRACIE FIELDS SHOW

With The Keynotes, Billy Tennent and orch: Bernard Braden, emcee
30 Mins.: Thurs., 7:30 p.m.
HOVIS BREAD
WMGM, N. Y.

(Colman Prentiss & Varley)

New Gracie Fields transcribed weekly half-hour program of comedy and songs is a genuinely pleasant, unpretentious airer, not too British, and wholly suited to Gotham tastes. The wholesome flavor of Miss Fields' unique personality and singing is well brought out. Supporting artists are all capable, and make for an entertaining musical program.

Miss Fields carried the brunt, as was to be expected, doing four varied numbers from her wide repertoire on the premiere. Opener was a medley of pop tunes, featuring "Ay, Ay, Ay." This was followed by the comic song-story about her "Erbert, in cute cockney. Next came "Roses of Picardy," set too high for her voice, although she handled it gracefully. Final contrib was a Milton Ager medley ("Happy Days Are Here Again," "Auf Wiedersehn," "Ain't She Sweet" and "Song of the Dawn"), all delivered rousing, in Miss Fields' best style.

The Keynotes, a British mixed vocal group, were smooth in two selections, the ballad, "Oh You Sweet One," and the swing tune, "Silver Dollar." Billy Tennent and his orchestra gave expert backing throughout, also contributing two orchestral offerings on their own, one a medley, the other the late Ivor Novello's "Waltz of My Heart." There was neat string work in both selections that especially stood out. Bernard Braden did the emcee chores, although there was little of that. Miss Fields did a bit of joshing with him, but for the most part just stuck to her singing. Bron.

WASHINGTON REPORT

With Richard Strout; Cy Harrice, announcer

Producer: Morris Novik
Director: George B. Bernstein
15 Mins.: Mon.-Fri., 7:30 p.m.
KAISER-FRAZER
Labor-Liberal Net, from Washington (Weintraub)

This show, recently renewed by Kaiser-Frazer and beamed for a second year on a network of labor and co-operative stations, offers Marquis Childs on Monday, Wednesday and Friday, with Joseph C. Harsch taking the Tuesday and Thursday segments. On the show caught Thursday, (8), Richard Strout, D. C. correspondent of the St. Louis Post-Dispatch, subbed for Harsch.

Strout made an interesting analysis of the news from a liberal point of view. He discussed the possibility of a shift in power in the Senate toward the Republicans, and the effect this might have on the committee system. Spiel also covered proposed amendments to the Clayton anti-trust act. Strout spoke soberly and analytically, with no sensationalism, and presented a point of view that isn't frequently given regular airing via radio. Bril.

JOSE FERRER PRESENTS SHAKESPEARE

With Jose Ferrer, Jack Manning
Producer: Dick Kay
Director: John Grogan
30 Mins.: Sun., 10 p.m.
Sustaining
WNEW, New York

With this new WNEW series, Jose Ferrer is now doing a three-way spread, adding radio to his Broadway performances in the film "Cyano de Bergerac" and the play "Twentieth Century." Ferrer acquires himself with distinction. His approach to Shakespeare is down-to-earth as he spels about the Bard in easy-to-understand terms that avoid schoolroom pedantics.

On the preem Sunday (11), Ferrer started with three Hamlet soliloquies on disks. These were by Maurice Evans, John Gielgud and the late John Barrymore, and their differences in interpretation lent an additional interest to the segment. Airer also included the first installment of a waxing of "Julius Caesar," which is getting something of a soap opera serialization treatment—but the analogy to daytime soapers stops there. Program wound with Ferrer, aided by Jack Manning as Rodrigo, doing a portion of "Othello."

This adds up to a literate, appealing stanza. Ferrer's interpretation of Iago was done well, and his commentary as he introed the recorded portions was adept—although they could have been longer. Production was smooth, with Kay Reed at the organ and diskings of early 17th century music adding to the flavor. "Commercials" were devoted to pitches for the Actors Fund.

Ferrer's sign-off—a farewell scripted by the Bard—made a neat closing fillip. Bril.

HOUSE OF MUSIC

Director: Al Stelson
With Wayne Howell, guests
150 Mins.: Sat., 2:30 p.m.
Sustaining
WNBC, N. Y.

Although it's the flagship of the NBC web, WNBC veers away from the network pattern of programming with this disk jockey show, which spreads three hours on the Saturday afternoon schedule. Airer, however, is not only elongated, it's an elaborate platter-and-chatter session, with Wayne Howell doing an ingratiating job of hosting the flock of name guests parading through the studio. An experimental version of the show was tested several weeks ago on this outlet, with the response apparently warranting a regular series.

Howell, who also pilots a couple of other deejay shows on WNBC, scores with his straightforward manner in presenting his material. He doesn't try to mastermind the upcoming disk best-sellers, his comments being limited to relevant data about the current pops and oldies which are spun on this show. In this space, of course, Howell has time to run the gamut of musical stylings, although he avoids the extremists and sticks rather closely to disks with broad audience appeal. Musically, it's a first-rate pop disk show.

Personality-wise, this airer is lifted by the flock of name artists which are available for guest shots. Perhaps the teeoff stanza (10) was exceptional, with Howell chatting with such figures as Jimmy Durante, Lena Horne, Fran Allison, Jerry Lester, Russ Case and Congressman Emanuel Celler. The platters naturally tied in with the guests. Celler's guesting was the first of a projected series of political figures to appear on the show. The Congressman selected Irving Berlin's "Freedom Train" as his disk to be spun.

Howell paced the show neatly throughout. His interviews, however, were slightly marred by an over-naivete on his part, such as his rehearsed surprise at the fact, revealed by Case, that nitty impresario Billy Rose is also lyric writer on several big standards. This mannerism, however, had minor impact within the show's overall high quality. Herm.

Atlanta, Tex.—Application has been filed with the FCC for assignment of the license of KALT here from Herman H. Wommacks and David A. Wommacks, operating as the Ark-La-Tex Broadcasting Co., to the two Wommacks and Robert S. Bieloh, through sale by H. W. Wommacks of 10% interest to David A. and 24% to Bieloh for \$6,630.

Radio Followup

"The Big Show" took on a change of pace with the nostalgic program Sunday (11) on NBC. A lineup of oldtimers, whose routines have become show biz classics, gave the Tallulah Bankhead stanza a different facade—and it came across well.

On this Dee Englebach produced show the vaude durables, such as Jimmy Durante with his partner Eddie Jackson, plus Smith & Dale and a revival of the Baron Munchausen bit with Jack Pearl and Cliff Hall, provided a peek into a golden era in the entertainment business.

Smith & Dale hurried over in costume from their four-day at the nearby Palace theatre to do their "Dr. Kronkhite" sketch. It's nearly as potent on this nightless medium as elsewhere. Duo clocked a constant stream of laughs. There was considerable chuckling during silent moments, indicating that the duo continued to do their visual bits of business in front of the mike.

Of equal strength was Durante's classic rendition of "Bill Bailey" with the aid of Jackson. This number is enjoying considerable popularity at the moment because of the duo's MGM disk. Durante, of course, was in and out of the proceedings, making chitchat with Miss Bankhead.

Jack Pearl also gave positive evidence of the savvy inherent in the oldtimers. His bit with Hall was high in laugh content and this particular bit seemed as up-to-date as when Baron Munchausen was a regular feature on the airwaves.

An added starter, Bob Burns, also hit top returns. His rural reminiscences are still potent network fodder.

The myriad facets of the show were similarly of top standards. Celeste Holm sang with taste and feeling, Evelyn Knight showed up extremely well, while Billy Eckstine, doubling from the Copacabana, N. Y., delivered the goods for the hep listeners.

Miss Bankhead, aside from her chitchat, gave a good account of herself in the reading of one of the late O. O. McIntyre's schmaltzy columns on the death of his dog.



Eileen BARTON
GUEST STARRING

MARCH 20
CAVALCADE OF BANDS
(BUMONT)

Direction: M. C. A.

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Parents Losing Battle Of TV to Their Kids, L'ville University Survey Shows

Louisville, March 13.

Recent survey completed for WHAS-TV by the Psychological Services Center of the U. of Louisville has come up with answers to a number of questions anent the local TV situation. Coincidental telephone survey, directed by Raymond A. Kemper during week of Jan. 8, represents one of the most intensive studies ever undertaken in Louisville and St. Matthews, a suburb, for either television or radio.

Study disclosed that many parents are losing the TV battle to their children. One of the interesting facts disclosed is that while doctors recommend youngsters under nine be asleep by 8 o'clock, and those from that age up to 14 be in bed at 9:30 or 9 p.m., TV programming takes an increasingly adult slant as the evening progresses, so some parents are permitting their children to watch shows definitely over their heads.

With no school Saturday, Friday is the TV night of the week for youngsters. Many of them are permitted to stay up later, and their presence swells the TV audience to the largest of the week. More receivers are in use from 6 to 10:15 p.m., 64% of all those in the area, and each set averages three viewers to make Friday night the big family night. Largest adult audience is on Sunday night, with Monday and Thursday a close second. Throughout the entire week, the survey found an average of better than two adults looking at each receiver turned on between 6 and 10:15 p.m.

Study also revealed that housewives are watching afternoon TV programs, and an impressive array of statistics and percentages are submitted to prove the potency of TV in the Louisville area.

Tiger Games Set for Airing; Sundays, Nights Excepted

Detroit, March 13.

For the fifth consecutive season, WWJ-TV will televise the Detroit Tiger baseball games for the Goebel Brewing Co. on an exclusive basis. A schedule of at least 35 home games will be presented beginning April 19.

Significantly, over the past five years that the home games have been televised, an increase in attendance has been noted each year at Briggs Stadium, home of the Tigers. Sunday and night games will not be televised again this year.

Harry Heilman will handle the audio chores. Heilman, one of Detroit's baseball greats, simultaneously also handles the AM play-by-play for WJBK and the Goebel baseball network of some 40 stations in the state, neighboring states and Canada.

Ursula Halloran Quits NBC to Join Flackery

Ursula Halloran, NBC press department column editor for the last two years, resigned this week to join the Millar-Rogers-Cowan flackery. Miss Halloran will take over as eastern rep for the outfit starting April 1, after a two-week vacation in Florida.

Milt Brown, NBC staff writer, has been named by veepee Syd Elges to succeed femme as column editor.

Petrillo, Nets

Continued from page 1

prise to N. Y. Local 802 officials. While Petrillo's intervention at some point before the strike deadline was expected, local execs wanted to participate, as before, in all bargaining sessions with the webs. Local union officials in N. Y. and L. A. have been pressing for a ban on disks, particularly when used as cues and bridges in dramatic shows on radio and TV. Union was barred, however, from walking out on a job-creating issue and therefore had to press for a sharp wage hike. Strategy involved bargaining on the wage issue for a deal with the nets on the disk ban.

'Uncle Dan' Fetes 18th Yr. On KRNT in Des Moines

Des Moines, March 13.

"Uncle Dan Reads the Funnies" celebrated its 18th anniversary on KRNT, Des Moines, March 11. During the entire 18 years it has been sponsored by the Colonial Baking Co. of Des Moines.

The broadcast presents dramatizations of the comic strips in the Des Moines Sunday Register by a cast of from six to 10 persons. Originator of the program and the original "Uncle Dan" was Art Smith, now news director of WNAX, Yankton, S. D., and Sioux City. Edward Barrett, for many years head of the Drake U. radio department here, was "Uncle Dan" for many years, and it is now handled by Carter Reynolds, a KRNT announcer.

Laredo, Tex.—The second application for a standard broadcast outlet here has been made by Norman B. Lassetter, who is seeking a license to operate on 1,490 kilocycles, 250 watts, full time. The FCC recently revoked the license of KPAB, the only local outlet.

FCC Reviewing Rival Bids On Easton, Pa., Operation

Easton, Pa., March 13.

Hearings are in progress here before the FCC on mutually exclusive applications of the Easton Publishing Co. and Allentown Broadcasting Co. for a license to operate a standard AM radio station over 1,230 kilocycles.

The frequency is now used by station WHOL, operated by the Allentown Broadcasting Co., on a temporary permit granted two and a half years ago. The Easton Publishing Co. appealed the FCC ruling to the court of appeals on the temporary permit and the court ordered a re-hearing. The entire case is now being reviewed.

With WHOL, there are now four AM radio stations in Allentown. Easton has WEST, an AM station. Easton Publishing Co. now operates WEEK, an FM station. Witnesses called before the FCC included managers of the various radio stations in this section.

CIRCLING THE KILOCYCLES

Pittsburgh—Johnny Beyer's "Whirl Around World of Sports" nightly program on KDKA renewed after a contest he ran drew entries from 318 towns in 28 states . . . Regie Cordie has picked up another new bankroller, Sealtest Milk & Ice Cream, for his three-hour (6 to 9 a.m.) early morning show on WWSW . . . Rosey Rowswell sending tape-recordings back from Florida for his Sunday evening Peoples Cab Co. program on WJAS . . . Four WCAE employees celebrating total of 37 years of service with that station this month. Phil Davis, continuity chief, and Gladys Ingles, switchboard operator, reported there in March, 1936; Bill Thielen, traffic manager, in 1937, and Bill Kelley, of the sales staff, a year later . . . Jerry Terheyden, drama student at Carnegie Tech., doing a regular Tuesday guest shot on Bill Brant's daily "Studio Controls" program on WDTV . . . Post-Gazette, which previously ran the John Crosby column on a catch-

as-catch-can basis, now using all four of his weekly pieces regularly . . . Ed King's wife, Wendy, now working with him on KDKA's "Party Line" program from midnight to 1 a.m. six nights a week.

Richmo. 4—WXGI here has affiliated with Liberty Broadcasting System, effective April 1.

Sherman, Tex.—Budd Duvall, formerly on the staff of KRRV, has resigned to join KAYL AM-FM, Storm Lake, Ia.

El Paso, Tex.—Karl O. Wyler, veepee and general manager of KTSM here, has been elected prez of the 1951-52 Southwestern Sun Carnival, which is held here annually.

St. Louis—France Laux, KXOK sportscaster, last week celebrated his 21st year as a radio gabber. He began his radio career at KMOX, local CBS outlet, as a sports gabber and chief announcer.

RADIO-TV — CINCINNATI POST

*TV Poll Results

Here's the Way You Voted;
The Emcees and the "Big Hand"



—BY MARY WOOD

WCPO-TV was FIRST in:

- Personality — Paul Dixon
- Drama — Pulitzer Prize Playhouse
- Music — Cavalcade of Bands
- Quiz — Twenty Questions
- Daytime Show — Dixon Song Shop
- Kitchen Show — Cathy's Kitchen



PAUL DIXON

Cincinnati's "Mr. TV"

WINS ANOTHER "FIRST" FOR WCPO-TV

Cincinnati tele-viewers were recently polled by Mary Wood of the Cincinnati Post. Their Favorite TV Personality: Paul Dixon. Their Favorite Daytime Show: Paul Dixon's Song Shop. Surveys continue to show that night and day, week after week, month after month, WCPO-TV is first in Cincinnati.

* From Cincinnati Post Television Poll, 1951



WCPO-TV, AM, FM
affiliated with the
Cincinnati Post
Represented by
THE BRANHAM CO.

WCPO-TV Channel 7

CINCINNATI, OHIO

WCPO-TV carries top 5 multi-weekly programs seen in Cincinnati . . . JANUARY PULSE

Tele Followup Comment

Continued from page 28

his presentation, Murray not only had Bob Burns as his top guest star and spotted the usual dramatic vignette, but also brought in an array of live animals and, for what he termed his "piece de resistance," showed the actual birth of live chicks via an electric incubator. Overall result was a neatly integrated hour of entertainment, which sustained viewer interest throughout.

Attempt to switch over to the incubator any time a chick started to peck through its shell caused frequent disruptions in the show's continuity, but Murray handled these interruptions smoothly via his by-play with the "nurse" in attendance. At one point he cracked that, while he's "laid many eggs on the show, this is the first time I've ever hatched one." Burns scored with his thesping in the serious dramatic spot, the impact of which was somewhat marred by the telegraphed punch. Herbert Patterson, who scripted the bit, also registered with his thesping.

"State Fair" theme gave Burns an opportunity for one of his Van Buren monologs and a short ride on his bazooka. Daria Hood, with the Enchanters, sold her two tunes excellently and Murray's "Glamorous-lookies" added to the fun with their deadpan bits. Ken Whitmore, who played a variety of homemade and legit instruments, hammed up his two appearances but compensated for that with his versatility. Actress Jean Parker appeared for a short walk-on in the opening scene to round out the guest list.

With singer Margaret Whiting as top guest, Paul Whiteman paid a fine tribute to her late father, composer Richard Whiting, on his ABC-TV Goodyear revue Sunday night (11). Miss Whiting, baritone Earl Wrightson, dancers Betty Luster and Jack Stanton and the show's regular singers and dancers ran through a half-hour cavalcade of the crier's top tunes, all handsomely staged and niftily executed.

Miss Whiting, appearing considerably slimmer than she has in previous video guest shots, scored with "My Ideal." "She's Funny That Way" and "Louise," with Wrightson giving out with his virile baritone on "Beyond the Blue Horizon" and "Too Marvelous for Words." Miss Luster and Stanton registered brightly on "Waitin' At the Gate for Katy."

For the finale, Whiteman introduced Whiting's younger daughter, Barbara, who has her own radio show, to join the others in the composer's standard, "Til We Meet Again." Whiteman rates a vote of thanks for never getting maudlin in these tributes to composers, letting their works speak for themselves.

Show, as usual, was backed by Jim McNaughton's imaginative and excellently-designed sets. Writer-producer Felix Jackson and director Richard Eckler both handled their chores exceptionally well and Maureen Cannon displayed a vivacious personality in the new singing lead-ins to the Goodyear plugs.

Brandon de Wilde, moppet featured in the Broadway cast of "Member of the Wedding," demonstrated via his TV debut on NBC's "Philo Playhouse" Sunday night (11) that he's more than a one-shot actor. Co-starring with his father, Frederic, in an original yarn penned by Henry K. Moritz, young de Wilde turned in a competent thesping job. While his range of emotions naturally cannot be adult in scope, he carried the long show without fluffing a line and managed to convey neatly his characterization of the motherless boy given to telling tall tales about his father.

Moritz's story, featuring some down-to-earth dialog and situations, provided a pleasant hour's viewing. De Wilde pere, an established thesp in his own right, was obviously a perfect casting choice as the father and teamed excellently with his son. Ellen-Cobb Hill was warmly appealing as the schoolteacher and Rod Steiger, playing in an off-the-cuff manner, registered as the gym instructor who lost her to de Wilde. Alice Younman, Hal Currier and little Joe Fallon rounded out the capable cast.

Show was played against the standard quality mountings provided by producer Fred Coe, with Delbert Mann handling both the cast and cameras competently.

Concert violinist Nathan Milstein made his video debut as an actor on CBS-TV's "Nash Airbyte Theatre" Thursday night (8) in a pleasant but uninspired piece of buff titled "Fiddling Fool." Adapted by Norman Lessing from a story by Ben Ames Williams, the yarn dealt with a Down East farmer whose greedy family, in an attempt to get hold of his savings, tried to prove him insane because of his sentimentality over violins. Milstein, playing himself, entered the story to play one of his fiddles and show that it was actually a Stradivarius, worth many times what the farmer had been offered for it.

Parker Fennelly, apparently type-cast as the "Titus Moody" character from Fred Allen's erstwhile "Allen's Alley," fitted neatly into the farmer's role and thereby practically stole the show. Milstein handled adequately the minor acting chores he was called on to deliver and displayed his virtuosity on the violin with "Flight of the Bumblebee" and "Old Folks at

Home," neither of which was heavy enough to clash with the show's comedy. Vinton Hayworth turned in another of his impeccable TV performances as a con man out to get the violin.

Well produced and directed by David Pressman, the stanza bore the usual top-flight mountings of the Nash series. William Gaxton again registered as the host and commercial-speller on the show.

Those TV commercials are getting overly irritating almost generally. Sponsors don't seem to realize that the eye absorbs so much more, hence the length should be cut down. Lucky Strike, despite the painstaking care and production imagination in most of their visualized LSMFT's, overdoes it by Snookie Lanson doing a chunk of gabbling all on his own, preceding the filmed commercials. The glam gals on "Leave It to the Girls" likewise now seem more concerned with plugging their currently pet brand of ciggies (Regents). The stylized, artificially glib speling of the cigaret's features is in contrast to the verve and spontaneity which usually distinguishes their panel.

This past Sunday (11), Phil Silvers did a good job—he has been doing on virtually all his TV guestshots—as the male antagonist to Paula Stone, just in from the Coast (she is co-producer of "Top Banana," starring Silvers), Vanessa Brown (a cutie), and the three standbys: femcee Maggi McNeill, Dorothy Kilgallen and Eloise McElhone.

Time Runs

Continued from page 23

setup, to be held April 15-19 in Chicago at the Stevens hotel. Working sessions will start Monday (16) with a panel on defense mobilization. Official appearance of Broadcast Advertising Bureau, under William B. Ryan, its new president, will be on Tuesday.

An innovation at the convention will be a sports panel, on Tuesday, in which top baseball executives will discuss with broadcasters relationships between stations and clubs in play-by-play descriptions of ball games.

A two-hour session on FM problems is scheduled for Wednesday. Other sessions that day will be devoted to research and taxation. The annual NAB banquet will be held Wednesday night (18).

Thursday will be devoted entirely to television. A special ceremony on that day will be held to award certificates for the seven best locally-produced TV shows, a project launched last week to develop a program idea exchange for the benefit of stations.

Meanwhile, Justin Miller, NAB prexy, left for a two-week Latin American visit for the Dept. of State as a member of the U. S. Advisory Commission on Education. He will report to the NAB convention at its opening session April 16.

1950 FM

Continued from page 23

other TV combinations including FM at 756.120.

There was speculation that RTMA's figures also included FM-only sets and that no separate breakdown was furnished to the association to prevent disclosure of Zenith production of its "Major" model, the only FM-only receiver which was turned out in quantity last year. The "Major" has been reportedly withdrawn from manufacture, but a new FM-only set is rumored as being ready for the market.

Complaints that manufacturers are ignoring market demands for FM sets were aired when two FM broadcasters committees met today (13) at NAB headquarters with an RTMA FM Policy Committee headed by John W. Craig of Crosley Mfg. Co. NAB was represented by its FM committee composed of Ben Straus, chairman, Everett Dillard, Josh Horn, Frank Fletcher and Henry Slavik.

Joining in the meetings for the first time was the all-industry "action" committee formed recently at an FM open meeting called by NAB. It consists of Morris Novik, chairman, Elliott Sanger, Ray Furr, Ray Green and Harold Hirschmann.

Meanwhile, an analysis of FM withdrawals filed with the FCC showed a net loss of 11 stations on the air so far this year. The study showed 18 operating stations which turned in their licenses, while seven new FM's began airing.

'Ratingitis'

Continued from page 21

always said the value of research is its accuracy, and that findings must be weighed in the light of the techniques by which they are obtained. He said that his firm had spent six years and over \$1,000,000 making simultaneous tests of various techniques before accepting his Audimeter service.

In order to measure the accuracy of various yardsticks, Nielsen said, the obvious thing "is to look for a master yardstick. There is no such master yardstick. . . . One should list all possible sources of error and then examine each technique in terms of the sources of error inherent in it."

Nielsen emphasized that techniques should be studied for their projectability to all U. S. homes and the committee should consider the amount and kind of info each technique provides.

Pulse Snaps Back

Pulse, whose "aided recall" method Hooper has been sniping at, and which has cut into Hooper's local biz, last week released its first "Multi-Market Radio Pulse." Data combines network ratings, for both commercial and sustaining shows, in 14 major cities and will be issued every other month. Topper Dr. Sydney Roslow said the rating is based on a sample of 5,840 radio homes each quarter-hour on Saturday, Sunday and individual evenings, "which is larger than either Nielsen's national sample or the 36-city sample which formed the basis for Hooper's (discontinued) network ratings."

Roslow said his report would expand into other cities and that results are being made available within one month after interviewing is completed.

AMA discussion of "ratingitis," to be chaired by Ed Kobak, new Broadcast Advertising Bureau chairman, will hear reps of STSC, including: Lewis H. Avery, Avery-Knodel; Dr. Kenneth Baker, NAB research director; Hugh Beville, NBC; Dr. Mathew Chappell, Hofstra College; Dr. E. L. Deckerling, Biow Co.; H. L. Krueger, WTAG, Worcester; and Frederick Manchec, BBD&O.

Idea of one solitary rating service, while favored in many quarters, isn't thought likely to emerge in the industry at this time. Although a cooperative service might in the long run prove less costly than maintaining several competing services, a "perfect" technique would probably be expensive. Additionally, industry has not yet been able to come up with the standards such a "foolproof" yardstick would have to meet. Further, there's the problem that clients who don't show up well on a survey tend to pull out, shifting their biz to another outfit which may put them in a more favorable light.

STSC report outlined a three-pronged drive to end the current confusion: (1) analyzing the various methods and techniques; (2) comparing differing results in existing material; and (3) conducting special tests to discover differences and agreements between systems. STSC figured the complete project, which it hoped NAB would finance, would cost around \$140,000.

MBS Regional Meets

Mutual will hold a series of 10 regional affiliates meetings between March 17-30. Among brass to attend will be vicepres Bill Fineshriber, Ade Hult and E. M. Johnson and station relations director Charles Godwin.

Meets will be held in Salt Lake City, Colorado Springs, Albuquerque, San Antonio, Nashville, New Orleans, Tulsa, Minneapolis, Jacksonville and Detroit.

SCANDIA RADIO USING MORE YANK SCRIPTS

Copenhagen, March 7.

The Scandinavian radio stations show a growing interest for American radio plays. Victor Skaarup has translated and placed such w.k. U. S. radio dramas as "This Lonely Heart," by Arch Oboler, and Lucille Fletcher's "The Night Man" with the Danish and Norwegian state radios.

U. S. radio writer should have a chance of finding a new market here says Skaarup. The fee is usually around \$40-\$60 per performance to the original author; it depends on the length of the play. Comedies and light whodunits go especially well.

CBS Spurs

Continued from page 21

sufficient sponsors are staying on the air through the summer to furnish the advertisers taking advantage of the incentive a ready-made audience. Arthur Godfrey's "Talent Scouts," for example, will take its usual eight-week hiatus, and any sponsor buying the time slot will inherit an audience on that basis alone. In addition, Emerson will bankroll its "Hollywood Star Time" in the slot immediately preceding "Scouts" through the summer, so that a sponsor taking over the Godfrey time will inherit part of that program's audience, also.

Web has a number of sustaining shows now on the air, which are being made available for sponsorship under the incentive plan, as well as a backlog of house packages which have been aired from time to time. For regular sponsors who decide to ride out the summer and thus will be on a full 52 weeks, the regular 12½% time discount will apply.

Fort Worth—Texas State Network announces that KCBT, Lubbock, has been added to the web to carry the nightly Zack Hurt "ABC Roundup" for Chesterfield. Alier is an all-request show heard for a half-hour Monday through Saturday. This is the 17th outlet to carry the series.

HAIR PROBLEMS SKEPTICAL?

Dr. JOSEPH R. MESSINA, hair and scalp expert, writes and lectures on BALDNESS, its CAUSES and PREVENTION SINCE 1924. PERSONALLY examines your hair problem. Examines scalp, checks hair loss, checks scalp, dry or from excess washing, improper parting, harsh or improper care, likely scalp, etc.

Plans for specialities—Permanent, Private and Confidential, of course! "FREE" consultation, men and women. MONTHLY COST LOW AS \$10

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100 West 42nd St., 10th Fl., N.Y.C.
1 to 5 P.M. MARCH 21-24
Newark, N.J. Mon., Wed., Fri.
500 Broad St. 11 A.M. to 5 P.M.
Mon. Eve., 7:30 to 9:30, and by appt.

REHEARSAL HALL

IDEAL FOR TELEVISION
CRYSTAL BALLROOM
HOTEL GREAT NORTHERN
118 W. 37th St., New York CI 7-1908
Ask for MR. BUNEL

SPECIAL MATERIAL COMPOSED AND ARRANGED for Radio, Television, Ballot and Productions of all types.

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Staff Composer and Conductor,
Radio City Music Hall, 1923-1948
Ft. Constitution
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AL TRACE Orchestra

ABC-TV Network for
SENTINEL AND TELE-TRONICS
also MARTINIQUE, Chicago — ABC and CBS Networks

CHILDREN'S TELEVISION

Scripts and stories by well-known children's writers . . . Dialogue, story lines, program ideas, consultation . . . Professionals only.

CHILDREN'S TV

59 Park Avenue, New York

Murray Hill 6-3884

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Location: MUSIC CORP. OF AMERICA

TRADE MARKS

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CARTER'S LIVER PILLS
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OLSON RUG COMPANY
PURITY'S TASTIE BREAD
ROYAL DESSERTS
STOKELY FOODS

Follow these leaders and boost your sales!

WJBK-AM & TV-DETROIT

Inside Stuff—Television

Refuting reports that the all-star talent appearing on NBC-TV's "America Salutes Richard Rodgers" March 4 was underpaid, indie packager Henry Souvaine, who produced the show, declared this week that the amount of money allocated by the show's sponsor for talent had been distributed "over 110%." Souvaine asserted that he has received no complaints from the legit stars participating in the show. He said that all members of the committee who had worked on putting together the program as a tribute to composer Rodgers would get a detailed financial report as soon as one comes through from the auditors.

Producer said the reports might have risen from the fact that original plans for the show called for the use of fewer stars than were subsequently needed. As a result, he said, it was necessary to tell those who were signed first that they would be paid less than they had originally been promised. Show was sponsored by Red Cross Shoes.

Hazel Scott, who appeared on ABC-TV's "Showtime U.S.A." Sunday night (11), contributed her check for the guest shot to the American National Theatre and Academy, which cooperates in production of the series. She thus became the second guest on the show to make that move, the only other one being Helen Hayes, who is prez of ANTA. Show, incidentally, was renewed for an additional 13 weeks, effective April 1, by its sponsors, the Dodge dealers. On Sunday night's stanza, the show was forced to cut off the air in the middle of a dramatic excerpt from Clifford Odets' "Golden Boy," in which Betty Field and Dane Clark were acting. Program reportedly played all right during dress rehearsal but Robert Alda and Jack Carson, teaming in a comedy bit, stretched their time on the air. Show formerly had a sextet to be used as a cushion in case it was running overtime, but the group was axed recently for economy reasons.

Roy Rogers may be the next pic cowboy star to invade television. Rogers is currently negotiating a new pact with Republic Pictures and is seeking a clause which would permit video, with the threat of becoming an independent producer if the pic company nixes the teevee request. It's understood Quaker Oats, his current radio sponsor, is interested in a filmed tele series featuring the oater star. It's likely the TV show would be slotted on NBC with the possibility that his AM program would switch to that web from Mutual which has aired the show for the past two years.

Scripters on NBC-TV's "Martin Kane, Private Eye" will write star William Gargan out of the show for next Thursday's stanza (22). Gargan is slated to leave immediately after the program tomorrow night (Thurs.) to spend 10 days at Palm Springs with his wife, who's recuperating from a recent operation. Other characters in the show next week will refer to him as being out of town on a special assignment. Radio version of "Kane," in which Gargan also stars, is taped in advance and so offers no problem.

"Kid Gloves," new CBS-TV show spotlighting moppets in a prize ring, has caught the fancy both of potential clients and the consumer press. Deal for a sponsor to take over the weekly half-hour show, which originates from WCAU-TV, Philadelphia, is reportedly near the ink stage. Meanwhile, both King Features and International News Photos have lined up full-page photo layouts on the program and the magazine, People Today, has scheduled a picture story on it for the near future.

Tele Reviews

Continued from page 24

ounded by a leprechaun, Rhoderick Dhoon; a literate caterpillar, Horatio; a curvaceous mermaid, Misty Waters; Poe the Crow; Sam the Clam; and Throckmorton, a sea serpent. For the most part the puppets are visually attractive, although some lack the mobility and expressiveness of the wooden thespians on other puppet airers. Voices are handled by several actors, which has its advantages. It permits having many of the puppets on simultaneously, but on the edition reviewed the fact that six creatures were all on stage for most of the period made for more confusion than entertainment. Incidentally, the winking mermaid sang nicely.

Series capitalizes on video's glamor. The locale is Studio Z, a storeroom in the sub-sub-basement of ABC's tele center, with castoff cameras, mike booms, etc. There was some integration with the real world when a couple of engineers (only their legs were shown) wandered into Studio Z.

Entry may build into a good juve production if it can sharpen the puppets' characterizations in human terms and place them in dramatic situations.

SHIP AHOY

With Cap'n Mac Perrin, emcee; Josh White, Jr., Beverly White, David Pfeffer, Errol Sage, Dick Allen, Michael Okola, Philip Rodd, Ken Walker, Rex Thompson, Patty Maher, Alina Blanchette, Chicho Kikuchi, Brenda Seig, Lynn Ron, Treasure Barnard; the Ship's Bellies; Walter Fleisher, pianist-arranger
Writer-producer: Madge Tucker
Director: Jon Fogel
60 Mins; Sun., 12 noon
BOSCO
WCBS-TV, N. Y.

(Robert W. Orr)

As the anchor of the two-and-a-half-hour children's Sunday morning shows on WCBS-TV, N. Y., "Ship Ahoy" is a good program of its type. Host of moppets on hand execute songs, dances and comedy amid a nautical atmosphere under supervision of jovial emcee Cap'n Mac Perrin.

For Sunday's (11) session, the good ship Jolly Rover set her course for Ireland in light of the approaching St. Patrick's Day this Saturday (17). Crew members

Josh White, Jr., and his sister, Beverly, did a charming vocal interpretation of "Sweet Molly Malone" and a baker's dozen of other youngsters gave out with kindred Irish melodies.

Perrin, likewise, caught the spirit of St. Patrick's Day and contributed a couple of Iberian ditties on his own. A forthright attempt is made to achieve a tang of salt air via a painted backdrop of ocean waves as well as a raised wood deck, gunwale and sundry other props.

However, Perrin committed a faux pas when he referred to a long glass as a telescope. No sailor of the seven seas would be guilty of using such a landlubber term. But on the whole, "Ship Ahoy" is clean, red-blooded Sabbath Day fare for the small fry.

Bosco bankrolls the first 30 minutes. Remaining half-hour is sustaining at present. Güb.

Summer

Continued from page 35

last summer. "Kraft Theatre," for example, dipped in rating during the second quarter from a 31.7 to a 27.1, yet the homes reached by the show jumped from 1,349,000 to 1,596,000. Similar boost in homes reached was shown by "Amateur Hour." While the rating declined from 34.5 to 30.8, the show played in 1,752,000 homes during the summer, as against 1,423,000 during the previous quarter. This record was achieved, NBC emphasized, despite considerable baseball competition on local stations.

Glens Falls, N. Y.—Frank H. Mullen, former announcer for WGLN, Glens Falls, has been appointed to the N. Y. staff of "Voice of America." He will be producer and director of programs transmitted to the Orient, including foreign language broadcasts to Korea, China, Indonesia and Vietnam. Mullen will also act as English language newscaster and commentator on shortwave beamed to Europe.

BENNY, ARDEN VOTED TOP PERSONALITIES

Hollywood, March 13.

Jack Benny and Eve Arden were voted the most outstanding radio personalities by Los Angeles radio and television editors. Awards are being made at a dinner at Derby's American room tonight (13). Groucho Marx and Alan Young ended in a dead heat for the outstanding male video performer, with Ina Ray Hutton winning nod as the femme. "Lux Theatre" was the best radio show, and Burns and Allen best Hollywood video fare.

"Clisco Kid" and "Time for Beany" were the top kid shows in radio, video respectively.

Runoff Election Due At CBS After NLRB Poll

Runoff election will be held this month or in early April as a result of the inconclusive National Labor Relations Board poll at CBS' Gotham headquarters last week. Of those voting, 355 voted for a union, with 286 choosing "no union."

Newspaper Guild of N. Y. (CIO) led the list of unions picked, with 169 votes. It was followed by the Office Employees International Union (AFL) with 117, the Radio Guild (which had previously represented the CBS white collarists) with 54, and Independent, 13.

AFM Bypassed in Chi

Continued from page 24

had offered to ante up a \$100,000 bond guaranteeing acceptance of all other demands, if TVA would hold off talks for 30 days pending settlement of the AFM friction. Union at that time nixed the guarantee, but subsequently agreed to the stay of the AFM issue if the stations would immediately put into effect the balance of the pact. Contract covering actors, singers and announcers (except those who might also be covered by AFM) went into effect as of Wednesday (7) after the compromise agreement was reached.

Union had alerted pickets for standby duty last week, with a strike call expected momentarily, as the two parties went into nearly continuous negotiations.

Another major hurdle overcome at the last session was a fee schedule for staff sportscasters. Terms accepted assure play-by-play splinters a minimum of \$300 weekly with Class A events (major league baseball, college and pro football and major boxing) pegged at \$135 per event and other sports set at \$100 per game.

Also worked out at last week's sessions was the rehearsal fee set-up with the union granting nine hours of free rehearsal time for each hour show, with extra practice at \$4 hourly.

Commercial fees for an hour

show are set at \$2½% of the national TVA pacts, with sustaining shows pegged at 66½% of the local commercial rate.

Stations involved are WNDQ, WENR-TV, WGN-TV and WBKB. Ray Jones, midwest exec TVA secretary, and attorney Sanford (Bud) Wolf handled negotiations for the union.

Leighton

Continued from page 23

Leighton's gaining control, he was dismissed from both positions.

Commission examiner found that "although some of the methods which Leighton employed in his zeal to gain control of the corporation may be regarded as questionable from the standpoint of business ethics, we do not believe that the facts of record in this proceeding are sufficient to support a finding that he displayed a lack of moral fitness to operate a radio broadcasting facility."

Examiners findings were made following an outside settlement in which Leighton would buy Nelson's shares in the company. Nelson also agreed to withdraw his petition against the license renewal, and also his suit for damages in the N. Y. courts.

WLW - TELEVISION

LEADS in LEADING daytime TV cities

During the day, sets in use in the three cities served by WLW-Television — Cincinnati, Dayton and Columbus — are among the highest in the nation —

Average Sets in Use*

CINCINNATI	13.9%
DAYTON	12.2%
COLUMBUS	11.1%

In each of these cities, the WLW-Television station has a much larger share of the daytime audience than the leading competitor.

Average Share of Audience*

WLW-TV Station	Leading Competitor
WLW-T, Cincinnati	47.5% 37.4%
WLW-D, Dayton	63.1% 26.2%
WLW-C, Columbus	57.7% 24.3%

Here's proof positive that WLW-Television delivers the greatest daytime audience in the midwest's second largest TV market.

WLW - TELEVISION

WLW-T WLW-D WLW-C
CINCINNATI DAYTON COLUMBUS

*Videoex, December, 1950, 6:00 a.m. - 6:00 p.m.

Jocks, Jukes and Disks

By HERN SCHOENFELD

Evelyn Knight: "Lovely Is The Evening"—"Nobody's Tears Are Falling But Mine" (Decca). A solid disk with Miss Knight handling two contrasting tunes in top form. "Evening" is a charming new ballad on a folk theme, which gets a sensitive rendition on this side by Miss Knight and the Ray Charles Singers under **Sy Oliver's** batoning. Reverse is a catching rhythm number slated for plenty of juke spins.

Perry Como—Sons of the Pioneers: "Tumbling"—"Tumbleweeds"—"You Don't Know What Lonesome Is"—Victor. Como comes through big on a couple of prairie items that should make a splash in the pop market. Teaming with a standard western combo, he scores strongly on "Tumbleweeds." Flip, however, could break for a hit. "Lonesome" has a cute lyric and attractive melody with Como delivering in sock style.

Vic Damone: "Mama"—"Opetretta" (Mercury). "Mama" has a commercially sentimental quality that Damone sells to the hilt. Lyric is handled in both English and Italian. On the reverse, Damone hits with a tasteful version of a class ballad. George Stravo orch backs up neatly.

Ray Bolger—Ethel Merman: "Once Upon A Nickel"—"Oldie" (Decca). This is a punchy personality slice of "Nickel," the clever inflation tune recently launched by Georgia Gibbs' stand-out version for Coral. Miss Merman and Ray Bolger, who have teamed on several other novelties previously, do a spirited job on this number. Flip is a nostalgic vaude-type number. **Sy Oliver** batons the background orch.

Champ Butler: "I Apologize"—"There'll Be Mourning In The Mornin'" (Columbia). Butler, a newcomer, continues to register strongly on his initial series of disks for Columbia. His baritone works smoothly on the oldie, "I Apologize." On the flip, he delivers another dramatic opus with a macabre death house motif. **Skippy Martin** orch background. **Buddy Morrow Orch:** "Solo"—"Silver Moon" (Victor). Morrow's orch, with the leader's fine trombone in the forefront, does an unusual production on "Solo," transforming a Chopin waltz into a bolero number. It's a good side slated for juke spins and comment. On the flip, Morrow's orch turns into a neat instrumental on an old Romberg number.

Fred Waring's Pennsylvanians: "A Home That's Filled With Love"—"The Place Where I Worship"—"Faithful"—"My Lost Melody" (Decca). Four rich and tasteful sides by the polished Waring organization. "Home Filled With Love" is a fine number with **Stuart Churchhill** handling the solo choros. On "Worship," the Glee Club delivers impressively. "Faithful" is nicely vocalized by **Joe Martin**, while **Joanne Whelan** does a standout job on "My Lost Melody."

Richard Hayes: "Too Young"—"Shenandoah Waltz" (Mercury). Hayes turns in a good version of a standard new ballad, "Too Young," which has been piling up a lot of wax. Chorus and orch under **George Bauman** furnish good backing. On the reverse, Hayes does a trio with himself on a folk number which attempts to follow up "Tennessee Waltz." **Jimmy Carroll** orch backing.

Album Reviews

Fred Astaire—Jane Powell: "Royal Wedding" (M-G-M). From the soundtrack of the pic, "Royal Wedding," M-G-M has packed a warmly melodic eight-sided album. Jane Powell is responsible for the musical content with lovely renditions of such tunes as "Happiest Day of My Life," "Too Late Now" and "Open Your Eyes." Fred Astaire also does okay with a couple of vocals on "You're All The World To Me" and "I Left My Hat In Haiti." Astaire and Miss Powell also duet on the cute item, "How Could You Believe Me When I Said I Love You, etc." **Johnny Green's** studio orch also dish up a superb instrumental on "Sunday Jumps."

Irving Fields Trio: "Melody Cruise" (Victor). Thus six-sided set showcases some of the top chile items in Irving Fields' book, several being Fields' own composition. Combo's slick rhythms are featured on such numbers as "Guatemala," "Adios, Mariquita Linda," "Brazil," "Managua Nicaragua," "Por Que," and others. **Three Beans and A Peep** handle a couple of vocals in good style.

Platter Pointers

Sonny Burke dishes up some tricky mambo rhythms on a long-play set for Decca... **Les Brown**

orch's initial cut for Coral Records are two sharp sides, "If I Love You" and "I'll Be Around." **Lucy Ann Polk** vocalling the latter... **The Weavers** have a good folk song side in "On Top Of Old Smoky" (Decca)... **Smoochy Lanson** has two fine sides in "Fr Instance" and "Dream Away" (London)...

The Modernaires do okay on "Lovely Is The Evening" (Coral)... **Buddy Johnson** orch has a potential hit in "What Will I Tell My Heart." **Arthur Prysock** vocalling very much like Billy Eckstine (Decca)... **Trudy Richards** registers neatly on "I'll Be All Smiles Tonight" (M-G-M)... **Don Cornell's** slice of "My Inspiration" is fair (Victor)...

ink Spots have a good side in "Do Something For Me" (Decca)... On same label, **Peter Lind Hayes** comes up with an okay version of "Let Me In"... **Doris Day** delivers excellently on two standards, "Lullaby of Broadway" and "Please Don't Talk About Me When I'm Gone" (Columbia)... **Dick Brown** has a good tune in "I Owe It All To You" (Jubilee)...

Standout folk, western, jazz, religious, polka, etc.: **Eddy Arnold**, "Kentucky Waltz" (Victor)... **Arnett Cobb**, "Willow Weep For Me" (Columbia)... **George Beverly Shea**, "I'd Rather Have Jesus" (Victor)... **Hardrock Guster**, "Honky Tonk Blues" (Decca)... **Homer and Jethro**, "I'm Moving On No. 2" (Victor)... **Whoopee John Wilfahrt**, "Metrol Polka" (Decca)... **Tommy Soseber**, "You're Always Brand New" (Coral)...

First artist signed to record for the series is **Ken Carson**, formerly with the Sons of the Pioneers and currently a regular on the Garry Moore show. Diskery is also negotiating a deal with **Kenny Baker** involving his services and the acquisition of his Coast recording company, **Kenart Records**, which owns masters of several religiousos.

Biblestone Launches Religioso Series

Biblestone Records is launching a new disk series to be pitched in the religious pop market. Move, designed to supplement the line of sacred music, was cued by the recent click of such tunes as "It Is No Secret" and "Our Lady of Fatima."

Schroth in St. L. Exit
St. Louis, March 13.
Gerard Schroth, maestro of the St. Louis Philharmonic Orch, has been fired, and guest conductors will direct the tooters during the last two concerts of the season.

Schroth, came here three years ago from the U. of Chicago, to succeed Stanley Chappel.



LORRY RAINE

"Where the Red Roses Grow"—"Take Time (To Pray)"—London
Lorry ("Strangers," "Harbor Lights") Raine again establishes herself as "first" on two new plug songs, "Roses" (Famous) and "Pray" (Robbins).

Coming soon: Lorry's sensational "Indifference" Her greatest record since "Can't Sleep." And outstanding news in connection with its release.

TIM GAYLE
481 Wrightwood, Chicago

Link Takes Over As Marks GPM

Harry Link has wrapped up a deal with **Herbert Marks**, head of E. B. Marks, under which he takes over as the pubbery's general professional manager. Negotiations were carried over several weeks but were concluded last week despite Marks being in Doctors Hospital, N. Y., as a result of an operation. Deal is seen marking a shift from the pubbery's former conservative policy.

Link, former head of Feist Music in the Big Three group, said he plans no immediate change in the pub's personnel. His secretary, **Mary Murray**, joins him at Marks. Link is also assigning to the Marks firm the tune, "A Nickel Ain't Worth A Cent Today," which he published on his own book several weeks ago.

Weston in N.Y. For Col H. O. Confabs

Paul Weston, Columbia Records' artists and repertory chief on the Coast, arrived in New York yesterday (Tues.) for a series of confabs with company prexy **Jim Conkling** and a/r head **Mitch Miller**. Weston will return to Hollywood next week.

Songs With Largest Radio Audience

Survey Week of March 2-8, 1951

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Postman, Director. Alphabetically listed.

A Bushel and a Peck—"Guys and Dolls".....	Morris
A Penny a Kiss.....	Shapiro-B
Aba Daba Honey-Moon—"Two Weeks—With Love".....	Feist
Be My Love—"Toast of New Orleans".....	Miller
By the Kissin' Rock—"The West Point Story".....	Wittmark
Dear Dear Dear.....	Goday
Get Out Those Old Records.....	Lombardo
I Am Loved—"Out of This World".....	Chappell
I Apologize.....	Crawford
I Love the Way You Say Goodnight.....	Remick
I Remember the Cornfields.....	Leeds
If.....	Shapiro-B
If I Were a Bell—"Guys and Dolls".....	Morris
It's a Lovely Day Today—"Call Me Madam".....	Berlin
Mambo Jambo.....	Peer
May the Good Lord Bless and Keep You.....	Pickwick
Mocking Bird Hill.....	Southern
More Than I Care To Remember.....	Spitzer
My Heart Cries For You.....	Massey
Nevertheless—"Three Little Words".....	Chappell
Night Is Young and You're So Beautiful.....	W & M
Peter Cottontail.....	H & R
Roving Kind.....	Hollis
So Long.....	Folkways
Sparrow in the Tree Top.....	H & R
Tennessee Waltz.....	Acuff-R
Use Your Imagination—"Out of This World".....	Chappell
Would I Love You.....	Disney
You and Your Beautiful Eyes—"At War Army".....	Paramount
You're Just In Love—"Call Me Madam".....	Berlin
Zing Zing—Zoom Zoom.....	Robbins

The remaining 20 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Postman, Director. Alphabetically listed.

Always You.....	Dreyer-M
And You'll Be Home.....	Burke-VH
Autumn Leaves.....	Criterion
Beautiful Madness.....	Harms
Down in Nashville, Tennessee.....	Wittmark
Faithful.....	ABC
Harbor Lights.....	Chappell
Hullabaloo.....	Mills
If It Hadn't Been For You.....	Johnstone-M
In the Land of Make Believe.....	BMI
In Your Arms.....	H & R
It Is No Secret.....	Duchess
I've Never Been In Love Before—"Guys and Dolls".....	Morris
Let Me In.....	Oxford
Nobody's Chasing Me—"Out of This World".....	Chappell
Sonny The Bunny.....	BMI
Super Song.....	Life
Take My Love.....	Barton
Teardrops From My Eyes.....	Simon
To Think You've Chosen Me.....	Laurel
Tonight Be Tender To Me.....	Life
Wait For Me.....	Algonquin
When Our Country Was Born.....	Life
When You Return.....	Santly-J
You Know You Belong To Somebody Else.....	Fisher

† Filmusical. * Legit musical.

Illness Cancels Nelson Eddy

Albany, March 13.
Illness forced cancellation of a concert scheduled by Nelson Eddy for the Palace theatre tonight (Tues.).

'Tzena' Writers Settle Claims; Cromwell-Mills

Pub Suit Still Pends

Via mediation services of the Zionist Organization of America, the cleaver sector of the legal battle over "Tzena Tzena Tzena" has been settled amicably. No coin was involved in the settlement. Two writers, **Julius Grossman** of New York and **Issacher Miron** of Israel, crossfiled \$100,000 suits against each other last year following a legal tangle between **Howie Richmond's** **Cromwell Music** and **Mills Music** over which firm owned the copyright. Grossman and Miron both composed parts of the song, which was based on an old Hebrew folk dance melody.

Meantime, the suit between **Cromwell** and **Mills** still pends, with royalties accruing from disk sales being held in escrow until a court judgment is handed down. Disk coin is estimated to be substantial since the Decca version of "Tzena" was on the reverse side of **Gordon Jenkins** and the **Weavers** cut of "Goodnight, Irene," which hit close to 2,000,000 sales. At 1¢ a side royalty, that means about \$30,000 held in escrow on "Tzena."

Reig Joins Coral

Expanding its departmental set-up, **Coral Records** has named **Ted Reig** as head of its blues and rhythm division. Reig will work under **Jimmy Hilliard**, pop artists and repertory chief who formerly also handled the b&r waxings.

Reig was associated with several indie labels before shifting to Coral.

VARIETY

10 Best Sellers on Coin-Machines

Week of March 10

1. IF (7) (Shapiro-B).....	Perry Como.....	Victor
2. MY HEART CRIES FOR YOU (11) (Massey).....	Billy Eckstine.....	MGM
3. TENNESSEE WALTZ (15) (Acuff-R).....	Guy Mitchell-M. Miller Columbia	
4. BE MY LOVE (8) (Miller).....	Vic Damone.....	Mercury
5. YOU'RE JUST IN LOVE (6) (Berlin).....	Patti Page.....	Mercury
6. ABA DABA HONEYMOON (3) (Feist).....	Mario Lanza.....	Victor
7. PENNY A KISS (12) (Shapiro-B).....	Perry Como-Fontane Sis. Victor	
8. SO LONG (7) (Folk-W).....	D. Reynolds-C. Carpenter MGM	
9. WOULD I LOVE YOU (13) (Disney).....	Tony Martin-Dinah Shore Victor	
10. THE ROVING KIND (10) (Hollis).....	Weathers-Gord. Jenkins Decca	
	Patti Page.....	Mercury
	Guy Mitchell-M. Miller Columbia	

Second Group

MOCKIN' BIRD HILL (Southern).....	Les Paul-Mary Ford.....	Capitol
SPARROW IN THE TREETOP (Santly-J).....	Patti Page.....	Mercury
LET ME IN (Oxford).....	Guy Mitchell-M. Miller Columbia	
I APOLOGIZE (Crawford).....	Bobby Wayne.....	London
BEAUTIFUL BROWN EYES (Amerlean).....	Billy Eckstine.....	MGM
A BUSHEL AND A PECK (8) (Morris).....	Rosemary Clooney.....	Columbia
IF YOU'VE GOT THE MONEY (Peer).....	Betty Hutton-Perry Como Victor	
BRING BACK THE THRILL (Maypole).....	Mag Whiting-Jim Wakely Capitol	
SHOTGUN BOOGIE (Century).....	Jo Stafford.....	Columbia
I TAUT I TAW A PUDDY TAT (Remick).....	Eddie Fisher.....	Victor
OH BAKE (Alamo).....	Tennessee Ernie.....	Capitol
LITTLE ROCK GETAWAY (Feist).....	Rosemary Clooney.....	Columbia
NEVERTHELESS (15) (Chappell).....	Mel Blanc.....	Capitol
HARBOR LIGHTS (17) (Chappell).....	Kay Starr.....	Capitol
	Les Paul.....	Capitol
	Paul Weston.....	Columbia
	Mills Bros.....	Decca
	Sammy Kaye.....	Columbia

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Victor, Columbia Pacing Industry In Sustained Economic Upswing

Upswing in the music business has been so marked for the last three months that the usual slide during the Lent and income tax season has not been felt this year. Hit tunes are continuing to move at a steady clip, with both disk and sheet music sales pointing to a peak year.

Among the diskeries, RCA Victor and Columbia are grabbing the major share of the current business activity in striking contrast to last year when Decca was spreadeagled over the bestseller lists. Victor particularly is being powered by two standout pop hits, Perry Como's "If" and Mario Lanza's "Be My Love," and a click longhair promotion revolving around its relaxation on long-play disks of its old catalog standards.

Latter series, issued under the "Treasury of Immortal Performances" imprint, has surprised the trade by its sales surge. It's understood that each of the 12 initial longhair disks in "Treasury" sales are gone well over the 25,000 sales mark, and are still climbing. Meantime, incidental result of the "Treasury" series has been to knock the bottom out of the collectors' item trade which formerly had old Caruso records selling at \$10 a disk, and more, and now is strictly a buyers' market.

Columbia is also hitting with a parlay of pop and longhair hits. Two of its pop numbers, Guy Mitchell's "My Heart Cries For You" and "The Roving Kind," have been holding up consistently for the past three months, with a new side, Rosemary Clooney's "Beautiful Brown Eyes," also now breaking for a hit. In the longhair field Columbia has cashed in on its promotion of the 10-disk, long-play (Continued on page 42)

Lombardo-Ames 100G in 18 Dates

Guy Lombardo and the Ames Bros., currently heading for the southwest in their two-month concert swing around the country, have racked up over \$100,000 in their first 18 dates on the road. Although falling off from the pace of the first four dates, in which they drew almost \$30,000, the Lombardo troupe hit slightly over that figure in seven dates in the next week (Feb. 26-March 4), then climbed to a near \$42,000 gross last week (\$311).

Playing to capacity at every date, Lombardo's take was held down in the second week by the small auditoriums in which the band was booked in several Florida towns. In future dates, however, the troupe is slated to play large auditoriums, with initial response indicating that Lombardo will climb well over the \$500,000 gross mark for the 70 dates on the full tour. Lombardo is working on guarantees with percentages up to 60%.

Lombardo grosses for the past two weeks are as follows: Atlanta, \$3,500; Sumter, S. C., \$4,000; Savannah, \$5,200; Jacksonville, \$3,500; Sarasota, \$2,400; Tampa, \$8,500; St. Petersburg, \$3,500; Ft. Lauderdale, \$6,300; Orlando, \$4,500; Winterhaven, \$3,700; Mobile, \$7,200; New Orleans, \$7,900; Lafayette, La., \$9,700, and Beaumont, Tex., \$5,800.

500,000 COPIES SOLD OF 'HARBOR LIGHTS'

"Harbor Lights," 1937 tune by British writers Jimmy Kennedy and the late Will Grosz (Hugh Williams), has sold nearly 500,000 copies for Chappell Music since its revival last year.

Number, which was a hit in England 12 years ago, caught on accidentally in the U. S., following Lorry Raine's cut for London Records last spring, and then remained on the hit lists for more than six months via Sammy Kaye's version for Columbia and Guy Lombardo's for Decca.

Oscar Peterson, jazz pianist with Mercury Records, has done the unusual by cutting a number titled "Salute to Erroll Garner," latter being another jazz keyboard artist, with Columbia.

MGM Records Contracts N.Y. Opera Co. for Series

Latching on to the upbeat in the longhair market for operatic works, M-G-M Records has inked the New York City Opera Co. for a series of disks featuring highlights from popular operas. Two disks slated for early release comprise highlights from Verdi's "Aida" and Gounod's "Faust." Distribution is being timed to coincide with the opening of the opera company's spring season at the N. Y. City Center at the end of this month.

Each set will run 30 minutes and will be issued as part of M-G-M's classical line on both 33 and 45 rpm. Diskery is planning to cut prices on these longhair releases, from the standard \$4 for 10-inch long-play disks to \$3, with proportional cuts in the 45 rpm set prices.

Band Dearth Cues Longer Dates On Tele 'Cavalcade'

Shortage of name bands is spotlighted this week with the switch in policy of television's top orch showcase, "Cavalcade of Bands," on the DuMont network. Instead of the show's previous practice of presenting a new band each week, exhaustion of the roster of big musicrows has forced the show to ink bands for four weeks in succession.

Freddy Martin's orch, currently at the Statler hotel, N. Y., tees off a four-week stand on the TV show April 2, with Xavier Cugat's orch also pencilled in for a similar period later. Milton Douglas, director of "Cavalcade," says the paucity of available name orchs has been intensified recently by the death of Eddy Duchin and the exiting from the business of such leaders as Carmen Cavallaro, Tommy Dorsey, Benny Goodman and others. Even with frequent repeats of bands on the show, Douglas said "Cavalcade" was having a tough time lining up its future schedule.

Bands working video, Douglas said, are veering towards increased production material, such as the Martin orch, which carries its own writer, Irving Taylor, for special TV material. Douglas pointed out, however, that the pattern was mixed, with such bands as Guy Lombardo's and Louis Prima's able to register strongly with the regular band format.

Releasing Album From 'Tales of Hoffmann' Pic

In conjunction with the preem at the Metropolitan Opera House of "The Tales of Hoffmann" April 1, London Records is releasing an album of the Offenbach opera cut from the film's soundtrack. Diskery is planning a heavy promotional push on the set, comprising three long-play disks, in line with the film's distribution in America.

Several U. S. diskeries were interested in the pic's soundtrack but London, through its parent firm, British Decca, snagged the rights since several of its recording engineers worked on the film production. Sir Thomas Beecham and the Royal Philharmonic are featured in the disk set.

Sacks' N. Y. to Chi With New 'Kukla'-NBC Pact

Manie Sacks, RCA artists relation vice-prexy, heads for Chicago today (Wed.) to hand Fran Allison and Burr Tillstrom, of the "Kukla, Fran and Ollie," video show, their renewed contract with the company.

New deal includes extension of the NBC video show as well as several albums to be cut by the pair for the kiddie market.

AFM, 4 Webs Settle

James C. Petrillo, American Federation of Musicians prexy, ended the threat of a radio-TV musicians strike by reaching a three-year agreement with the four major webs yesterday (Tues.) in New York.

Details On Page 1.

Set Livingston As A&R Head Of Capitol Disks

Fluid condition of Capitol Records' artists and repertory setup was ended this week with the naming of Alan W. Livingston as the company's veepee over a&r activities. A Cap exec in the kiddie department for the past five years, Livingston moves into the spot vacated by Jim Conkling, who went east in January to become president of Columbia Records.

Livingston's new appointment was made by Cap prexy Glenn Wallichs, who had been serving as a&r chief since Conkling's departure. Wallichs will now return to his former administrative chores. Livingston's staff on the Coast will include musical directors Lee Gillette and Dave Dexter, with Walter Rivers and Dave Cavanaugh in charge of the eastern operation.

Promotion of Livingston also winds up the attempt of RCA Victor to snag him for the latter's record division. Victor had pitched offers to Livingston as a result of his click in developing such kiddie personalities as Boso the Clown, Bugs Bunny and other characters. Cap's kiddie sales, as a result, be- (Continued on page 40)

AFM UPHOLDS GRESHLER ON STABLE CONTRACT

Hollywood, March 13.

As a side issue to the hassle between Abner J. Greshler and Martin and Lewis, American Federation of Musicians has upheld Greshler's contract with Dick Stabile, who fronts the band for all dates played by the comics.

Stabile has been ordered to make a full accounting of all his band's activities preparatory to paying a commission to Greshler. Tune union discounted Stabile's explanation that he thought he had signed with Greshler for a single date and didn't discover until later that it was a three-year ticket.

Batoneer claims he needs no agent now since he is "automatically" booked with Martin and Lewis, with whom he has no contract, working only on a handshake. Greshler is suing the team for bolting his fold last year and switching to Music Corp. of America.

Monroe May Do Pic

Hollywood, March 13.

Vaughn Monroe is being dickered by Jerry Wald-Norman Krassa Productions for an important acting-singing role in their musical extravaganza, "Stars and Stripes Forever," scheduled for production this summer.

If deal goes through, Monroe will join Dinah Shore and Tony Martin in the lineup. Monroe's orch would also be in the pic.

Top Songs on TV

(Alphabetically Listed)

Week of March 2-8, 1951

(Based on copyrighted Audience Coverage Index & Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.)

A Penny a Kiss . . . Shapiro-B.
I Love Way You Say . . . Remick
If . . . Lennox
You're Just in Love . . . Berlin
Zing Zing-Zoom . . . Robbins

5 Top Standards

A Wonderful Guy . . . Chappell
Charleston . . . Harms
Lullaby of Broadway . . . Wurlitz
Oye Negra . . . Robbins
Tea for Two . . . Harms

Hiked Prices, Revenue Lag Via TV, 10c-a-Play Set for Juke Ops' Agenda

Chicago, March 13.

Ruth Lowe's Comeback, This Time as Cafe Prop

Toronto, March 13.

Songwriter Ruth Lowe ("I'll Never Smile Again"), who retired when she married and settled here, is doing a comeback in another field. She has acquired an interest in the Club Norman here, renamed it the Club One-Two, set to preem March 26 with the Irving Fields Trio.

Miss Lowe's partner in the cafe is Lou Chesler, who operates other niteries in this city, and will be managed by Nat Sandler, her husband.

Juke Operators Seek to Modify 1909 Rights Law

Chicago, March 13.

Music Operators of America next week is expected to frame retaliatory measures against legislation which would sweep the 1909 copyright law into drastic modification and guarantee licensing fees to American Society of Composers, Authors and Publishers for each disk spun on coinboxes.

Hassle between MOA and ASCAP just recently surged into interest, after Representative Hugh Scott, Jr., of California took another crack at passage of his Scott bill. Proposal, which would give licensing groups a cut of the huge jukebox melon, had conked out in the 80th Congress in 1947.

Rep. Scott's reintroduction of the bill will draw a record turnout of coinbox men to the MOA convensh at the Palmer House next Monday (16), according to convention chairman Raymond Cunliffe. Organization was originally founded after Scott's initial proposal—as a means toward uniting jukebox ops to fight the 1947 bill. Ironically, three years after its founding, MOA will be faced with the identical dispute which launched it. Presently, the Scott bill is resting before the House Judiciary Committee.

ASCAP, meanwhile, is not overtly hustling passage of the bill. Its stand, so far, has been on the grounds that when the copyright laws were first passed it hadn't the power to wage any sort of struggle against the far more powerful record industry. Provided the bill passes the current Congress, no system of licensing has as yet been worked out to tax individual playing of records.

Highlighted on the convention agenda will also be the MOA attempt to clean out the nickel slot on jukeboxes and eventually charge 10c for each selection. In many key cities the nickel slots have already been disengaged in favor of two plays for a dime.

Geo. Joy to Coast For H'wood Reopening

George Joy, Santly-Joy Music topper, heads for the Coast April 1 to reopen a Hollywood office. Firm shut down its Coast headquarters in January in a reorganization following retirement of Joy's partner, Lester Santly. While on the Coast, Joy will take on a plugging staff for the new office. Move is seen easing the fears of the Hollywood contactmen who have been worried over the possibility of other New York pubs shutting down or cutting back their Coast operations.

Joy's shuttering of the Hollywood office in January, however, was a temporary expedient cued by the lack of headquarters. Former offices were housed in a building which has been taken over by NBC television. Meantime, the new building for publishers, which Ben Selvin was planning to construct, has been held up by material shortages and Government restrictions.

Music Operators of America will be faced with three major problems next week as members check in for their third national convention March 19 at the Palmer House.

Aside from the reintroduction of the Scott Bill, which is MOA's biggest headache, it must also thresh out upcoming policy for next year on such issues as means of meeting hiked record prices, of tackling the revenue decline brought on by saloon television, and methods by which it could most expeditiously put its long-time dream of the dime-a-play into effect.

Major record companies will participate in the exhibits, among them Capitol, Coral, Columbia, Decca, M-G-M, and Victor. The pitch is expected this year to be toward folk tunes, which have been giving the ops the bulk of their revenue over the past year, and which has subsequently stepped up the back-to-the-hills artist and repertory sections of most waxes.

Straight dime-a-play, long a joking matter with ops—at least since it has had so much discussion and so little action—will be more seriously reckoned with at the meet. Most operators are currently proclaiming the need for the 10c selection to offset the nosediving profits brought on by barroom video and increased record costs.

Raine, Armen Exit London

Spotlighting the shift in London Records' accent from American names back to British artists, several U. S. vocalists are currently seeking out from their pacts with the disk firm. New policy of London, a subside of British Decca, was foreshadowed a couple of weeks ago with the exit of Joe Delaney as pop artists and repertory chief following a policy disagreement with British Decca chief E. R. Lewis, who wanted London to emphasize distribution of British-made platters.

Both Lorry Raine and Kay Armen have already secured releases from their London pacts, with others expected to follow shortly. Miss Raine, who was signed by Delaney a short time before his resignation, had several sides released previously through London, which bought her indie-produced masters. No other disk tieup has been set for the thrush as yet.

Miss Armen, meantime, is virtually set to join the Decca artists roster after talks with several other companies.

NBC'S ATOM BOMB SHOW ON RCA WAX

In an unique venture of packaging a public-service radio show for commercial distribution on disks, RCA Victor is releasing next week a waxed version of "The Quick and the Dead," NBC's atom bomb documentary of last year. Disk set, which is being issued in three speeds, was taken from a tape of the 90-minute condensation of the original documentary, which ran four weeks in 30-minute stanzas.

Documentary was a Q. and A. between Bob Hope and the N. Y. Times' Pulitzer prize-winning science reporter, William L. Laurence, with addenda by Helen Hayes, Albert Einstein and several other scientists and military men involved in the A-bomb project.

Dick Linke Returns To Cap's Bally Dept.

Dick Linke returns to Capitol Records early next month as eastern director of the company's publicity and promotion department. Linke was with Capitol in a similar capacity two years ago before joining Sammy Kaye's organization as advance man for the band. Diskery, which headquarters in Hollywood, is planning to strengthen its promotion activities in the New York area.

Linke is selling his indie back to his assistants, Don Owens.

FIRST
Coast to Coast
Report on Sales
of
RCA VICTOR'S
fabulous

"Singers' Series"

**PUTS THESE
NINE RECORDS
IN
FRONT**

PERRY COMO'S Best Selling Billy Rose Song



WITHOUT A SONG

(20/47-4033)

Backed by—More Than You Know

DINAH SHORE'S Leader is this Gus Kahn Song



MAKIN' WHOOPEE

(20/47-4045)

Backed by—I'm Through With Love

TONY MARTIN'S Best of Six Arthur Freed Tunes



PAGAN LOVE SONG

(20/47-4048)

Backed by—Singin' in the Rain

MINDY CARSON'S De Sylva-Brown and Henderson Leader



BUTTON UP YOUR OVERCOAT

(20/47-4039)

Backed by—Together

EDDIE FISHER'S Top Walter Donaldson Tune



MY MAMMY

(20/47-4036)

Backed by—My Blue Heaven

FRAN WARREN'S Smash Written by Harold Arlen



STORMY WEATHER

(20/47-4027)

Backed by—Over the Rainbow

DENNIS DAY'S Best Seller of His Six Romberg Tunes



WHEN I GROW TOO OLD TO DREAM

(20/47-4051)

Backed by—Lover Come Back to Me

LISA KIRK'S Big Hit of Her Jimmy McHugh Songs



DON'T BLAME ME

(20/47-4030)

Backed by—I Feel a Song Comin' On

DON CORNELL'S Leader from Six Sammy Fain Songs



LET A SMILE BE YOUR UMBRELLA

—Backed by—

Wedding Bells Are Breaking Up That Old Gang of Mine

(20/47-4042)

Biggest of the 54 to date...
Perry Como's WITHOUT A SONG



A few weeks ago RCA Victor announced fifty four all time Tin Pan Alley greats in the biggest release of newly recorded single records in its fifty three year history. A giant nine-artist release in which each artist recorded the six outstanding songs of nine great pop composers. The acceptance of these fifty four songs by disc jockeys, coin operators and record dealers all over the country is a tribute to the composers and the artists represented in this unprecedented Singers' Series. The top records from each artist's six sides, based on initial nation-wide reports are shown here.



RCA VICTOR Records



DECCA *data*

Another Smash Hit from the
Great "Dearie" Team!

ETHEL MERMAN

and

RAY BOLGER

with Orchestra Directed by Sy Oliver

sing

ONCE UPON A NICKEL

and OLDIES

Decca 27506 (78 rpm) and 9-27506 (45 rpm)

The New Novelty Sensation by the Star of
TV, Stage and Screen!

PETER LIND HAYES

with Quartet and Orchestra Directed by Jimmy Carroll

sings

LET ME IN

and

I'M ON MY WAY HOME

Decca 27495 (78 rpm) and 9-27495 (45 rpm)

THE SENSATIONAL VIOLIN
VIRTUOSO PLAYS HIS TV DEMAND HIT!

FLORIAN ZABACH

Violin Solo with Orchestra Directed
by Al Riekey

THE HOT CANARY

and JALOUSIE

Decca 27509 (78 rpm) and 9-27509 (45 rpm)

Single Records 85c each (plus tax)

DECCA
RECORDS

America's Fastest
Selling Records!

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best
sellers, based on reports ob-
tained from leading stores in
12 cities and showing com-
parative sales rating for this
and last week.

National
Rating

Week Ending
March 10

This Last
wk. wk.

Artist, Label, Title

			New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Dorel's Mus. Shop)	Boston—(Boston Music Co.)	Omaha—(A. Hooper Co.)	Kansas City—(Jenkins Music Co.)	San Francisco—(Sherman-Clay)	Detroit—(Grinnell Bros.)	Indianapolis—(Petersen's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	MARIO LANZA (Victor) "Be My Love"—10-1567A	2	1	1	7	1	2	4	6	1	7	1	4	95
2	2	PERRY COMO (Victor) "If"—20-3937	1	2	4	1	4	1	3	..	3	4	3	1	94
3	4	PATTI PAGE (Mercury) "Tennessee Waltz"—3534	9	..	2	5	2	4	2	5	10	2	6	3	71
4	3	G. MITCHELL-M. MILLER (Col) "My Heart Cries for You"—39067	4	4	..	6	3	1	10	7	..	4	2	..	58
5	5	P. COMO-FONTANE SIS. (Victor) "You're Just in Love"—20-3945A	8	10	3	4	3	5	5	9	4	..	..	5	54
6	6	KEYNOLDS-CARPENTER (MGM) "Aba Daba Honeymoon"—3282	5	5	9	10	9	7	..	2	6	5	7	8	48
7	12	T. MARTIN-D. SHORE (Victor) "Penny a Kiss"—20-4019	3	..	..	6	5	8	..	8	..	..	..	6	30
8	15	GUY MITCHELL (Columbia) "Sparrow in the Tree Top"—39190	7	8	5	8	..	..	1	..	..	..	..	..	26
9A	7	PATTI PAGE (Mercury) "Would I Love You"—5571	6	3	7	..	..	..	..	5	..	..	..	..	23
9B	9	LES PAUL (Capitol) "Mockin' Bird Hill"—1373	..	..	..	10	..	..	..	8	1	2	..	..	23
10	10	MEL BLANC (Capitol) "I Taw a Puddy Tat"—1360	..	..	8	..	..	..	..	2	..	5	..	..	18
11	13	ROSEMARY CLOONEY (Col) "Beautiful Brown Eyes"—39212	..	..	10	2	..	..	4	..	..	..	..	..	17
12A	8	G. MITCHELL-M. MILLER (Col) "Roving Kind"—39067	10	..	..	7	6	8	..	..	..	..	..	..	13
12B	..	PATTI PAGE (Mercury) "Mockin' Bird Hill"—5585	..	6	..	..	..	3	..	..	..	..	..	..	13
13	11	WEAVERS-G. JENKINS (Decca) "So Long"—27376	..	..	8	..	7	..	9	..	..	..	..	..	9
14A	..	GUY MITCHELL (Columbia) "Christopher Columbus"—39190	..	..	3	..	..	..	..	..	..	..	..	..	8
14B	..	ART MOONEY (M-G-M) "Sparrow in the Tree Top"—10924	..	..	..	..	..	3	..	..	..	..	..	..	8
15A	..	DINAH SHORE (Victor) "Love Some Gal"—20-4060A	..	..	6	..	..	..	..	..	..	..	..	..	5
15B	16	BLUE BARRON (M-G-M) "Let Me In"—10923	..	..	..	..	..	6	..	..	..	..	..	..	5
16A	..	WEAVERS (Decca) "Roving Kind"—27332	..	7	..	..	..	..	..	..	..	..	..	..	4
16B	18	BILLY ECKSTINE (M-G-M) "I Apologize"—10903A	..	9	..	..	..	..	..	..	..	..	..	..	4

Disk Best Sellers by Companies (Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	5	278	M-G-M	4	65
Columbia	5	122	Capitol	2	41
Mercury	3	107	Decca	2	13

FIVE TOP ALBUMS

1	2	3	4	5
OUT OF THIS WORLD Broadway Cast Columbia MM-980 ML-54390	GUY AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180	VOICE OF XTABAY CALL ME MADAM Yma Sumac Capitol CD-244 CC244	Ethel Merman Decca DA-818 9-166 DLP-8035

Livingston

Continued from page 37

came a dominant part of the company's revenues. Livingston also worked on pop albums formerly, with his best-selling production being Yma Sumac's "Songs of the Xtabay."

In another personnel shift, Fran-

cis Scott was named director of album repertory for Capitol. Scott had been assistant to Livingston in the album division for the last two years.

Capitol has also reorganized its two publishing firms, Ardmore Music and Beechwood Music, with Mike Gould appointed manager of both companies. Gould's appointment follows the recent exit of Mickey Golden from Cap's pub enterprises, with Golden buying out control in the Capitol and Criterion firms. Gould was formerly Coast rep for Bourne Music.

New Orleans — Phil Gordon, pianist-singer, is the latest addition to the WDSU — WDSU-TV talent staff. He's heard daily on the last portion of WDSU's "Crescent City Matinee" and on the afternoon tele show, "Big Six On Channel 6."

PROGRAM
JUMP FOR JOY
Great Jump Standard
Paul Francis Webster

Tops of the Tops

Retail Disk Best Seller
"Be My Love"
Retail Sheet Best Seller
"Tennessee Waltz"
"Most Requested" Disk
"If"
Best on Coin Machines
"If"
Best British Seller
"Tennessee Waltz"

ZING ZING ZOOM ZOOM

recorded by

THE ANDREWS SISTERS — Decca
PERCY FAITH — Columbia
DAVID ROSE — M-G-M
PERRY COMO — RCA Victor
others to follow

Another **BMI** Pin-Up Hit!

IF IT HADN'T BEEN FOR YOU

Published by Johnstone-Montel

Recorded by

EDDIE FISHER — HUGO WINTERHALTER

— Vic. 20-4016

LEE BROTHERS — PAUL WESTON

— Col. 39136

JAN GARDER — Cap. 1384

HENRY JEROME — Lon. 979

BROADCAST MUSIC INC. 11 FIFTH AVENUE
NEW YORK 19, N.Y.

BMI

DOROTHY SHAY

(The Park Avenue Hillbillie)

Opening March 15th

PERSIAN ROOM

HOTEL PLAZA, NEW YORK



Opening April 19th

PALMER HOUSE

CHICAGO

Opening June 8th

CHASE HOTEL

ST. LOUIS

Opening June 26th

SCHROEDER HOTEL

MILWAUKEE

Opening July 26

RIVERSIDE HOTEL

RENO

Opening Sept. 11th

MARK HOPKINS HOTEL

SAN FRANCISCO



Soon to be released

THE UNIVERSAL-INTERNATIONAL PICTURE

The Real McCoy

starring

ABBOTT and COSTELLO

and introducing

THE PARK AVENUE HILLBILLIE

DOROTHY SHAY



Press Relations: GEORGE EVANS ASSOCIATES, New York, Hollywood

Management



Tin Pan Alley a Political Hotbed In ASCAP Election Maneuvers

Effort of the lower-ranking cleffers in the American Society of Composers, Authors and Publishers to push a couple of their standard-bearers onto the ASCAP board in the current elections was intensified this week alongside with attempts by some of the major publishers to change the composition of the pub members on the board.

Pinky Herman, who has been crusading for ASCAP's "reform" for the past decade, has added a new headache to the administration. Through intensive propagandizing in the Brill building, hang-out of New York's music fraternity, Herman has persuaded a number of writers to vote for the opposition's candidates, Ned Washington and Joanny Redmond. Since, however, several of these writers already mailed their ballots in, Herman demanded that ASCAP issue new ballots for cleffers who changed their mind.

ASCAP execs have shown reluctance to issue new ballots and it's considered unlikely that more than a few cleffers, after going through lots of red tape, will be able to revise their votes. The weighted ASCAP vote, under which about 40 top-bracket writers have enough balloting strength to decide the election, is the paramount factor in the current elections favoring the administration. It's understood that the dominant majority of the

top cleffers favor maintenance of the status quo in the board setup.

Several pubs, meantime, have expressed concern over the increased weight being given the pubs affiliated with the Hollywood studios. After the recent Government intervention into ASCAP via the anti-trust decree, there is concern over possible charges that the Hollywood studios have too big a voice in the Society's operation. Feeling was intensified recently with the naming of Bernie Goodwin, Paramount Music vice-presy, to the board, replacing Lester Santly, who resigned. Support among several of the major pubberies is now being mustered for George Joy and Tommy Valando as possible board members, both repping indie firms.

Bloom-Schwartz Split Into 2 Separate Firms

Abe Schwartz, partner in Ben Bloom Music, has exited the company to set up his son, Gene Schwartz, in his own publishing enterprise.

Schwartz and Bloom split up the copyrights 50-50 in the partnership dissolution with Bloom retaining the firm's more recent tunes, including the firm's current plug song, "With These Hands." He is now sole owner of his pubbery.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending March 10

National Rating	This Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Rochester, Neider Bros.	Minneapolis, Schmitt Music Co.	Seattle, Capitol Music Co.	TOTAL POINTS
1	1	"Tennessee Waltz" (Acuff-R)	1	4	1	4	3	1	2	1	2	2	1	4	106
2	2	"If" (Shapiro-B)	3	1	3	1	2	1	2	1	5	3	8	101	
3	3	"My Heart Cries for You" (Massey)	4	6	4	2	2	4	3	4	4	4	2	82	
4	8	"Mockin' Bird Hill" (Southern)	2	3	2	8	7		10		1	2	1	63	
5	4	"Be My Love" (Miller)	8	7	6	9	5	3	6	3	5		5	59	
6	6	"Aba Daba Honeymoon" (Feist)	7	5	5	6	9	5	9		7	7	7	43	
7	5	"You're Just in Love" (Berlin)	9		3	6	5	7	6	3				38	
8	7	"It Is No Secret" (Duchess)	6	2	8		4			7		10	5	35	
9	9	"Penny a Kiss" (Shapiro-B)	10				8	6	5	9	9		3	27	
10	10	"Peter Cottontail" (Hill-R)	5									3		19	
11	12	"May Lord Bless You" (Pickwick)	10			7				8	8	9	10	14	
12		"Would I Love You" (Disney)		7					7		6			13	
13	14	"Roving Kind" (Hollis)						10					4	8	
14	14	"Bring Back the Thrill" (May Pole)							4					7	
15		"Zing Zing Zoom Zoom" (Robbins)	8	9		10								6	

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Continued from page 37

set of the Pablo Casals' Prade Festival, which sold out two limited editions of 2,000 sets and is now selling strongly on a single basis.

Although Decca has lost its pace-maker role in the bestseller lists, company's strength was sufficiently indicated in the 20c. annual hike in its dividends, which was declared last week. At the same time extent of company's melon boost apparently disappointed some traders, since its stock dropped slightly when the hike was announced. Diskery, meantime, came up with a fast-selling item in the "Syncopated Clock," a number that was originally part of composer-conductor Leroy Anderson's recent album of instrumentals but which stepped out as a single.

Among the other diskeries, Mercury is still leading on the strength of Patti Page's "Tennessee Waltz," which is now slowly fading, and her recent slice of "Mockin' Bird Hill." Several Vic Damone sides, with "Tell Me You Love Me" leading, are also ringing the firm's cash registers. M-G-M is also spurring with its cut of "Aba Daba Honeymoon," by Reynolds and Carpenter, and several film soundtrack albums. Capitol, meantime, is cooking with Mel Blanc's "I Taut I Saw a Puddy Tat" and a couple of other novelties.

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Pons, Kostelanetz Set For Scandinavian Dates

Lily Pons and Andre Kostelanetz have been booked for a series of concerts in the Scandinavian countries this June. It's the first time the pair will have appeared in this territory.

Concerts in Oslo and Copenhagen will be joint ones with the local symphonies while Kostelanetz will appear alone in the Stockholm concert.

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"NUTHIN'
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MGM 10878 78 RPM

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MGM RECORDS

AGVA Seeks to Curb Import Of Low Priced Foreign Talent

The American Guild of Variety Artists will protest the unlimited importation of foreign acts into the U. S. Henry Katz, union's resident attorney, and Vic Connors, N. Y. head of the outdoor division, are slated to appear tomorrow (Thurs.) before the Senate subcommittee hearing evidence on the revision of the McCarran Immigration bill, to voice union's stand on the matter.

They'll ask a limitation on importation of foreign acts unless possessed with unique talent that cannot be duplicated here. Conditions in the outdoor field, they'll testify, are such that many turns are imported to work for lower rates than price prevailing for U. S. acts, and therefore depriving union members of employment.

Duo will cite cases in which foreign acts, imported for specific dates, have been encouraged to

stay in this country because of promises of future work, which frequently never materialized.

They seek an arrangement similar to that covering musicians. Immigration law states that a musician, in order to get a visa for this country, must be of unique musical merit.

Union's representation before the Senate subcommittee was arranged by Congressman Adam Clayton Powell, representative from New York's Harlem district, and husband of pianist-singer Hazel Scott.

CIRO'S, PHILLY, BOOKS TV UNIT AS FLOORSHOW

Philadelphia, March 13.

The first television show to go out as a nitery unit will be WPTZ's "Whirligig Show," daily variety program, which opens at Ciro's for the week of March 26.

The club will publicize it as "George Skinner and His Whirligig Show." No telecasts will be made from Ciro's, although the program will be aired daily from the studios 2:30 p.m. to 3.

The nitery expects to draw many customers, otherwise uninterested in cafe fare, and will sample the audiences nightly during the "Whirligig" run. If stunt brings in new business, spot will book several other TV programs as units.

Numerous TV entertainers have made club appearances as singles, but the WPTZ show is believed to be the first to move its entire cast and format to a cafe floor. Skinner anticipates no basic changes with the program's shift to live entertainment. A girl dancer will be added to the regular cast of comedian Bob Courtleigh and singers Peter Hanley and Bettie Clooney. On its daily telecasts the WPTZ show uses dancers and other artists on a guest basis.

Denise Darcel Winds Fla. Date, Option Not Lifted

Miami Beach, March 13.

Denise Darcel closed Sunday 11) at Ciro's, Miami Beach, following a two-week run. Option for additional time wasn't picked up by Nat Harris, spot's operator.

Business had been generally spotty, except for the dinner shows.

Bringing Borscht To N. Y. Houses

The borscht circuit will get a metropolitan setting in the forthcoming Beckman & Pransky circuit, which they plan to open in houses leased from the Brandt chain. Since the success of "Borscht-Capades" in major cities, resort-style entertainment has become popular again, although for many years, the bookers of the resort hotels had been attempting to play down the borscht circuit label.

Beckman & Pransky will start the circuit with four units. First show will open at the Gotham theatre, N. Y., the first week in April. Others are slated for May 1 openings. Theatres now under consideration are the Windsor, Bronx; the Flatbush, Brooklyn or a nearby house, and the Beacon in upper Manhattan.

B&P declare that they would prefer to get a house other than the Flatbush because that theatre uses live shows. They would prefer not to disturb a situation that already uses performers. That house and the Windsor, Bronx, are important stands in the subway circuit. The Windsor is currently shuttered.

It's planned to run the shows in each situation as long as possible. With the Gotham's seating capacity of less than 1,000, it will be possible to get a comparatively long run, if the show clicks. Other houses, it's believed can stand a full week of flesh shows. They plan to shuttle the units to other cities where they will lease houses from Brandt.

USO-Camp Shows Ready 2 Units For Tours in Korean War Zone

Sablon's Cuban Tripling

When Jean Sablon opens at the Sans Souci nitery in Havana April 3 for two weeks, he will be tripling with the Warner Bros. cinema there and on CMQ. He is transcribing a book of shows in English, French and Spanish for the new market. His sponsors, on an open-end basis, are locally spotted, according to the local products.

Sablon closes tonight (Wed.) at the Hotel Plaza's Persian Room, N. Y., succeeded by Dorothy Shay.

MILLS BROS. IN MIDDLE OF CAN. BOOKING TUFF

Edmonton, Alta, March 13.

It was a cold reception in more ways than one for the Mills Bros. when the vocal group arrived here by air last week. As they stepped off a Trans-Canada Airlines plane to blustery 30-below weather, they were met by Thomas Squires, bailiff for the Edmonton judicial district.

Squires served them with a \$12,000 damage claim for alleged breach of contract, filed by William Walker and Ernest E. Whiteley, who are suing the Mills Bros. and two Vancouver, B. C., booking agents, Sandy De Santis and Joseph Smith.

Walker and Whiteley claim they contracted with the Vancouver agency to sponsor the Millses in Edmonton, Saskatoon, Sask., and Winnipeg, Man. After the contract was drawn up, De Santis and Smith privately arranged to let the Trocadero Ballroom, in Edmonton, sponsor the show. Walker and Whiteley claim.

Meanwhile, lawyers for the two Edmonton men have obtained a court judgment turning over all receipts from the show here to the clerk of the supreme court.

USO-Camp Shows will start casting two units to entertain in Korea and the Pacific area within a few days. It hopes to assemble name talent in both to entertain in the war area.

The units were authorized by the USO board of directors at a meeting last week. The format is still to be decided upon, but it's probable that a vaude-revue format will be used.

James Sauter, Camp Shows president, and Lawrence Phillips, CS executive vice-president, returned last week from the Coast, where they conferred with Abe Lastfogel, CS board chairman, and the Hollywood Coordinating Committee. Sauter and Phillips reported on their recent conference with Defense Dept. officials, who apparently felt the need of behind-the-lines entertainment for the fighting men.

The two units will be the start of a full-fledged program of troop entertainment. Each will tour for about two months before returning to the U. S.

Organization's execs are considering shows to comprise four to 12 people. Possibilities of both small and large units are now being studied.

Arthur Blake has been signed for a date at Churchill's, London, starting June 4.



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"The comedy business to fill the waits while Miss Baker makes her splendid ferocious costume changes is all in good taste and a showmanly manifestation."

Abel, Variety.

"Trying to follow Miss Baker four times each show is a rough assignment, but De Lyon handled it exceptionally well. His impressions, foolery and mimicry were tops."

Joe Martin, Billboard.

With sincere thanks and deep appreciation to Miss Josephine Baker, Jo Bouillon, Ned Schuyler, Harry Anger, Harry Mayer and Zeb Epstein for this wonderful engagement.

Direction GENERAL ARTISTS CORPORATION

Proser Cafe Theatre's Streamlined Musical May Set New Nitery Vogue

It's been more than a decade since Monte Proser opened his first Broadway cafe, the Beachcomber. Since then, he premeditated the Copacabana, still on a successful career, and has produced several legit shows, most notable of which was "High Button Shoes." In his new venture, the Cafe Theatre located on the site of the defunct Paradise, Hurricane, Zanzibar, etc., he combines the experience gleaned in both fields. It's a tab legit, presented twice nightly, with a name coming on after the midnight show to retain the late drinking crowd.

At the Monday (12) preem, the idea looked feasible despite the fact that Josephine Baker, the post-midnight attraction, couldn't appear for the opening because of laryngitis, contracted during her successful run at the Strand. She was forced out of both spots and was expected to appear at the cafe last night (Tues.) since she was back at the early shows at the Strand on Tuesday. The "Billion Dollar Baby" cast, headed by Jackie Gleason, Carol Bruce and Sheila Bond, indicates that continuity can compete with Cutty

Sark. The sippers will leave their potables for indefinite periods when there's sufficient interest on stage.

Proser is, of course, pioneering a new field. It's another development in an area of boniface experimentation for ideas to substitute for the top layer of boxoffice attractions. The idea needs further refinements, but there's enough substance to indicate that the idea can pay off.

"Billion Dollar Baby" isn't the ideal vehicle to start off this venture. The original Betty Comden-Adolph Green-Morton Gould collaboration wasn't a hit when first produced in 1945. The music isn't strong and the book has a central femme character that audiences find it difficult to take a shine to. The Hy Kraft condensation elim-

Monte Proser presentation of tab legit in one act (10 scenes) with music by Morton Gould; book and lyrics by Betty Comden and Adolph Green; adaptation, Hy Kraft; choreography, Joan Mann; sets, Peggy Clark; costumes, Robert Mackintosh. Stars Jackie Gleason, Carol Bruce; features Sheila Bond, Bob Fosse, Jack Cassidy, Dick Berane, Vargas Girls (7), dancers (14), singers (4); Antonio Morelli, musical director; Nat Brandwynne and Frank Maril Orchestras; \$3 and \$4 minimum.

inates many of the woes of the original, but it still hasn't eliminated the essential ailments. The show leaves room for Miss Bruce to do "Ain't Misbehavin'" (from another show) and Jackie Gleason reprises "Get Away from It All" which he did in "Along Fifth Avenue." The latter is one of the comedy high spots of the show. Another top sequence comes with the funeral scene, a zany collection of expressions of gangster grief following liquidation of a mobster. Gleason captures the essential satire of the original and appears as a genuinely funny chap. However, the display needs further comedy. Miss Bruce's lines and numbers, as Gleason's love interest, lose the comedic touch and become too dramatic for optimum affect. Miss Bond gives the role some comedy but there's too much vitriol in her character.

The dances by Joan Mann are extremely colorful and capture the

excitement of the '20s. Robert Mackintosh's costumes similarly capture the flavor of that era. The garb is zany and colorful and expressive.

The show will play better with a few more performances when 15 minutes are cut out of the hour and 25 minute running time. The display will have a sharper focus and it's probable that subsequent showings will fully meet nitery requirements. William Hammerstein's staging is good. He directed this display with an economy of movement and with an eye to the requirements of this room.

Others in the cast do excellently. Bob Fosse (New Acts) until recently partnered with Mary Ann Niles, from whom he has separated both maritally and artistically, impresses as a top dancer. Jack Cassidy, as the liquidated mobster, comes off well, as does Dick Berne who peddles torpedoes in the manner of a theatrical percenter. Proser has a collection of lookers for visual dressing. In all, it's about as well staged cafe show as is to be available in any nitery. There's enough merit in this format to warrant strong attendance.

Of course, making a show of this type pay off in a 600-capacity establishment has its problems. Break is around \$35,000, which means each table must average at least \$4 a head to produce a profit. The major problem is the stiff scales imposed by the joint American Guild of Variety Artists-Artist Equity Assn. Jurisdiction. Each of these want control of this spot. Equity seeking to correct a mistake which it feels it made when it surrendered control over condensed legit playing presentation theatres. The Equity scale makes the performers here the highest paid in any nightclub. Because of this union's regulations, Proser finds it cheaper to pay performers that would ordinarily earn around \$250, the \$400 scale so that he will avoid understudies and the six-day week. The chorus will get a day off weekly. In addition there are royalties and all the costs that generally accrue to a legit show where there isn't the problem of paying off production expenses through the sale of food and drink. There are two bands—Nat Brandwynne and Frank Marti.

One of the ultimate compensations lies in the fact that the boniface has a show which can play most any large-seater in America. These cafes, also have the problem of finding suitable headliners, and there are 40 weeks available throughout the country. But again, until a joint committee from the Associated Actors & Artists of America decide on the jurisdictional question, Proser cannot start rehearsing the roadshows. This difficulty forced him to delay the opening so that Miss Baker's \$2,500 weekly salary had to start from March 8. She'll be at the cafe until March 23 when her Strand engagement closes and she moves over to the Earle, Philadelphia.

Miss Baker is a sufficient enticement to entice the latecomers into staying additionally. It was proven on Sunday (11) when the announcement at the Strand that she wouldn't be able to appear caused a near riot. House had to refund 1,600 admissions. Business dropped off terrifically on Monday when she was out the entire day. It's estimated that she lost about \$8,000 overages because of the laryngitis. Miss Baker's breaking point at the Strand was \$35,000 for the first week, \$46,000 for the second and \$35,000 for the third. That in addition to the basic \$7,500 guarantee. These figures seem to indicate that she's responsible for a lot of moment on Broadway, and it's probable that Proser will get the expensive carriage trade he's seeking during her run.

At any rate, Proser has launched an idea that looks like a new trend in nitery operation. Should it catch on, as it deserves, it will relieve many bonifaces from the major evil of headliner scarcity and it will be a generally boon to all clubs.

Jose.

Copa City, Miami

Miami Beach, March 11.

Danny Thomas, John Carroll, Ted & Phyllis Rodriguez, Manuel & Merita Viera & Co., Arden-Fletcher Line, David Tyler Orch., Don Ostro Orch.; minimum \$3.50-\$5.

Towards the end of the winter season (with mid-March hotel rate drop expected to bring tourists back quickly) this top Beach spot is presenting what adds up the best show in overall values it has showcased this season.

For, in addition to the highly literate comedy of Danny Thomas and intro of supporting acts that balance matters in big time fashion, co-owners Weinger & Schuyler have come up with an act that is causing as much talk and audience reaction as did Josephine Baker earlier in the year, in the person of filmdom John Carroll (New Acts). The tall, personable and visually appealing Hollywoodite hits them with show-stop impact via a resounding and finely trained baritone.

Only as sound and solidly equipped comedian such as Danny Thomas could follow, and the sometimes serious Syrian comes through all the way, to add to the wrap-up qualities of the proceedings. Purveying what amounts to a practically new act, he keeps building from walk-on. There's his satire on the complicity offered by the average would-be comic in the audience; the problems of a laughmaker who hasn't as yet had his nose glamorized; his "Take It Easy, Be Casual" special; and a classic take-off on "South Pacific" to bring the encores and the requested "Ode To A Wailing Syrian, for a begoff. He's one of the more intelligent comedians around, and plays his ad tempo in build manner.

In supporting lineup, the Vieras and their duo of monkeys add something new in nitery acts. Their handling of the simians who, by the way, mug in as well-timed a manner as many a human counterpart, brings plaudits. They have them strutting ukes, playing maracas and for the payoff a Solovox solo to batoning by the femme half, that sends them off to sock reaction.

Ted and Phyllis Rodriguez, long a fixture at the Casablanca Hotel's Club Morocco, bring their smooth dance, wares to this larger stage and look as good here as in the plush hotel confines. Theirs is a fast moving stint, with the lifts and spins featuring the grace and sparkle of Miss Rodriguez adding u. to a top turn.

Production now has a new number by Benny Davis on a "Bagdad" idea which tees off proceedings colorfully and effectively. Their "break" routine later on is brisk and handsome and adds to show's mounting pace. David Tyler's unit is one of the better show-backing orchs around. Don Ostro and his Latinaires play for the dance sashes and double in the Lounge after showtime. Lary.

Colony & Astor, London

London, March 6.
Josh White, Felix King Band, Santiago Lopez, Rhumba Band; minimum \$3.50.

Since his arrival in London last year, Josh White enhanced his reputation with a successful vaude tour and with a series of TV and radio dates. On his West End debut he cashes in on the songs which have earned him popularity.

Although his quiet, restrained manner is in striking contrast to the forceful Mae Barnes who preceded him, he's a solid click.

Accompanying himself on the guitar, White does eight numbers, including "One Meat Ball," and the legendary "Samuel Hall." In slightly different vein are "Bon-Bons, Chocolates and Chewing Gum," which comes off nicely as an audience participation, and "What's Everybody Made Of?" Each number registers strongly, but best returns come on his closer, "Molly Malone."

White is doubling at the adjacent Astor club.

Myro.

Hotel Pierre, N. Y.

(FOLLOWUP)

Larry Storch is the new entry in the Cottillion Room's uneven booking schedule, of late, which has had new dance teams overlapping as the top liners interchange. The mimic has now succeeded Annamary Dickey, and Mario & Florida are the holdovers this time, vice Fosse & Niles.

The terpers are doing their standard potpourri of ballroomology in sveite manner. Newer still is Storch's excellent material which he can take, in the main, into TV spots around the Gotham circuit since the easy 9-15 and 12-15 show schedules here permit untrammelled doubling with great facility.

The blown-out TV tube, English boxing match, French entertainer, stewed dame, etc. are part of a carefully prepared and studiously effective repertoire. Stanley Melba, impresario of talent at the Pierre, continues as emcee with his tiptop band, and the Chico-Reilly Latuners hold over. Abrel.

Chez Paree, Chi

Chicago, March 9.

Billy Daniels, with Bonnie Payne, Corinne & Tito Valdez, Larry Niron, Lucille Bartoe & Rich France, Stan Grover, Chez Paree Adorables (10), Cee Davidson Orch (9), Panchito Band (5); minimum \$3.50, cover \$1.

After going along past few months with so-so attractions, Chez Paree has currently come up with a highly potent booking in Billy Daniels. Show is further enhanced by the topdrawer ballroom team of Corinne and Tito Valdez and an okay comic, Larry Niron. Total effect is socko entertainment, and it should chalk up big coin for this supper club.

Singer Daniels has been leaving a trail of aficionados in his wake lately, and comes in here with his reputation preceding him. Undoubtedly a large measure of his

(Continued on page 47)

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Josephine Baker's Chi Theatre Date At 11G Plus %

Josephine Baker has been signed for the Chicago theatre, Chicago, for two weeks, starting April 6 at \$11,000 weekly plus 50% over \$120,000 on the two weeks. It's her highest salary to date in this country. Her Strand, N. Y., date was set at \$7,500 plus a 50-50 cut over \$35,000 on the first week, \$46,000 on the second and \$35,000 on the third. On her doubling stint at Monte Proser's Cafe theatre she's getting \$2,500.

Booking was by the William Morris Agency, representing a switch from Willard Alexander, who set her into the Strand and the Cafe theatre. There is currently no exclusive booking pact for Miss Baker. Ned Schuyler, her personal manager, has been shying away from such deals.

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Valerie Bettis Prepping New Production Act

Valerie Bettis is preparing a cafe and theatre act to be ready sometime in July. It will include three male dancers ala Kay Thompson. Miss Bettis had been submitted to the Coconut Grove of the Ambassador Hotel, Los Angeles, for a date in April. However, it was found that she wouldn't be able to get ready in time. During the interim she'll do the choreography for Arthur Lesser's legit musical, "Two on the Aisle."

Roadhouse's Educated Dog Act—Works Solo

Nino, a dog that does an act all by himself, has been booked for the Riviera, Ft. Lee, N. J., starting April 28. Hound does a six-minute turn, complete with bows, without the visual help of a human. Dog's trainer, Nino Realtor, will accompany the pooch, which is being imported from England by the Lew & Leslie Grade agency. Billy Daniels and a Donn Arden-Ron Fletcher line head the show.

Nino's booking is reminiscent of a report handed in by a USO-Camp Shows booker during the war. This talent-packer was sent to scout a dog act in a one-nighter in Jamaica. His subsequent report stated, "This is a man-and-dog act. If the dog had any brains he would do a single." Maybe this hound took the advice.

Spike Jones to Spark Benefit for St. Loo Cop

St. Louis, March 13.
Spike Jones will make a p.a. at the Fox theatre Friday (30) at a benefit show for Patrolman Aloysius J. Nelke, who was paralyzed by a bullet fired while frustrating a holdup in an insurance company office Jan. 28. One of the bullets fired during the gun battle lodged in Nelke's spine causing permanent paralysis from the waist down. Coroner Patrick J. Taylor started a campaign to raise \$20,000 for the injured policeman. With a \$1 admish tap the Jones p.a. together with a first-run film is expected to gross approximately \$5,500.

London Palladium's Mild '51 Teeoff With O'Connor

London, March 13.

With Donald O'Connor making his British debut at the head of the bill, the Palladium's 1951 season got away to a disappointing opening yesterday (Monday). American comic drew a standard reception, but his turn failed to measure up. He opens with some breezy patter, does a couple of songs, then a dance routine before his wife join in to tons around below average cross talk.

George and Bert Bernard, as well as the Salici Puppets, earned their familiar big mitt. British talent on the layout was headed by musical comedy star Pat Kirkwood and Michael Bentline. He was a hit in the last "Folies Bergere."

Sinatra Tagged In Breach Suit

An inquest is scheduled to be held in N. Y. supreme court April 6 to investigate charges that crooner Frank Sinatra breached a contract to appear at the Minneapolis Auditorium last Sept. 5-7. Sinatra according to a complaint filed by National Apparel Shows, cost it a pile of coin when he didn't show up at the three-day event.

National wants "special" damages of \$52,063 from Sinatra plus \$100,000 "exemplary" damages. However, the plaintiff is willing to deduct the \$16,141 it grossed in the course of the September affair from the total amount sought.

Deal for the Sinatra p.a. was made through J. Lurye Enterprises. Singer was to get \$10,000 and a 15-man orchestra was also to be supplied under a July 3, 1950 agreement.

Dorothy Greener makes her cafe bow at the Blue Angel, N. Y., tomorrow (Thurs.). She was recently in "Razzle Dazzle" at the Edison, N. Y.

Woolf to Tour Legiters In Vaude 1-Niters

Stanley Woolf, who has been touring legit shows in the mountain resorts in summer season, is extending activities to one-nighters in vaude and film houses. Woolf will start with "Dear Ruth," playing on a guarantee and percentage basis.

He'll be represented by the Herman Fialkoff Agency.

Hirst Chain Signs BAA Pact After 11-Yr. Schism

The Burlesque Artists Assn. has negotiated the first contract in 11 years with the Hirst circuit. Deal was closed with Jay Hornick, representing the Hirst wheel. Dewey Michaels, head of the Midwest Circuit, also signed with union. Tom Phillips, BAA prexy-organizer left over the weekend for Youngstown to negotiate similar pact with Jack Kape, who operates a chain of houses in the Ohio area.

Sole premise of pacts is union recognition, which BAA had not been able to get in previous years. Phillips will negotiate revised scales at a later date.

Friendly Settlement Seen In Greshler-MCA Hassle

Hollywood, March 13.

Negotiations are near completion for a friendly settlement of controversy between Abner J. Greshler and Music Corp. of America. Settlement will include amicable conclusion to Greshler's strained relations with Martin & Lewis.

Greshler never filed suits against MCA or comics. Action has included only placing of depositions in move to perpetuate testimony in event Greshler were to file suit.

Settlement will not affect York Pictures, indie owned one-third each by Martin, Lewis and Greshler. Firm made "At War With Army" and has options for five additional pictures.

Matter stems from comics switching from Greshler's management to MCA, despite having an unexpired contract with Greshler.

Insurance Claim On Shelvey In \$2,500 Settlement

American Guild of Variety Artists last week settled a claim with the Hartford Accident & Indemnity Co., on the alleged diversion of \$20,000 by former AGVA National Administrator Matt Shelvey and Arthur Kaye, union's former organizer. Union settled for \$2,500. Shelvey was bonded for \$3,000, while Kaye was covered for \$2,500.

Guild contended that it was taken for that amount when Shelvey and Kaye allegedly conspired to defraud the union of \$20,000, which both are said to have obtained from the Henry Grady hotel, Atlanta, for permission to stage matinee performances. The coin, they claimed, was to have gone to the AGVA welfare fund.

Shelvey is currently suing the union for \$400,000, claiming false arrest in the Atlanta matter. He was convicted, but charge was later nolle prossed.

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Paramount, N. Y.

Nellie Lutchter, George de Witt, Bob Haymes, Romanos Bros. (3), Sam Donohue Orch. (14); "Molly" (Par), reviewed in VARIETY Nov. 22, '50.

The Paramount has a fair display on tap this week, although it's not capitalizing on the Anglo-Jewish audience that the feature, "Molly" (nee "The Goldbergs"), particularly appeals to. On the opening day Wednesday (7) the pic's star and co-scripter, Gertrude Berg, made five-minute p.a.'s at each show. She enters through her prop Grand Concourse window and clicks with her sincere approach in the characterization of a Bronx matron chatting with her neighbors. Brief spiel includes some chitchat on the Par lot, such as Bob Hope's riding around on a bicycle and the fact she'd been assigned to Hedy Lamarr's dressing room.

Nellie Lutchter puts over her vocals in individual, scat style. She includes tunes she's been associated with, such as "Real Gone Guy," "Fine Brown Frame," "My Mother's Eyes" and "Hurry On Down." She gets plenty of feeling into the numbers, particularly the idea of a man-hungry gal. Also in the vocal department, Bob Haymes (New Acts) registers.

George de Witt, comic, doesn't completely click in this house. Bulk of his stuff consists of satirical carbons, best being takeoffs on Frank Sinatra, Mel Tormé, Vaughn Monroe and Billy Eckstine. Bit mimicking Peter Lorre warbling "Orange Colored Sky" is neatly handled. However, his spoofing of air shows, such as "Sam Spade" and daytime soapers, has a familiar ring. Some fresher material will help.

Knockabout trio, Romanos Bros. (New Acts), intersperse some singing, terping and gags in their acrobatics.

Sam Donohue Orch. (six brass, five reed, three rhythm) back the acts solidly, with Donohue doing some slick solo sax work on "Body and Soul." Bril.

Apollo, N. Y.

Percy Mayfield band (11), Herb Lance, Howard Bros. (2), Helen Humes, Karpis Trio, "Crackshot" Hackley & Co. (3), Canfield Brownskin Chorus (8); "Revenue Agent" (Col).

Current Apollo bill spotlighting Percy Mayfield's band and Helen Humes, song stylist, generates plenty of excitement and is given an added filip via a trio of production numbers by the Canfield Brownskin chorus, which weaves in and out of the other acts in neatly paced productions for good appreciation.

Mayfield's enlarged combo, comprising three rhythm, three reeds and four brasses, gives out sans the leader-vocalist for the early part of the show, cracking over some sizzling items and providing nice backing for the acts. However, it's not until the closing spot, when band reduces to a septet, fronted by the maestro, that it hits maximum returns. Here it gets its best chance to show off its commercial arrangements, to rock the house.

Mayfield, who has gained considerable stature via his diskings, has a pleasant baritone which he brings into play for sock response. All ballads are slickly backed by the septet, which spaces vocals with torrid instrumentation.

After opening by the larger band and chorus, the Howard Bros., pair of youthful hoofers, pace things nicely with a brace of tap and rhythm routines. Herb Lance, robust baritone, wins a nice reception for "All of Me," "If" and "Candle Glow." Canfield dancers, comprising six gals and two lads, contrive a pleasant softshoe number as prelude to "Crackshot" Hackley & Co.'s comedy blackout, a courtroom bit, which, despite the material's vintage, gets laughs.

Miss Humes, sturdy songstress and a fave here, gets a nice reception for "He May Be Your Man," "Every Now and Then" and "Million Dollar Secret." Karpis Trio, okay turn of two men and a gal, score with their slick acrobatics and balancing routines. Edba.

Casino, Toronto

Toronto, March 9.
Peggy Lee, 3 Swifts, Billy McKee, Simpson's Hummies, 3 Brown Buddies, Bob Goodman, Archie Stone House Orch.; "Revenue Agent" (Col).

Going into the Copa, N. Y., immediately after her Casino engagement here, Peggy Lee is currently breaking in a new act in which the statuesque blonde is doing "mood pieces" with a rhythm trio, plus blended lighting. Former single, who had been cashing in

on her disclick rep, is now working with Gene Dinovi at piano. Joe Shulman on bass, Billy Exiner on drums. Arrangements are by Dave Barbour, Miss Lee's husband, and Heinie Beau. In the fortnight's break-in of the new act, Miss Lee has discarded the tweed skirt and sweater of the last couple of seasons for a white, sequined strapless gown; the shoulder-length blonde curls for a Grecian upsweep. It's a smooth and suave wardrobe transformation that will cost her something in her traditional bobby-soxer camaraderie and casual manner with the kids but it will fit in with her film and T-V aspirations, plus the posh nightclub personality now being developed.

She possesses the gift of technical timing and knows the mood tempo changes from that cozy and breathless intonation to restrained shouting. Her "Wonderful and Marvellous" opening socks over, ditto her pop selections when caught, but the intimate numbers lose out in repeated requests for her more strenuous "Salt Lake City Blues" and the inevitable "Manana" finish. Throughout, with her own trio and the on-stage background of the house orch, Miss Lee unobtrusively dominates and knows her mood timing. Though the song style and wardrobe switch bewilders her juve fans, she has to beg off.

Apart from the marquee lure of Peggy Lee, whole Casino package is notable for diversity and speed. Three Brown Buddies open with nifty, eccentric taps and solo step-outs, leading up to a smash stroboscopic finale with the dancing trio literally giving off sparks on a special emery mat. Cal & Faith Simpson go over big with their puppets, notably their "magician." Billy Meek, a sort of Scottish George Formby, hasn't decided whether he is a monologist, a sax player or a tap dancer, but gets across. The Three Swifts do some neat and nonchalant juggling that is clever and Bob Goodman does his usual commendable singing m.c. chore. McStay.

Prince of Wales, London

London, March 6.
Red Ingle & Frantic Four, Peter Sellars, Beverley Sisters (3) Jon Pertwee, Great Alexanders (7), Jay Palmer & Doreen, Nino, Margerite & Charles, Ery & Evertio, Downey & Daye, Bobby Howell Orch.

The inauguration of a limited vaude season at the Prince of Wales is sparked by an American headliner, Red Ingle & the Frantic Four, on a bill which gives more than usual prominence to British names.

Ingle's uninhibited technique had been popularized through frequent broadcasting of his recordings. The main novelty of act is to see him in person. All the trimmings are there to insure a continuous flow of chuckles. The leopard skin costume, the back-firing cello, and the telephone that squirts are all sure-fire laugh compellers and Ingle pulls all the stops.

This musical frolic runs half an hour, with no letup in action. Before the finale of "Cigarettes," the quartet gives out on "You Can't Be As Fit As a Fiddle," and "Tim-tayshun" to sock returns. Ingle's solo of "Chloe" is another clicker.

Opening act of bill is Downey & Daye, a duo of roller skaters who do some nifty tricks on a small circular platform. Next spot is taken over by Jay Palmer and Doreen, an American team who mix some obvious clowning with magic.

The Great Alexanders have one of the best springboard turn in town, which is now embellished by a tandem somersault, and reaching four high in their balancing routine.

Next is Jon Pertwee, a British comedian with a striking resemblance to Danny Kaye. Breaking away from his better known radio characterizations, he plunges into the fast talking act that gets over. Nino, the dog, who balances on globes of various sizes, is another pleasing offering.

Improving each time out, the Beverley Sisters close first half of the show. Their cute topical lyrics never fail to score, and with a couple of their faves like "Cruel, Cruel World" and "Teasin'" their routine is a winner.

Teeling off second half of bill are Ery and Evertio, unicyclists who, in addition to the familiar stunts, yet well deserved laughs with an intricate contraption. Peter Sellars follows with his wide range of radio impersonations, burlesquing many of the best known characters on the air, and adding a Churchill cameo for good measure. This is entertaining stuff that registers. Margarite & Charles, hand balancers, score in knockabout turn.

Show is in for two weeks and should do good biz. Myra.

Music Hall, N. Y.

"Glory of Easter" annual pageant, and "Follow the Rainbow," with Margery Mayer, Helen Dodge, Elsa & Waldo, Duke Ari, Rockettes, Corps de Ballet, Glee Club, Symphony Orchestra directed by Raymond Puig, Produced by Leon Leonidoff; settings, James Stewart Morcom; lighting, Eugene Braun; choreography, Florence Rogge; dances, Russell Marker; "Royal Wedding" (M-G), reviewed in VARIETY Feb. 7, 1951.

Radio City Music Hall again justifies its reputation as a traditional must for queues of ticket-buyers at this time of the year. Symbolizing the holiness and joy with which the day is observed, the current Easter holiday program comprises a moving, reverent cathedral reproduction and a colorful revue.

"Glory of Easter" an annual reprise, is limited, as usual, to a 10-minute presentation. It opens the show. Ecclesiastically garbed and bearing clusters of white lilies, the entire Music Hall ensemble joins in a pious rendition of Rubinstein's "Kamenoi Ostrow." Margery Mayer steps out as soloist to give the tribute strong, clear voice.

Leon Leonidoff production shifts to a sippily-paced series of song and dance numbers amid the spectacular scene-shifting. Striking rapidly with which the mammoth stage changes in appearance often commands more audience-attention than the actual performers on view.

Imaginative programming includes a fashion show which spotlights latest creations of America's top designers. Curvaceous models glide across the stage bedecked in the new finery as an onstage announcer identifies the designer. This is a new twist in Music Hall layouts and comes off as a highlight of the current show. Springtime wardrobe designs for midday have obvious timeliness in addition to shaping up as an unusual theatre entertainment which could be adapted for repeats with each new season.

Rockettes, reliable as ever, consistently score with the audience with precision hoofing which suggests so many leggy automatons controlled by the same switch. Ballet corps, which usually numbers around 28, has been augmented for the present show with an additional 22 toe artists, giving their two spring numbers all the more scope and authority.

Tour-jete specialists, in one instance, come off second best to the special effects in terms of spectacle and general audience appeal. This comes as a cloudburst puts an end to their apple-blossom terping, with actual water raining down upon a taut ground cloth over the elevator on the first stage. Elevator is dropped slightly so that a gutter is formed to hold the water, which is drained between shows.

"Spring Comes to Rockefeller Center" scene is in the festive mood, with Helen Dodge vocalizing "The Goddess of Spring" to the accompaniment of the ballet troupe's interpretation of the advent of the new season. It makes for mild entertainment.

Takeoff on ballet is provided by Elsa and Waldo, unusual comedy dance team. She's in outlandish ballerina garb and is half-pint in size alongside her loose-limbed and lanky pard. Team is clever and amusing and proves a welcome addition to the show.

Duke Ari pleases with his rapid elevator-turning, molding a wrinkle-faced Indian. Uncle Sam and other figures while the choral ensemble sings a few tunes. Other outside act is the Maxwell's, who deadpan through a click handstand routine in manner designed for laughs. Gene.

Olympia, Miami

Miami, March 8.
Lanny Ross, Sammy Walsh, June Edwards, Rochelle & Beebe, Wilfred Mae Tilo, Les Rhodie House Orch.; "Gambling House."

Layout on tap this week is a slowly paced, though containing enough values for fair audience reaction. Only solid returns are earned by topliner Lanny Ross, June Edwards and Rochelle and Beebe.

Ross is a fave here and delivers exactly what the stubholders want in his medley of pop songs. Hits best with "If," "Be My Love," and theme "Moonlight and Rose."

Miss Edwards is a lithe acrobatist whose feats bring gasps. Gal has neat routine that wins salves.

Rochelle and Beebe click with their comedy ballroomology. Their satires bring healthy giggles and yucks.

Sammy Walsh emcees in slow

manner for not too singy a buildup for the acts. In own spot he utilizes same style in gags and stories and too-sluggishly paced special song material. Gainers fair amount of laughs, where faster pace and punchier delivery, would have assured better returns.

Teoffers are the Wilfred Mae trio with the tapper hoop work by Mae and his ring work on legs, neck and arms, plus rope balancing on hoops. Les Rhodie and house orch backs show in top manner. Lary.

Palace, N. Y.

The Earles (2), Larry & Trudy Leung, Will Oakland, Smith & Dale, Diana Barrymore, Wally Brown; "Three Husbands" (UA), reviewed in VARIETY Nov. 8, 1950.

Six acts of mediocrity are better than eight; at least it's that much less painful. Now, it is to be hoped, the cost differential may result in some better talent.

The six acts currently on view at this once ace flagship of big-time vaudeville are poor vintage, outside of the more seasoned Joe Smith & Charles Dale, with their "Dr. Kronkhite" standard, and Wally Brown's travelog monolog. What goes on in between represents such valleys that the peaks, instead of being accented as might be the natural contrast, seem to bog down with the general poor quality.

There is playing "time" for almost every item on the bill, but most of it is not Broadway quality, generally speaking. The Earles, yclept Elmer Jones and Teddy Evans, for instance, are energetic acrobatics but the Negro pair are still more break-in and Leon & Eddie's than Palace. Larry and Trudy Leung are a Chinese pair of personable song-and-dance boy-girl specialists. They're adequate, and that even goes for their small-talk, but even in the deuce, on a denatured Palace bill, it's substandard.

Will Oakland is a vet of Oakland's Terrace when that West 51st St. nitery was a Prohibition spot, from whence the Loew station (WHN) picked up the falsettoed tenor regularly.

Smith & Dale's "Kronkhite" is now familiar, even to the present generation, thanks to video, and they top it off with "50 Years Together." After 50 years, they still can't miss. Diana Barrymore (New Acts) brings a more lustrous than vaude socko name to the Palace, and Wally Brown (ex-Art Carney) completes it with professional approach as he reels off his patter and tops off with a saucy ditty, "Older You Get the More It Costs You."

Here lies vaudeville. Abel.

Night Club Reviews

Continued from page 45

Chez Parée, Chi

popularity has come from his video appearances, so that he's not a total unknown in these parts.

Showmanship of the singer is amazing, since the tele lenses have not so far transmitted all of his dynamic warmth. He carresses some songs, slams across others, and generally extracts the utmost from each tune while shimmying, grimacing and pulling just about every trick in the book to sell.

Neatly garbed, Daniels works for the most part of stint under a pin-spot. He opens with "Summertime," which spellbinds the payees and has the room in total silence for the balance of his nine numbers. Accompanist Benjie Payne joins in lyrics on a medley of 1930 tunes, which wraps 'em completely. His "Yiddish Mamma" has the ringsiders clamoring, and his begoff number, "Black Magic," sets him a solid hit.

Corinne and Tito Valdez are a pleasant change from the standard ballroom duos. Their routines are colorful and imaginative. Opening stint has the gal scantily garbed and the lad in full dress for some suggestive terp routines. They return for some slick sailor-gal routines that get them over solidly.

Comedian Larry Nixon lets loose a flurry of quickies, mostly to do with medicos, that's received mildly. He picks up steam, however, with his airplane routine, that gets him across okay.

Chez Parée Adorables are featured in two production numbers, both of which are venerable around here and should be changed. Stan Grover impresses, as usual, with his production vocalizing, and Bartoe & France do the front-terping neatly. Cee David-son orch backs in customarily adept fashion. Mel.

Hotel Radisson, Mpls. (FLAME ROOM)

Minneapolis, March 10.
Mimi Benzell (2), Eddie Camden Orch. (7); \$1.50-\$2 minimum.

It's the second time around for Mimi Benzell in this swank room and her top-drawer warbling, vibrant personality and sparkle, as well as the manner in which she departs from Metropolitan Opera coloratura seriousness and "let's hear her hair down," again make for customers' pleasure.

Miss Benzell wisely treads the middle musical ground in her thrashing, tossing just a dash of grand opera and the ultra classical into a melange of the sort of sure-fire selections that please all musical tastes. Her witty introductory remarks explaining the numbers are brief interruptions of the singing that help to increase listeners' enjoyment of the vocalizing and to vary the fare. In Leon Leonardi, the songstress has a most capable conductor and pianist.

At dinner show caught Miss Benzell led off with "Song of India," following with "Someone to Watch Over Me," the "Semper Libre" aria from "La Traviata," "Vella," "Don't Come In, Sir, Please," "Lo, the Gentle Lark," "Sweethearts" and "Indian Love Call." Each was a standout.

The Eddie Camden orchestra, here for a long stand, performs in its usual first-rate manner. Room practically filled despite sub-zero weather. Rees.

Churchill's, London

London, March 8.

Mildred Smith, Frank Weir Orch, John Havana Rhumba Band; cover \$3.

The current vogue for colored artists to entertain London's late night trade has brought into the West End performers of widely varied styles. The latest songstress Mildred Smith, making her British debut at this ritzy club.

Miss Smith has a wide reputation as an actress as well as a warbler, and the blending of these talents comes through strongly in the subdued atmosphere of this room. Excellent lighting and the polished musical accompaniment are distinctive aids to her act.

When caught, cafe was doing substantial business and audience response was solid. Miss Smith took one encore and could easily have taken more.

Chanteuse opens with a cute number, "Lady in the Dark" and follows through quickly with "Harlem on My Mind" and "This Can't Be Love." Then "Bewitched," which registers effectively, but her biggest hit is closing song "Who Took Me Home Last Night?" This is a bright and amusing lyric, and she bows off to prolonged applause. Myro.

Carousel, Pitt

Pittsburgh March 8.

Kyle MacDonnell, with George Bauer, Bobby Van, Stan Irwin, Herman Middleman Orch. (3); \$3-\$3.50 minimum.

This town is Kyle MacDonnell's hook, line and sinker. She played Jackie Heller's room several months ago and, on strength of her teevee following locally, gave Carousel one of the biggest weeks in its history. Spot optioned her then for a return, but didn't figure on it being so soon. However, management had to play her now or wait until late summer.

Beautifully gowned, Miss MacDonnell is about the freshest looking package of femme fluff to come along in some time. Has a personality th it's warm and sunny, and it floats right out over the ringside and up into the far reaches of the balcony. Vocally, she has more than enough to get by on, and in a couple of numbers at least, shows wiles easily capable of bigger things, particularly in "Be My Love."

Opening show is Bobby Van, crack eccentric hooper who starts off with some nifty impersonations before going into his lewman's, which has almost a Bolger-like quality. Kid's going places, that's for sure—in fact, he's already been tagged for a spot in the musical version of Booth Tarkington's "Seventeen." In absence of owner-host-m.c. Jackie Heller, who's on the sick list, Stan Irwin was brought in at last minute to handle the layout. A youngster with definite comedy possibilities, and an easy delivery, he needs material bad, however, and pending that time, a sharp scissor to what he already has. It's much too well equipped to let himself get out of hand even beyond the blue horizon. Cohen.

N. Y. City Ballet Into Black 1st Time With \$147,400 Take on Four-Week Run

For the first time in its three-year history, the N. Y. City Ballet Co. will break even, or even make a little coin, on a season. Troupe finished a four-week run at the City Center, N. Y., Sunday (11), racking up a gross of \$147,400 for the engagement. Company garnered \$31,700 the first week, \$38,700 the second stanza, and \$35,000 the third. Windup week was a wallowing \$42,000.

Troupe, in previous seasons—it gives one season each fall and another in the winter or spring—had run about \$20,000 behind for each term. Last summer it had an additional \$20,000 nick in deficits from a European tour (a \$20,000 reserve had been set aside for possible losses, but the red ran to 40G).

Troupe this season put on two new ballets, "La Valse" and "Lady of the Camellias." Production costs were very low, however, with \$2,500 for the former and \$1,500 for the latter. (Unlike other outfits which amortize costs of new works over a length of seasons, the N. Y. City Opera Co. charges all expenses to the current season.)

Troupe got excellent press notices. Attendance was up over previous seasons, while top had also been raised from \$3 to \$3.60, which also helped.

Union College Having Artists-in-Residence

Schenectady, March 13. An artists-in-residence plan, designed to take students out of a "sort of vacuum" and give them a more practical approach to the professional theatre, has been instituted by Union College. First guest artist under the setup was Broadway actor Donald Doherty, who lived on the campus here for two weeks during rehearsals and then appeared in the Mountebanks' presentation of "Glass Menagerie," last Thursday-Saturday (8-10). He played the Narrator-Son in the production.

According to Donald Jones, faculty advisor and director of the college dramatic society, not only actors and actresses, but directors, designers and costumers will be invited for a fortnight of professional and social contact with the students. "I don't want to neglect the business end of the theatre, which is so important to young men; the business end is headache material," he says.

Grand Opera in the Round Set for Holyoke, Mass.

Springfield, Mass., March 13. Grand opera in the round will have its first Western Massachusetts appearance April 6, when Charles L. Wagner brings "The Barber of Seville" to the Valley Arena Gardens, Holyoke.

New York impresario is working in conjunction with Victor Kennard, ticket agency head, in Holyoke, and Felix Delizia, local jeweler. "Barber" will have matinee and evening performances for a one-day stand, with nearby colleges expected to help fill the 1,200 seats that will be available. Hall has been scaled from \$1 to \$2 for afternoon and \$1.80 to \$3.60 for evening, tax included.

Arena, operated by Joe Fahey of Holyoke, features Sunday shows by name bands and vaude acts, and pulls consistently big trade, as patrons can eat and drink at cafe tables while watching entertainment.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Review), MC (Musical Comedy), MD (Musical Drama), O (Operetta).
"Angels Kiss Me" (D) — Trudi Michel, prod.; Shepard Traube, dir. (starts today, Wed.).
"Courtin' Time" (MC) — James Russo & Michael Ellis, prods.; Alfred Drake, dir. (starts tomorrow, Thurs.).
"Flahooly" (MC) — Cheryl Crawford, prod.; E. Y. Harburg, dir.
"Tree Grows in Brooklyn" (MC) — George Abbott, Robert Fryer, prods.; Abbott, dir.

Lake Shore Barn Group 1-Nighting Rural Troupes

Buffalo, March 13. Lake Shore Playhouse (strawhat) troupe are touring one-night stands in western New York during the winter months presenting "The Bees and the Flowers" in communities having no professional theatre.

Route includes Oakfield, Gowanda, Brockport, Niagara Falls, Alden, Orchard Park, Hamburg and Silver Creek.

Pro Group Gives Free Plays for Shut-in Kids

Sylvia Feyser's Young Professional Players, New York group, opened their second season of plays for hospitalized and handicapped youngsters with a performance of "Alice in Wonderland" and excerpts from "Peter Pan" and Humperdink's opera, "Hansel & Gretel," last Saturday (10) at the New York Philanthropic League. Latter is an organization for orthopedically handicapped children.

Players visited 20 hospitals, settlement houses and other institutions with their last year's offering of Mrs. Feyser's adaptation of "Little Women." Group is composed of Equity and American Federation of Radio Artists members who devote their spare time to the philanthropic effort. Entire production costs are assumed by Mrs. Feyser and her husband, Mrs. Feyser, who writes the scripts, directs and produces the shows, is the wife of CBS-TV director John Feyser.

Cast includes Audrey Blackburn, Elaine Randall, Gabriele Anderson, Vivian Anderson, Leon Kay, Scott Fielding, Barbara Smith, Gordon Lacy, Barbara Glenn and Margot Brown. Costumes and sets were designed by Jane Purcell. Hildette Rubinstein is stage manager.

Current Road Shows

(March 12-24)
"Diamond Lil"—Biltmore, Los Angeles (12-24).
"Gramercy Ghost" (tryout)—Playhouse, Wilmington (16-17) (Premiere); Locust Street, Phila. (19-24).
"Guardsman" (tryout)—Orpheum, Kansas City (12-17); Lincoln, Springfield, Ill. (19); Orpheum, Decatur, Ill. (20); Shrine Mosque, Peoria (21); Palace, South Bend (22); Murat, Indianapolis (23-24). (Reviewed in VARIETY, Jan. 31, '51).
"I Know My Love"—Gayety, Washington (12-17); Mosque, Richmond (19-24).
"Innocents"—Lobero, Santa Barbara (19-20); Aud., Pasadena (22); Aud., San Diego (23-24).
"It's About Time" (tryout)—Brattle theatre, Cambridge, Mass. (12-17). Reviewed in VARIETY this week.
"King and I" (tryout)—Shubert, Boston (12-24). (Reviewed in VARIETY Feb. 28, '51).
"Kiss Me, Kate"—Aud., Portland (13-17); Metropolitan, Seattle (19-24).
"Lady's Not for Burning"—Gayety, Washington (19-24).
"Let Me Hear the Melody" (tryout)—Walnut Street, Phila. (12-24). (Reviewed in VARIETY this week).
"Louis Jovet" ("L'Ecole des Femmes")—Colonial, Boston, (12-17). (Reviewed in VARIETY this week).
"Make a Wish" (tryout)—Shubert, Phila. (12-24) (Premiere). (Reviewed in VARIETY this week).
"Mister Roberts" (Henry Fonda)—Aud., Hutchinson, Kan. (12-13); Home, Oklahoma City (15-17); Omaha, Omaha (19-21); KRNT theatre, Des Moines (22-24).
"Mister Roberts" (Tod Andrews)—Lyceum, Minneapolis (12-17); Aud., Amarillo (19); Aud., Wichita Falls (20); Majestic, Ft. Worth (21-22); Melba, Dallas (23-24).
"Oklahoma"—Nixon, Pittsburgh (12-17); Virginia, Wheeling, W. Va. (19-21); Colonial, Akron (22-24).
"Peter Pan"—Music Hall, Cleveland (13-17); Masonic Aud., Detroit (19-24).
"South Pacific"—Shubert, Chicago (12-24).
"Streetcar Named Desire"—Harris, Chicago (19-24).
"Tree Grows in Brooklyn" (tryout)—Shubert, New Haven (19-24) (Premiere).
"Where Charley?"—Aud., Rochester (12-13); Curran, San Francisco (19-24).

Delayed Take

The Ballet Annual, year-book of European and American terp, published in England and edited by Arnold L. Haskell, is in no hurry to let its readers in on VARIETY speech. In its fifth annual issue, published last month, is the following box:
"N. Y. headline: NBC-TV 50G Bid for Sadler's Wells 1-Shot. For translation see The Ballet Annual No. 6." Latter won't be out till next February.

N.Y. City Opera 'Economy' Season Bows Tonight; May Come Out in Black

The N. Y. City Opera Co. opens a spring season of six weeks at City Center, N. Y., tonight (Wed.), offering some unusual features despite the economy were recently instituted at the house. With an annual deficit of \$40,000 for both fall and spring seasons allowed for in the opera troupe's budget, the company ran up almost that amount of loss, or \$35,000, in last fall's season alone. Hence, contemplated new spring productions of "Falstaff" and a modern opera, "The Dybbuk," have been shelved, and only one new production, Massenet's "Manon," will be given.

This will use the sets of the troupe's "Manon Lescaut" production, limiting the outlay that much more. And although "Die Meistersinger," the company's most ambitious production, is again being done (it opens the season tonight), means have been found to reduce the expense of handling the massive production each time it's given. With a top raised from \$3 to \$3.60, and a nightly gross of \$3,700 envisaged against a nut of \$5,400, current opera season can break even, or perhaps run into the black.

Troupe will have several important returnees on its roster, including two ex-Met Opera stalwarts, Duseolina Giannini and Richard Bonelli, as well as Virginia Haakins, Hubert Norville and Ralph Herbert. Mme. Giannini joined the troupe for its first season in spring, 1944, and hasn't been heard with it since. Newcomers will include Greta Menzel, Viennese soprano; Herva Nelli, American soprano; Lorna Sydney, Australian mezzo; Lydia Ibarrodo, Spanish mezzo, and David Poler, young American tenor. Troupe will do "Tales of Hoffmann," March 29, three days before the N. Y. preem of the film of the same name, with Robert Rounseville, who also sings in the pic, in the lead.

Tonight's "Meistersinger" will be conducted by Joseph Rosenstock, with cast including Rudolph Petrak, James Pease, Frances Yeend, David Lloyd and Margery Mayer. Otto Erhardt staged.

Verdi Requiem at Met For 1st Time in 7 Years

In place of the traditional Wagnerian opera, "Parsifal," on Good Friday, the Met Opera this season has skedded an orchestral work, in Verdi's Requiem. Work will be given in two special afternoon performances March 23 and 24. Bruno Walter will conduct the Met Opera orch and chorus, with Zinka Milanov, Elena Nikolaidi, Jan Peerce and Cesare Siepi as soloists. A concert version of the convent scene from Verdi's "La Forza del Destino" will also be given, both works being done to commemorate the 50th anni of Verdi's death.

The Requiem was last heard at the Met in 1944, also under Walter's baton. Prior to that it was done there in 1924-25-26, under Tullio Serafin, and before that in 1909 and 1910, with Arturo Toscanini conducting. Toscy performed the Requiem again this winter, with the NBC Symphony Orchestra at Carnegie Hall.

Inside Stuff—Legit

Hassle between a legit actress and a Coast producer stems from the lady's dislike of tax laws. She has refused to accept checks for her salary less withholding tax, etc., despite fact that deductions are required by the Internal Revenue Department. Indications are the actress wants to be the Vivian Kleins of showbiz and may, like the Connecticut woman industrialist, take her tax gripes to court.

Barrie O'Daniels, Detroit Civic Light Opera Assn. managing director, got the shock of his life on the final night's performance of "Show Boat," last presentation this season by the association.
Every year O'Daniels puts his actor's trademark on the 12-week season by playing a role in one of the productions. This time he took the role of a bearded back-woodsman in "Show Boat," being billed as "J. Throckmorton Big Ham." His big scene came when he sat in a chair in a theatre box, rose, confronted the villain and shouted "Oh, Yeah!" The shout became a scream at the last performance because the stagehands had wired his chair with electricity.

Dale Wasserman is staging "The Wind Blows Free," to be presented April 16 as the final event in the spring Arts Festival at Hamilton, Bermuda. The piece, with book by Charlotte Perry and Arnold Sundgaard, lyrics by Sundgaard and music by Alec Wilder, is currently in rehearsal, may be done on Broadway next fall.

Wasserman was to have been the director and actual producer of Martin Goldsmith's "Miraculous Fish" and, as such, brought the script to Sylvia Siegler, Show-of-the-Month Club president, last fall with idea of getting her to back it and possibly be associated in the presentation. However, he is not an agent and did not act in that capacity in connection with the play. Goldsmith, a film writer, is represented by Mary Baker, of the Sam Jaffe agency. Dispute between Goldsmith and Miss Siegler over the former's claim of an option deal recently resulted in an award of \$2,500 to the author. Case was decided by arbitration with Louis Calhern, Myron McCormick and Leo Cherne as arbiters.

Backers of George Abbott's production of the musical, "Tree Grows in Brooklyn," include actress Judith Evelyn, \$1,000; talent agent Gloria Safer, \$4,000; her associate, author's agent Flora Roberts, \$1,000; attorney Morris Schrier, representing Music Corp. of America, \$4,000; singer Johnny Johnstone, male lead of the show, \$8,000; the producer's daughter, Judith Abbott Clark, \$10,000, representing her father; producer and theatre owner Anthony Brady Farrell, \$10,000; attorney and film sale negotiator Edward E. Colton, \$1,000; Betty Smith Jones, author of the original novel and co-author of the libretto, \$10,000; her daughters, Mary Smith Carroll and Nancy Smith Pfeiffer, \$2,500 each; CBS vice-president James Seward, representing network board chairman William S. Paley, \$100,000; producer Leland Hayward, \$4,000; Abbott's sister, Isabel Juergens, \$2,000; theatre-owner Howard S. Cullman, \$10,000; author-director Joshua Logan, \$6,000; company manager Carl Fisher, \$2,000; general manager Herman Bernstein, \$2,000; Nancy (Mrs. Leland) Hayward, \$2,000. Production is financed at \$200,000 with no provision for overcall.

Legit Bits

Producer Roger L. Stevens is ill with flu at his home in Ann Arbor.
Director Robert Lewis has optioned "The Idea," melodrama by Edward Caulfield... Howard Lindsay and Russel Crouse have finished their untitled new comedy, which Leland Hayward will probably produce next season... Courtney Burr and Malcolm Pearson, producers of "Season in the Sun," have postponed until next season the presentation of Kenyon Nicholson's comedy, "West of Eighth"... The Theatre Guild wants Uta Hagen to star in a revival of Shaw's "Saint Joan" next fall. She's currently co-starring with Paul Kelly in "Country Wife"... Producer-angel Blevins Davis is ill at Albuquerque... Irving Becker took over this week as company manager of "Billy Budd"... James White has succeeded Bill Bradley as understudy for the part of the taxi driver in "Gentlemen Prefer Blondes"... The Broadway company of "South Pacific" will lay off next week, pre-Easter.

Robert Whitehead's production of Donald Ogden Stewart's "The Kidders," will be tried out starting April at the Brattle theatre, Cambridge, with Harold Clurman set to direct... Louis Calhern, already set to tour next season in "King Lear," also hopes to star in an ANTA Play Series revival of "Merchant of Venice"... Alfred Lunt and Lynn Fontanne will conclude their "I Know My Love" tour, March 31 in Rochester. They've abandoned plans to take the S. N. Behrman play to London next season... Joseph Anthony has replaced Louis Veda Quince in "Country Girl"... Stager Otto Preminger is already casting a second company of "Moon Is Blue," which opened on Broadway last Thursday (8) to click notices, and hopes to form a third company this spring... The Broadhurst theatre was uncomfortably hot Saturday night (10) for the premiere of "Romeo and Juliet"... The Council for the Living theatre has allocated the first \$25,000 of its return from the Robert E. Sherwood film story to be produced in New York by Lester Cowan, as follows: \$15,000 as a nucleus for the development of a national subscription setup for all producers and \$2,500 each to the American National Theatre & Academy training school, Equity Library Theatre, New Dramatists Committee and the American Theatre Wing... Backers of "Rose Tattoo" this week receive a second 10% return on the \$100,000 investment... Robert E. Sherwood's

new play is titled "Girls with Dogs."

Mimi Kelly, daughter of actor Paul Kelly, has joined the Broadway company of "South Pacific," succeeding Billie Worth, who withdrew to play the femme lead in the incoming "Courtin' Time." Martin Wolfson is back as Captain Brackett in "South Pacific" after a week's illness. It was the first time he'd missed a performance. Thomas Glavson, regularly a Seabee, subbed for him... Edward Pfeiffer has joined "Call Me Madam" as a dancer, succeeding Allan Knowles, who went into the Army... Actress Peggy Cass, wife of company manager Carl Fisher, is not due back from her European vacation for another two or three weeks. She's now in Italy... Robert Downing planned to Chicago to check the touring "Streetcar Named Desire," which opened there Saturday (10)... Helen Hayes went to the Coast on a picture assignment immediately after the premiere of her ANTA Play Series production of "Mary Rose"... Benn W. Levy returned last week to London without waiting for the Everett Horton revival of his "Springtime for Henry."

Donald Stevens, who succeeded William Lynn as the religious crackpot in "Twentieth Century" recently, is the author of a novel, "Or Call It Winter," to be published May 9 by Harpers... "Keep Your Head," new comedy by P. G. Wodehouse and E. P. Conkle, will be premiered April 9 as the final production of the five-week stock season being presented at the Bermudiana theatre, Hamilton, Bermuda, by William Miles... James Colligan and Donald Medford, producers of last season's flop "Cry of the Peacock," were tapped for a \$385 judgment in N. Y. supreme court last week for delinquent unemployment insurance payments for the cast of the play... Text of "Billy Budd," Louis O. Coxe-Robert Chapman dramatization of the Herman Melville novel, was published Monday (12) by Princeton U. Press... Walter Macken, Dublin author-actor who planned to the U. S. on 24 hours' notice last September to play his original leading part in the Broadway production of "King of Friday's Men," sailed home last Friday (9) to work on a new novel... Peter Davis, Theatre Guild business manager, leaves March 29 for his home in Newberry, S. C., for a week's vacation... Walter Fried, co-producer of "Let Me Hear the Melody," is company manager of the show... Percy Phillips replaced Abner Klipsitz as associate of pressagent Mike O'Shea.

'Romeo' Production Costs \$175,000 In Unusually Involved Coin Setup

The Olivia de Havilland revival of "Romeo and Juliet," which opened Saturday night (10) at the Broadhurst, N. Y., has an unusually involved financial setup. Production is understood to represent an investment of about \$175,000, including about \$35,000 loss on its six-week tryout tour. However, the backers, the four daughters of the late Dwight Deere Wiman, have invested only \$120,000 of that, the balance having been absorbed by the producer's estate. The show needs around \$36,000 to break even.

Originally budgeted at \$150,000, the production had cost almost that much when Wiman died last Jan. 20, two days before the opening of the tour in Detroit. Since Wiman had supplied all the financing himself, the production belonged to his estate and the executors sold it to his daughters, reportedly at a "substantial" loss. Venture was then refinanced, each Wiman daughter investing \$30,000 for a 22½% share. Remaining 10% apparently belongs to the general partners, Forrest C. Haring and J. H. Del Bondio, who were Wiman's managers, and Lina Ababinell, his casting director. Haring and Del Bondio get program credit as business managers of the show.

Miss de Havilland, who is making her Broadway debut as star, reportedly gets 15% of the gross, with a guarantee of \$2,500, but doesn't share in the possible profits. She had originally asked for 15% of the gross, plus 25% of the profits, when she first approached various managements last fall with the idea of doing the revival. At that time, Peter Glenville was already set to direct the production, with Oliver Messel providing the scenery and costumes. Lattis, a London designer, obtained admittance to the United Scenic Artists in the interim.

'Season' Profits \$37,897, Plus \$22,220 in Assets; Gibbs Adapting 'Zuleika'

"Season in the Sun," Courtney Burr-Malcolm Pearson production of the Wolcott Gibbs comedy at the Cort, N. Y., paid additional profits of \$13,297 last week, bringing the total distributed profit to \$37,897 thus far. There is also \$890 more available for distribution, plus undistributable assets of \$11,330 in bonds and \$10,000 sinking fund. The venture was financed at \$50,000, plus \$10,000 overall.

Production cost \$36,000, plus \$9,396 tryout loss, and has earned a total of \$106,977 in operating profits thus far. The show breaks even at about \$12,500, including a cast payroll of approximately \$4,400 (no one on a percentage), minimum author royalties, 1½% director royalties and the usual straight 30% theatre rental. Until the last few weeks it was netting between \$2,500 and \$3,000 a week.

Meanwhile, Gibbs has gone to Key West to work on a dramatization of Max Beerbohm's satirical novel, "Zuleika Dobson," with John Lardner temporarily taking over his assignment as drama critic of the New Yorker mag.

R&H Festival Again Planned for St. Louis

St. Louis, March 13. Skedding of another Rodgers-Hammerstein musical festival, "The Wizard of Oz" and "The Grey Waltz" completes the repertoire of the 1951 season of the Municipal Theatre Assn. that tees off June 7 in the alfresco playhouse in Forest Park, with an 11-night stand of "Nina Rose."

Three of the pieces to be presented, "Miss Liberty," "High Button Shoes," and "Music in the Air," are new to the customers of the open-air project. Other pieces to be presented are "The Bohemian Girl," "The Merry Widow," "Die Fledermaus" and "Girl Crazy."

ETTINGER OPTION
"The Best Laid Plans," comedy by Marcel Klaber and Charles Williams, has been optioned by Harry Ettinger, N. Y. attorney. Spring production is planned.

Nine Al Fresco Operas Set for Toronto Season

Hollywood, March 13. Ben Kamsler will produce nine light operas in Toronto this summer under the Music Circus of Toronto banner. Using a specially constructed tent in the infield of the Dufferin racetrack, "Rose-Marie" will open. He's dickering with Nelson Eddy for the lead. Season finale, "Annie Get Your Gun," will buck the famed Toronto Exhibition.

Kamsler will continue, via tape, his KFMV showbiz airer, which will also be carried by the Canadian Broadcasting Corp.

'Juan' Seen For B'way in Autumn

"First Drama Quartette, legit-lecture show starring Charles Boyer, Charles Laughton, Sir Cedric Harwicke and Agnes Moorehead, will probably play a regular run on Broadway next fall. The lecture-presentation of "Don Juan in Hell," from Shaw's "Man and Superman," will probably play the Morocco or possibly another theatre operated by City Playhouses, Inc.

Offering, which grossed \$8,700 for a one-nighter last week in Constitution Hall, Washington, and got rave reviews from the local dailies, is working its way across the country to fill a March 31 date in Los Angeles. Troupe will then disband, with the four stars set for picture assignments before resuming for a European tour to open June 12 in London. Dates will be played in Paris, Rome, Zurich, Strassbourg and possibly elsewhere on the Continent, after which the company will return to the U. S. for the Broadway stand.

Producer Paul Gregory, who planned to the Coast over the weekend, also hopes to present Hume Cronyn and Jessica Tandy in a strawhat tour and possibly subsequent Broadway run in "Four Poster." Jan de Hartog's two-character drama for which Cronyn holds the U. S. legit rights. A London director is being sought to stage it. Meanwhile, Cronyn and Miss Tandy (Mrs. Cronyn) are due on the Coast shortly for film assignments, he in "Dr. Praetorius," Joseph Mankiewicz production for 20th-Fox, and she as Gen. Rommel's wife in "Desert Fox," being produced by the same studio.

R&H Adding 'King' Tune, Doing Final Tinkering

Boston, March 13. With the "King and I" now cut to almost the desired running time, Richard Rodgers and Oscar Hammerstein, 2d, are now concentrating on trimming the book and adding music, while director John van Druten is working to point up the staging. A new song for Gertrude Lawrence goes into the first act this week and another may be written for Dorothy Sarnoff. Otherwise, the musical is figured pretty nearly ready for Broadway, where it prems March 29.

Joseph Holland went into the cast last night (Mon.) as the Prime Minister, succeeding Murvyn Vye, who withdrew when his two song numbers were cut. The tunes are not being replaced.

Nine O'clock Opera Set To Tour Again With 'Figaro'

The Nine O'Clock Opera Co., which toured extensively between 1941 and 1945, has been reorganized and is being booked for next season by the James A. Davidson Mgt. Company of seven (plus a pianist) will tour during October-November of this year and again in March-April, 1952, doing Mozart's "The Marriage of Figaro" in English, in modern dress. Company will be sold at \$1,000.

As before, production will be set up by Jean Greenwell, who will also double as narrator and Antonio.

Jacobson Signs Fuchs As Co-Prod and Costar

Irving Jacobson has signed Leo Fuchs as co-producer and co-star with him for the 2d Ave. theatre, N. Y., next season in Yiddish musical comedy. Fuchs will stage the show, which has not as yet been selected.

Jacobson has three more years to go on the theatre lease. The house will probably be the only one to show Yiddish musical comedy in N. Y. next season, Molly Picon not being expected back despite a good season this year. She will be devoting herself to radio and TV.

Joan McCracken Seen As Jean Arthur Sub in 'Pan', With Its Run to Continue

When Jean Arthur quits the title part in "Peter Pan," April 14, Joan McCracken may take over the assignment, continuing the tour as co-star with Boris Karloff. In that case, the James Barrie revival would not only play the week of April 16 in St. Louis and the week of April 23 in Minneapolis, but might return to Broadway for a pop-price summer run at a large capacity theatre, such as the Broadway, Hellinger or City Center. There's also still a possibility that Edwin Lester may book the show for engagements in San Francisco and Los Angeles.

With Miss Arthur due to withdraw for a picture contract, producers Peter Lawrence and Roger L. Stevens had been planning to close the show April 14, after a three-week Chicago run. However, the present intention is to continue with a replacement. Miss McCracken is currently featured in "Angel in the Pawnshop," at the Booth, N. Y., but she's expected to be available in time to take over from Miss Arthur.

FONDA-ROB'TS' NETS 4G FOR HEGGEN MEMORIAL

Minneapolis, March 13. Almost the entire company share of the \$5,300 gross of a special benefit performance Sunday night (11) of "Mister Roberts," at the Lyceum here, was donated to the U. of Minnesota school of Journalism's Thomas Heggen memorial library. Except for a few minimum actor salaries, the author-director royalties, Henry Fonda's star percentage and producer Leland Hayward's share, totalling about \$4,000, went to the fund.

When the show played here last season Hayward contributed \$300, representing special ticket sales by university students, to the same cause. Heggen, who co-authored the play with director Joshua Logan, was a former Minnesota journalism student, and his parents reside here. Fonda is also a former Minnesota student and local resident.

Although still suffering from a recent attack of flu and laryngitis, the star got through the special Sunday night performance without incident and is expected to be okay for the balance of the current week's engagement.

No Heave-Ho for Tallu; Star Had House Seats

Washington, March 13.

They nearly threw Tallulah Bankhead, daughter of a one-time Speaker of the U. S. House of Representatives and niece of a former U. S. Senator from Alabama, out of the House restaurant in the Capitol last Thursday (8). She was in town to testify before a congressional committee on behalf of added funds for the National Institute of Health. Actress, with two companions, walked into the House restaurant in the section reserved for congressmen. Mrs. Edith Ridgely, hostess of the restaurant, told the trio they would have to get out, since they were unaccompanied by a member of Congress.

"I told her," Miss Bankhead explained later, "my father used to be Speaker of the House. She replied that she remembered him and that she was trying to enforce a rule which he helped to make—nobody but members in the House restaurant." However, Tallu was finally permitted to remain. She ordered a bottle of beer, with cecolais for her companions.

Bitter Equity Election Forecast As Tempers Flare Among Extremeists

Paula Stone and Mercer In N.Y. to Prime 'Banana'

Johnny Mercer, songsmith of the new Paula Stone-Michael Sloane legit musical, is due in from the Coast today (Wed.) to get his new "Top Banana" show into rehearsal. Phil Silvers stars. Miss Stone is also east; her producer-husband Sloane follows.

Jack Donahue will stage and Miles White and Oliver Smith are set for the costumes and decor. Show's book is by H. S. (Hy) Kraft, who also did new adaptation of "Billion Dollar Bay," the Morton Gould-Adolph Green-Betty Comden musical, for Monte Proser's new Cafe theatre which opened this week on Broadway.

Racial Ban Stirs Bermuda Uproar

Hamilton, Bermuda, March 13. Storm has blown up over banning of Negroes from attending series of plays being presented by the Berkshire Playhouse Co. at Bermudiana Theatre club. Season opened yesterday (Mon.) with cast principals including Hurd Hatfield, Mady Christians, Brian Doyle, Florence Reed and John Loder.

Club management defended its position by announcing that the organization is a bonafide one, "admission to which is open only to those persons approved by the committee of management as temporary or permanent members." Statement added that "admission will be restricted to persons of unmixed European descent."

Protests against the policy have been accompanied by picketing in front of Furness Line office, where tickets were being sold. Placards, carried by Negro pickets, appealed to tourist sympathy, playing up discrimination angle. Principal target of beefs is that the original advertisements of the subscription series gave the impression that the play series would be open to everybody. Issue also came up on the floor of the House of Assembly, where two Assemblymen, E. T. Richards and Russell Pearman, charged that the club was advertising under false pretenses.

One of the pickets, Hilton Hill, said he intended to report to the club's policy to Actors Equity Assn., in New York. He says the union is opposed to discrimination of this kind.

K.C. Starlight Season To Have \$400,000 Nut

Kansas City, March 13.

Some of the citizenry will be admitted free to performances of the Starlight theatre during the outdoor operetta season June 25-Sept. 3, under plan of tickets and seating announced last week by Bill Symon, business manager. A block of 398 seats, out of 7,600, will be free at each performance, mostly for press, etc.

Bulk of seats are scaled from 65c to \$3.60, and season tickets are being offered at about a 10% reduction. First crack at season tickets was given to contributors to the association, and first returns topped \$21,000 in sales.

Starlight is underwritten to extent of \$200,000, and it's figured the cost of the 10-show season will run about twice that much. At established price scale about 60% average house will put the project in the black, and outlook is excellent for better attendance, with weather the major uncertainty.

Rooney Legit Bow

Phoenix, March 13. Mickey Rooney made his legit bow here tonight (13) in "Sailor Beware" at the Sombroso Playhouse, which winds up a winter season of stage fare with the current offering.

"Sailor" closes Sunday (18), following which Rooney will take off for Honolulu to stage a musical show there.

With political factionalism apparently increasing within the Actors Equity membership, the coming annual election is expected to be the most bitterly contested in years. Feeling between the extremist groups in the union has been growing steadily more tense and several recent developments indicate a blowup may be coming.

Task of the nominating committee, which will pick the regular slate of candidates for council, is obviously tougher than usual in view of the rising tempers. It's also figured almost a certainty that, no matter what the complexion of the official slate, some dissident element will put up an opposition ticket. Tendency has been in that direction in recent years, even under calmer circumstances.

Three council representatives on the committee, elected at yesterday's (Tues.) council session, are Robert Perry, chairman, and Marjorie Gateson and Edwin Clay. Representatives of the membership, elected at the quarterly meeting last Friday (9) are Hugh Rennie, Beverly Roberts, Valerie Cosart, Royal Beal, Lawrence Fletcher and William Neil, with Kent Smith, Celeste Holm, John Marriott, Frances Reid, Paul Stewart and John Forsythe as alternates.

Conservative Gains
Election of Paul Kelly, Enid Markey and Lee Tracy as council replacements last week, following the recent resignations of Myron McCormick, Alan Hewitt and Winston O'Keefe, has been hailed in conservative circles among the membership. Successors were named by referendum vote of the

(Continued on page 52)

Reduced Rate Sked Set For Dallas State Fair; 420G Budget on Shows

Dallas, March 13.

For the first time, subscribers will get a reduced rate this summer for season tickets to the operetta series at the State Fair Casino. With six productions scheduled, each for a two-week run, \$3 (including tax) seat-holders will pay a season price of \$15, and lower-scale locations will be rated accordingly.

Budget for the six shows will be \$420,000, including both production and operating cost. With a capacity of about \$56,000 for the 4,301-seat house, that leaves ample margin if attendance reaches expectations. It's figured that because of the special price for season tickets, the subscription list may top last year's 5,600.

Season opens June 11 with "Where's Charley?" with Hal LeRoy, Eddie Foy, Jr., and Gil Lamb possibilities for the Ray Bolger part. Following bills, in chronological order, are "Song of Norway," "Texas, Li'l Darlin'," "I Married an Angel," probably with Vera Zorina and Vivienne Segal; "Miss Liberty," and "Merry Widow," the latter starring Dorothy Kirsten.

Mary Hunter will again direct productions, with Lehman Engel as orchestra conductor and Donald Saddler as choreographer. Charles R. Meeker, Jr., manager of the State Fair Auditorium, expects to fill other staff assignments shortly.

This summer, for the first time, the operettas will be presented indoors, new air-conditioning and sound systems having been installed.

ST. PETE PLAYHOUSE DESTROYED BY FIRE

St. Petersburg, March 13. Pinellas Playhouse, which had been presenting a series of successful Equity stock productions at the Pinellas airport near here, was destroyed by fire Sunday night (11), following a click opening performance of "Light Up the Sky." Producer Zack Waters plans to carry on, opening with "January Thaw" tonight (Tues.) in an outdoor setting if possible.

Opening late last fall, well in advance of the tourist season, the professional troupe did healthy business from the start, and had done even better recently. Patronage came from St. Petersburg, Clearwater and Tampa.

Plays on Broadway

Romeo and Juliet

Dwight Deere Wiman revival of Shakespeare tragedy in two acts. Stars Olivia de Havilland; features Jack Hawkins, Evelyn Varden, James Hartley, Malcolm Keen, Isabel Elsom, Douglas Watson. Directed by Peter Glenville. Scenery and costumes by Oliver Messel. Incidental music by David Diamond. At Broadhurst, N. Y., March 10. 31: \$4.80 top. 80 weeks (48 opening).

Prince of Verona..... Gregory Morton
Tybalt..... Robert Duke
Mercutio..... Herbert Ransome
Capulet..... Malcolm Keen
Juliet..... Evelyn Varden
Friar Laurence..... James Hartley
Paris..... Jack Hawkins
Nurse..... Isabel Elsom
Lady Capulet..... Douglas Watson
Balthazar..... Peter Glenville
Mantua..... Oliver Messel
Romeo..... Dwight Deere Wiman
Tybalt..... Robert Duke
Mercutio..... Herbert Ransome
Capulet..... Malcolm Keen
Juliet..... Evelyn Varden
Friar Laurence..... James Hartley
Paris..... Jack Hawkins
Nurse..... Isabel Elsom
Lady Capulet..... Douglas Watson
Balthazar..... Peter Glenville
Mantua..... Oliver Messel

No matter how lavishly it is produced or how much the rush and turmoil of the duels and street brawls are emphasized, "Romeo and Juliet" is essentially a love story, and any revival depends primarily on the two title performances, especially the feminine one. On that basis, this Dwight Deere Wiman presentation (financed by his heirs) misses fire. Unless Olivia de Havilland, as Juliet, has a phenomenal personal draw, the failure is likely to be a costly one.

This is the role that Miss de Havilland has been waiting the last dozen or so years to play. And although the revival is billed as a Wiman presentation, most of the production decisions are understood to have been made by the film actress. The project, originally her idea, was offered to various Broadway managements, with Peter Glenville already set as director and London designer Oliver Messel providing the scenery and costumes. So it represents not only a challenge to her, but is largely her responsibility. Under the circumstances, therefore, the failure tends to be, even more than normally for a "Romeo and Juliet" production, a personal one for the title actress.

The production conception of the play is ingenious and effective. The tragedy is presented in two parts, and by the use of scrims and drops some scenes are played down front while the set pieces and platforms are shifted in back, so the action moves from one locale to another and from scene to scene without pause. Moreover, Messel's scenery and costumes are generally stunning and dramatically suitable, though perhaps a trifle ornate.

But while Glenville, as director, probably is at least partly responsible for the production scheme, his staging lacks vigor and pace, and has failed to evoke eloquent performances from the all-important title players. So this tends to be a sedate "Romeo and Juliet." Its low-voltage performance allows the melodrama of young passion and violence to subside into little more than an animated pageant.

Miss de Havilland is as pretty a Juliet as Broadway has seen, at least since Vivien Leigh co-starred with Laurence Olivier in a revival of the classic 11 years ago. But though she is visually just about perfect for the role, even to looking almost young enough to be the Verona teenager, Miss de Havilland apparently lacks either the temperament or technical resource it demands. Instead of the hot-blooded, rashly romantic girl who flings herself at an impetuous youth at first meeting and secretly marries him next day, she suggests rather a young ladies' finishing school graduate.

Her reading of the Shakespeare verse tends to be sing-song, only occasionally giving clarity and expressive cadence to the lines. Throughout the long first act her characterization is confined to mere sweetness, but at the news of Tybalt's death and Romeo's banishment, her performance acquires more depth. And although it never reveals quite the dimension and range the part requires, her playing thereafter has eagerness and resolution.

With a few exceptions, the surrounding company is also disappointing. Douglas Watson, as Romeo, tends to posture and chant. Jack Hawkins, a London import, is uneven but personable and persuasive in the juicy role of Mercutio. He's already familiar via British films and looks like a bet for Hollywood. Evelyn Varden registers solidly, as usual, with an articulate, versatile portrayal of the Nurse. William Smithers is convincing in the single-tone part of

Tybalt; Michael Higgins is believable as Benvolio; Robert Duke is handsome but over-restrained as Paris; Gregory Morton is moderately regal as the Prince of Verona, while Herbert Ransome, Malcolm Keen, Dorothy Patten and Isabel Elsom vary from passable to stilted as the Montague and Capulet parents.

This is probably the longest "Romeo and Juliet" presented on Broadway in years, not only because the script is played virtually intact, but because the performance is so leisurely—at least so it seems. Saturday night's (10) premiere rang up about 8:40 and broke about 11:40, with one ten-minute intermission.

The Autumn Garden

Kermit Bloomgarden presentation of drama in three acts (four scenes) by Lillian Hellman. Stars Frederic March, Florence Eldridge, Jane Wyatt, Ebel Grifflin. Kermit Bloomgarden. Directed by Harold Clurman. Scenery and lighting by Howard Bay. Costumes by Anna Hill Johnstone. At Coronet, N. Y., March 7. 31: \$4.80 top. 48 opening.

Rose Griggs..... Florence Eldridge
Mrs. Mary Ellis..... Ebel Grifflin
Corey Griggs..... Colin Keith-Johnston
Edward Crossman..... Kent Smith
Frederick Ellis..... James Lipton
Carlyle Ellis..... Margaret Barker
Susan Tuckerman..... Jean Loring
Leon..... Maxwell Glanville
Constance Tuckerman..... Carol Goodner
Nicholas Denery..... Frederic March
Nina Denery..... Jane Wyatt
Hilda..... Lois Holmes

"The Autumn Garden" is in certain essential respects quite unlike anything else Lillian Hellman has written. In place of her usual directness and clarity it has a Chekhovian diffuseness and inconclusiveness, and it lacks the suspense or compulsion of such of her plays as "Children's Hour," "Watch on the Rhine" and "Little Foxes." For that reason, plus the production's heavy operating cost, it is a doubtful bet to pay off.

Yet "Garden" is a thoughtful, probing drama which apparently stems from the author's basic conviction and attitude. Moreover, it has several potent scenes, provocative characters and superb performances by a brilliant cast. It has been lavishly and tastefully produced by Kermit Bloomgarden and eloquently staged by Harold Clurman, with handsome scenery designed by Howard Bay and appropriately decorative costumes by Anna Hill Johnstone.

Although Miss Hellman's plays always have something to say and "Garden" is obviously the expression of a theme or philosophy vital to her, what it says cannot be put into a single sentence and is not entirely clear. And while the drama is steadily absorbing and occasionally moving, it is not entirely satisfying. The author has, therefore failed in what which she has tried to do.

"Garden" is a play without a central character, but with at least a half-a-dozen leading characters; no focal story or theme, but a number of equally important plots and ideas. There are several effective scenes, but the drama winds up with only a general impression or feeling rather than a conclusive meaning or point. And as there is no one dominant character to capture the imagination—in other words no single person to root for—the show lacks emotional impact.

The locale of the piece is an old and slightly run-down mansion in a small resort town on the Gulf coast near New Orleans. Various relatives and former friends, nearly all in their 40's, have returned for a summer vacation, with the idea of recapturing something of their youth. Nearly all are ineffectual and reluctant to face their own inadequacies. But in that catalytic atmosphere their relationships and to some extent their lives are clarified, and at the end they are more self-understanding and perhaps wiser, if not happier.

In somewhat discursive fashion, Miss Hellman is apparently stressing the need of facing reality, of knowing and understanding one's self, and perhaps of making the necessary compromises that involves in relations with others. She expresses approval of seriousness and humor, and adds that earnestness is the antithesis of both. And in a clearly expressed speech near the close she emphasizes that our lives are measured not in one grand deed we may hope for or even achieve, but in the endless day-to-day events and actions of our ordinary existence.

Perhaps the outstanding performances in this unusually glittering cast are given by Frederic March as a shallow, self-indulgent portrait painter with an incurable itch to interfere in everyone's affairs and perhaps do a little philandering in the process, and by Florence Eldridge, as a futile,

(Continued on page 32)

'Pastures' Back Again; Didn't Look So Good In '35 After 5-Year Run

Reprinted From

Issue of March 6, 1935

(This is the second review on "Green Pastures" by the same reviewer, who caught the premiere, Feb. 26, 1930, and gave it a liberal 10 weeks. Prediction has since made him as famous as the guy who ran the wrong way in the Rose Bowl. What was his name?)

The Green Pastures

(2D REVIEW)

Fable in two acts, 18 scenes, by Marc Connelly; based on Lewis Beardsley's "The Man Adamson" and his children, and the Bible. Opened Feb. 26, '35, at the 44th St. N. Y., for return engagement; 81 top.

Mr. Deane..... Charles H. Moore
Myrtle..... Charles Hill
Randolph..... Lloyd Warren
A Cook..... Irene Watts
Custard Maker..... Randall Homer
Archangel..... Oscar Polk
Gabriel..... Richard B. Harrison
The Lawd..... Roy McKimber
Adam..... Daniel L. Haynes
Eve..... Geraldine Gooding
Cain's Girl..... Thelma Russell
Zeba..... Benvenuta Washington
Cain the Sixth..... Edna M. Harris
Noah..... James Fuller
Noah's Wife..... Joseph Richardson, Jr.
Shem..... Morris McKenney
Shem's Wife..... Scale Sutton
Ham..... Milton J. Williams
Japheth..... Freddie Archibald
First Cleaner..... Harry Thompson
Second Cleaner..... Florence Fields
Abraham..... Frances Smith
Isaac..... Charles Winter
Jacob..... John Oyler
Joseph..... William McFarland
Head Magician..... Arthur Porter
Joshua..... D. Jay Sidney
King of Babylon..... William Harrison
Trophies..... J. Homer
High Priest..... J. Homer

Following a nice lil' sprint of 18 months on Broadway and 1,632 performances in 203 towns in the U. S. and Canada, with one stop-off to pack away a Pulitzer Prize in the cut trunk, "Green Pastures" is back on the main stem. Refresh trip is announced as for a "limited engagement," which can mean anything from a Loew route to an Eskimo's night.

"It somehow fails to click," wrote one New York dramatic critic upon the show's opening six years ago—yet they let him get away with it.

"Artistic success that gives little promise of attaining commercial prosperity," chirped a VARIETY mugg, who didn't seem to know the difference between a masterpiece and a restaurant bit—and the resultant uproar sounded like the topmouther in a perch act had fallen.

On the other hand, there were some comments from other parties. Such as:

"The divine comedy of the modern theatre," J. Brooks Atkinson.

"A divine comedy in blackface," Robert Garland.

"One of the finest things that the theatre of our generation has seen," the World.

And, as recently as last week, "A quasi-religious, semi-public U. S. institution," Time magazine.

As to which faction was right, history will show. Five years, and going into the sixth, is too short a time in which to tell whether this "Shuffle Along of 1930-31-32-33-34-35" will be a hit or a flop. Meanwhile, one guy has been caught off second base.

"Pastures" returned to Broadway last week much the same as it had left it in the fall of '31, with almost the same cast. The show has made a star of Richard B. Harrison, but this sterling actor has more than returned the compliment of delivering six solid years of fine performances. There have been some changes in the all-colored troupe, but it has held together remarkably well. Since reopening in New York, Harrison has suffered a heart attack and is at present out of the show for the first time, although he played the opening.

To see what the cast and show have accomplished, it may be best—as Al Smith said when he kicked a hole in his latest Decca—to "look at the record."

A 15-year run and still going. ("A five-year stay should be sufficient,"—VARIETY.)

Total approximate gross of \$3,000,000. ("Dreadfully lacking in boxoffice ability,"—VARIETY.)

Profit estimated around \$500,000. ("Author probably will be praised more than he is paid,"—VARIETY.)

But a mugg is a mugg, and, despite a lapse of six years, the opinion still goes—artistic success, but b.o.? No.

Looks like a limited engagement—limited to 25 years. Big.

Fred Thomas, baritone making his New York concert debut Sunday (18), played in "Show Boat" and "Call Me Mister," besides doing summer stock with the Paper Mill Playhouse.

Plays Out of Town

Make a Wish

Philadelphia, March 12.

Harry Rigby and Julia Styne, with Alexander H. Cohen, presentation of musical comedy in two acts (20 scenes). Stars Nanette Fabray; features Melville Cooper, Harold Lang, Stephen Douglas, Helen Gallagher, Franklin Pangborn, Marie Bryant, Sylvia Mason Trin. Book by Preston Sturges, based on "The Good Fairy," by Ferenc Molnar; music and lyrics, Martin. Stages by John C. Wilson. Dances and musical ensembles, Gower Champion; settings and costumes, Raoul Pene du Bois; musical direction, Milton Rosenstock; vocal arrangements, Martin; orchestration, Phil Lang. Allan Small; vocal direction, Budler Davis; dance music arrangements, Richard Pribor. At Shubert, Phila., March 12. 31.

Dr. Didier..... Eda Heinemann
Dr. Francis..... Phil Leeds
Ricky..... Harold Lang
Poulette..... Helen Gallagher
Janette..... Nanette Fabray
Victor..... Le Roi Opera
Madame..... Mary Finney
Mr. Lohr..... Franklin Pangborn
Show Girl..... Carol Hendricks
Stagehand..... David Vogel
Policeman..... Phil Leeds
Mr. Dumont..... Stephen Douglas
Concierge..... Eda Freed
Accordian Player..... Buster Davis
Student..... Melville Cooper
Student..... Edward Gombos
Dean Campbell..... Dean Campbell
Old Gentleman..... George Spelvin
Sales Manager..... Howard Wendell
Singers, dancers..... Mary Harmon, Carol Hendricks, Anne Hammer, Marie Finney, Beverly McFadden, Ellen Martin, Claire Mitchell, Peggy O'Hara, Rita Owen, Dean Campbell, Robert Davis, Edward Gombos, David Vogel, Alexander Buchanan, Lynn Johnson, Margaret Jeanne, Lida Koehring, Carol Lee, Charlotte Ray, Sue Scott, Thelma Tadlock, Norma Thelma, Gertrude Taylor, Grace Taylor, Doris, Lynn Lavery, Jack Purcell, Richard Reed, Kenneth Urmon, Ken Whelan, Ernie Preston.

There is a lot of sterling material scattered about in "Make a Wish," musical version of Ferenc Molnar's comedy of the '20s which served as a successful vehicle for Helen Hayes. It is not going to be an easy task, but rather a herculean one, to whip it into such shape that, following its three weeks here, it will be able to stack up against "Guys and Dolls," "Out of This World," "Call Me Madame" and other top-flight Broadway musicals.

Producing firm of Harry Rigby, Julia Styne and Alexander H. Cohen had what seemed like a right smart idea in getting Preston Sturges to write the book from the Molnar original. Sturges, who established his reputation in Hollywood, is famed for his deft sex touches in such stage plays as "Strictly Dishonorable," "Make a Wish," which premiered here tonight (12), at the Shubert, has definitely sexy overtones but, oddly enough, the musical is not as saucy or as piquant as the Hayes straight comedy.

That's a shame, because Nanette Fabray, playing the Hayes role and winning her first sole stellar billing, does a grand job. As the (in the beginning) demure little orphan girl who slips away from her class and teacher while they are sight-seeing in a Paris museum, and has "quite a gay time for herself," Miss Fabray fulfills all the promise her previous appearances here have suggested. From her first scene when she is taught hoofing by a sympathetic showgirl (Helen Gallagher) all the way through her experiences with an assortment of two-legged wolves, to say nothing of a poor but strictly honorable lawyer, Miss Fabray doesn't falter.

The arrangement of her song numbers seems a little odd, as she has three of her best during the last half-hour of a show that ran to 11:25 at the opening. These three include "I Wanna Be Good 'n' Bad," originally right up at the beginning. And "Janette" and "Over and Over."

Hugh Martin's score is manifestly in need of bolstering. Several numbers that don't get much of anywhere when first delivered as vocals, eventually click more strongly as chorus numbers. In this respect, "Make a Wish" tends to the older school, as there is only one number that might be classed as a ballet. It's a comedy affair called "The Sale," which comes also late in Act 2, and is a pipkin.

Harold Lang and Helen Gallagher, as juvenile and ingenue, have several of the show's breezier numbers, including "Suits Me Fine," "Who Gives a Sou," first done by Stephen Douglas, the romantic lead, "That Face" and "I'll Never Make a Frenchman Out of You." Score impresses as roughly serviceable but certainly not distinguished, any more than the book of Sturges is as vivacious or effervescent as might have been expected.

Comedy is in the hands of Franklin Pangborn and Melville Cooper, latter billed second to Miss Fabray. They have their moments, both of them, but their material is often forced. Cooper has an amusing comedy song, "She's Not in a Class With You," in Act 2 which clicks neatly, although very reminiscent of a number in "Out of This World." In fact, in atmosphere and musical favor, this has a Cole

Porter flavor throughout, but it's just a flavor.

The dance department, presided over by Gower Champion, is definitely on the credit side, with the Sylvia Mason Trio giving noteworthy account of themselves.

Raoul Pene du Bois has done a really class job on the settings and costumes, which are definitely a major factor in the show's possible future success. Those and the dancing.

John C. Wilson's overall staging is, as usual, artistic and tasteful, and possibly after he huddles with Sturges with an assist from Martin in the shape of another song outstander, "Make a Wish" may have what it takes. Right now, the physical side of the presentation, the talented (and very good-looking) chorus and the talent and beauty of the star, Miss Fabray, are its only outstanding assets. Waters.

Let Me Hear the Melody

Wilmington, March 9.

Harold Clurman and Walter Fried presentation of comedy drama in three acts, by S. N. Behrman. Stars Melvyn Douglas, Anthony Quinn. Staged by Burgess Meredith; settings and lighting, Ben Edwards. At the Playhouse, Wilmington, March 8. 31: \$3.80 top.

Liza..... Mary Welch
Sally Nolan..... Melvyn Douglas
Eddie Smith..... Cloris Leachman
Brenda..... Evelyn Davis
Vivian..... Mike Kellin
Sig. Ratchett..... Morris Carnovsky
Alvin Connors..... Anthony Quinn
Manny Korvin..... J. Edward Bromberg

S. N. Behrman's new play is a disappointment. A good cast, some clever dialog and a class production are on the credit side, but a jumbled, complicated plot and the dull stretches are a formidable barrier to boxoffice success. Play is being rewritten, however, and it is possible "Melody" will be more in tune by the time it hits Broadway.

The plot centers around a confused novelist in Hollywood, the character being a reasonable facsimile of the late F. Scott Fitzgerald. He falls in love with a star who tries to get him as the writer of her film about Pauline Bonaparte. Her director, heretofore the big man in her love life, completes the triangle. In the second act the play comes alive. If the lethargic first act and the sleep-walking third could match the middle stanza the outlook would be more cheerful.

Behrman has plenty to say and is at his best in his barbed wire satire of Hollywood foibles. He is less successful in bringing out the emotional upheavals in the lives of his main characters. And the ending is apt to leave an audience wondering what it's all about. Much ado is made of a song, "Heigh-Ho," an unpublished George Gershwin number, but while pleasant enough, it doesn't rate the prominence given it here.

Melvyn Douglas is excellent as the novelist, underplaying the role for telling effect and getting across inner conflicts of the part. The film star role is in the capable hands of Cloris Leachman, who not only looks the part but handles her dramatic scenes with skill. Anthony Quinn is forceful as the director living by the law of the jungle.

Mike Kellin impresses as the composer who grinds out tunes, assembly line fashion, for the Hollywood mills. Two neat characterizations are turned in by Morris Carnovsky, the "only Hollywood producer without ulcers," and J. Edward Bromberg, a disillusioned writer who has Behrman's wittiest lines.

Burgess Meredith's uneven direction fails to overcome the static quality of some of the scenes. Ben Edwards' two settings, a Hollywood sound stage and the film star's home, are in excellent taste, while his lighting effects, especially in the first act, are top drawer. Klep.

L'Ecole des Femmes

Montreal, March 10.

American National Theatre & Academy presentation of Louis Jouvet production of Moliere's comedy in five acts. Directed by Jouvet; settings and costumes, Christian Béraud; incidental music, Vittoria Ritti. At His Majesty's, Montreal, March 7. 31: \$3.30 top.

Horace..... Jean Richard
Arncliffe..... Louis Jouvet
Chrysalide..... Leo Laporte
Alain..... Fernand Rene
Georgette..... Monique Meland
Adone..... Dominique Blanchard
Le Notaire..... Michel Richeverry
Le Clerc de Notaire..... Rene Besnon
Enrique..... Georges Riquier
Oronte..... Pierre Renel

Barely have Montreal audiences had the opportunity of witnessing such a theatrical tour de force as Louis Jouvet's French language production of Moliere's "L'Ecole des Femmes," from his Athenes playhouse in Paris. The play concludes a four-day engagement at His Majesty's Sunday night (11) moving on to the Capitol, Quebec, (Continued on page 32)

'Pastures' 9½G, Horton \$7,300, Philly; Crix OK 'Melody,' Mixed on 'Wish'

Philadelphia, March 13.

As of last night (Mon.), Philly began a parade of legit tryouts which promises to continue the rest of this month and most of April. Last night's two openings were "Make a Wish," musical edition of "Good Fairy," with Nanette Fabray starred, and "Let Me Hear the Melody," new comedy about Hollywood, by S. N. Behrman. "Wish" will stay three weeks. "Melody" had a Wilmington break-in, but is now playing two tryout weeks here. Show was favorably received by the daily critics, and "Wish" got mixed reviews and may extend its pre-Broadway tour for major revisions.

"Gramercy Ghost" begins a two weeks' tryout at the Locust next Monday (19) and subsequent pre-Broadway bookings include "Tree Grows in Brooklyn," "Angels Kiss Me," "Man Who Corrupted Hadleyburg," "Flahooley" and "The Guardsman."

Estimates for Last Week

"Green Pastures," Forrest (2d wk) (L-760; \$3,900). Biz for two weeks' engagement prior to Broadway brutal, despite rave notices; sad \$9,500 finale.

"Springtime for Henry," Locust (single wk) (L-580; \$3,900). Revival with Edward Everett Horton got a modest \$7,300, in spite of nice reviews.

'King' SRO \$36,500, Sole Hub Entry

Boston, March 13.

Completely sold out in advance, "King and I" at the 1,750-seat Shubert pulled a great \$36,500 for five days of first week. House is sealed at \$6 top Friday and Saturday. Only other legit activity this stanza are the American preem of Hermione Gingold in "It's About Time" at Brattle theater, Cambridge, tomorrow night (Wed.) and two-night stand Thursday and Friday (15-16) of Louis Jouvet in "L'Ecole des Femmes" at the Colonial.

Only other booking on the horizon is "The Member of the Wedding" skedded for the Colonial for a four weeker, opening March 26.

'Holiday' \$4,500, Atlanta; Penthouse Season Winds

Atlanta, March 13.

Philip Barry's comedy, "Holiday," starring screen actress Marjorie Reynolds, did a satisfactory \$4,500 in a six-day, seven-show engagement at Atlanta's Penthouse theatre atop Ansley hotel.

Current at the Penthouse is F. Hugh Herbert's "For Love Or Money," which opened Monday (12) with John Loder and Claire Luce. Pair came here from Birmingham, where they starred in the Herbert comedy, which marked Miss Luce's baptism in round theatre.

Penthouse management has decided to curtail its present season end of this week. Main reason for this decision is the fact that two of Ansley hotel's elevators are being rebuilt, leaving only two lifts for both hotel and Penthouse traffic. Customers complain that it takes too long to get up to theatre due to jam at certain time and also chaff at delay in getting down.

Meanwhile, the Birmingham round theatre (not connected with the Penthouse except for friendly tieup on bookings) opened Monday (12) with Tom Drake starring in "John Loves Mary," to be followed by Miss Reynolds in "Holiday." John Carradine completed his run in "The Winslow Boy" Saturday (10).

Penthouse has set its new starting date as Sept. 17.

'Student Prince' \$15,300, New St. Pete B.O. Mark

St. Petersburg, Fla., March 13.

Gross of \$15,300 on "Student Prince," presented by the St. Petersburg Operetta last week, set a high mark for the 12-week season at the local theatre-in-the-round. Show needed \$10,000 to break even. "Desert Song" opens a week's run tonight (Tues.).

Col. Jay Cooke, Philadelphia financier, one of the show's two principal backers, is here this week to discuss with producer Pat Hurley plans for the summer season in the north as well as for the next winter season in St. Petersburg.

WEST-'LIL' MILD \$19,000 AS FLU FLATTENS L.A.

Los Angeles, March 13.

Flu kept local legit at a bare subsistence level last week as 25% of the city's population was reported bedded.

Town topper was Mae West's "Diamond Lil," which squeaked through its first week at the Biltmore. It stays another two frames although the \$19,000 tally for the week was just over the break-even mark. "Square Needle," hit \$4,000 in its first full week at Las Palmas, tally being just enough to show an operating profit, and will hold another three frames.

"The Great Man," which rekindled the Century last Tuesday (6) snagged a mild \$3,000 in five days and continues through this week.

'S.P.' \$51,300 Again; 'St' car' Opens, Chi

Chicago, March 13.

Only show here for the major part of the week, "South Pacific" was joined Saturday (10) by a company of "Streetcar Named Desire" at the Harris. Engagement is a repeat for the play, which had a 23-week run here two years ago. It has a top of \$3.10 for weekdays and \$3.80 weekends.

"Peter Pan" arrives March 27 through April 14 and the Metropolitan Opera has a three-day stand May 10-12. Both at the Civic Opera House.

Estimates for Last Week

"South Pacific," Shubert (17th wk) (\$5; 2,100). Still going clean every week at \$51,300.

"Streetcar Named Desire," Harris (\$3.80; 1,000). Opened Saturday (10) to a three-to-two adverse press and drew \$4,100 for its first two nights.

JOUVET 'ECOLE' \$26,500 IN SRO SIX AT MONTREAL

Montreal, March 13.

Louis Jouvet, with his acting company from the Athenes theatre in Paris, drew standees at all six performances Wednesday-through-Sunday (7-11) in Moliere's "L'Ecole des Femmes," at His Majesty's here. Gross was about \$26,500 at a \$3.60 top (\$4.20 opening). Performance was in the original French.

Troupe plays a single performance tonight (Tues.) at the Capital, Quebec, then goes to Boston for two shows Thursday and Friday (15-16) at the Colonial, prior to a limited run March 18-29 at the ANTA Playhouse, N. Y.

Lanza Gets \$9,200, Cincy; SRO Week in Advance

Columbus, O., March 13.

Mario Lanza continued his smash tour with a capacity concert at Memorial Hall here Saturday (10) for a gross of \$9,200. House was sold out a week in advance. Film star appeared here under auspices of Haas & Amend, local concert bookers.

Ted Mack amateur hour played to a crowd of more than 5,000 last Thursday (8) in the fair grounds Coliseum, with 4,500 paid admissions. Proceeds went to the Ohio State U. development fund for cancer research and scholarships, with expense check picked up by Lorillard, Mack sponsor.

Behrman's 'Melody' \$4,700 In Wilmington Tryout

Wilmington, March 13.

"Let Me Hear the Melody," the new S. N. Behrman play, grossed \$4,700 on a three performance tryout at the 1,223-seat Playhouse here last Friday-Saturday (9-10).

"Gramercy Ghost," another tryout plays the house next Friday-Saturday (16-17).

Current Equity Shows

(March 12-25)

LIBRARY TREATKE

"Heavenly Express" — Lenox Hill Playhouse, N. Y. (15-18).

"Wild Duck" — Lenox Hill Playhouse, N. Y. (22-25).

'Guardsman' Sock \$25,000, Rave Reviews in St. L.

St. Louis, March 13.

"The Guardsman," with Jeanette MacDonald and Gene Raymond starred, wound a one-week stand at the American here Saturday (10) with a neat b.o. score despite an all-day rain the last day. The 1,700-seat house was sealed to \$3.05 and eight performances grossed just over \$25,000. Reviews were lavish for the cast and piece.

House is dark currently, but re-lights next Monday (19) with a one-week engagement of "It's a Great Day," wheelchair revue.

Fonda \$34,400 Split, Other 'Roberts' 21G

St. Paul, March 13.

Neither rain, nor sleet, snow, blizzard or below-zero weather keeps people away from Henry Fonda in "Mister Roberts." In a split-week between Madison, Wis., and St. Paul the show grossed \$34,400 in eight performances last week. Take in the U. of Wisconsin town Monday through Thursday (5-8) was \$18,000. At the 2,000-seat Auditorium here last Friday and Saturday (9-10) the play drew \$16,400 in three performances. Fonda's throat ailment, which forced him to miss several performances the previous weeks in St. Louis, has almost fully cleared.

"Roberts" opened here the same night as the "Ice Capades" in the Auditorium's arena section. The public defied America's worst climate to pack both events and both were well received by the critics. Skating show's stand ends tomorrow night (Wed.).

Tod Andrews Co. \$21,000

Tulsa, March 13.

Tod Andrews company of "Mister Roberts" grossed almost \$21,000 last week in a seven-performance split between the Robinson-auditorium, Little Rock, and the Convention Hall here.

Production is dividing the current week between Hutchinson, Kans., and the Home, Oklahoma City.

Fonda Makes Good

Omaha, March 13.

Local boy is all set to make good here next Monday-Wednesday (19-21), according to advance boxoffice indications for Henry Fonda's appearance at the Omaha in "Mister Roberts." All three evening performances are already sold out and only a few seats are left for the Wednesday matinee. Top will be \$4.20 in the 2,100-seat house.

In anticipation of this engagement, Fonda arranged about two years ago that the regular touring company of "Roberts" should not play Omaha, so that when he finally got around to going on the road he could star in the play before his home-town.

\$36,000 Advance in Denver

Denver, March 13.

Henry Fonda, scheduled to play three evening shows and a matinee April 2-4 at the Auditorium here, is already a near-sellout for the stand. With the sale now nearly \$30,000, it's figured an extra matinee will have to be scheduled.

Extend Des Moines

Des Moines, March 13.

Advance sale for "Mister Roberts," starring Henry Fonda, has been so heavy that the two-day stand has been expanded one day so the play will open March 22 at the 4,200-seat KRNT theater, continuing March 23 and playing two performances March 24.

'Pan' \$33,100, Cincy, Includes 4 Matinees

Cincinnati, March 13.

Jan Arthur and Boris Karloff in "Peter Pan" racked up a strong \$33,100 on eight performances in four days the last half of last week in the 2,500-seat Taft theatre. Top was \$4.31 at night, \$3.08 for Wednesday, Thursday and Friday matinees, and \$3.69 Saturday matinee.

Last three performances were sellouts.

'Okla.' \$24,300, Buff.

Buffalo, March 13.

"Oklahoma," back for its umpteenth local visit, rang up a satisfactory \$24,300 gross last week at the Erlanger here.

Rodgers-Hammerstein musical is playing Pittsburgh this week.

B'way Spotty, But Generally Better; 'Moon' Capacity \$9,500 in First 4, 'Garden' \$16,200 in 5, Musicals Up

Business was spotty on Broadway last week, but the overall trend was sharply up. In general, the musicals improved, but some straight plays skidded, while others climbed, particularly the hits nearing the end of long runs.

Attendance was brisk the first part of the week, but then tapered off at some shows, while others maintained the faster pace. The capacity entries continued to be "Guys and Dolls," "South Pacific," "Call Me Madam," "Affairs of State," "Bell, Book and Candle" and "Twentieth Century."

The total gross for all 25 shows last week was \$603,200, or 80% of capacity. The previous week's corrected total for 24 shows was \$531,600, or 72% of capacity.

Of the new entries, "Moon Is Blue" received strong boxoffice notices and went clean its first four regular performances, with numerous theatre party bookings a positive factor for the first few weeks, while "Autumn Garden" and "Romeo and Juliet" drew mixed reviews and are not clearly indicated prospects. This week's openings are "Springtime for Henry" and "Green Pastures." Last week's closings were "Where's Charley?" and "High Ground," with "Lady's Not for Burning," "Members of the Wedding" and "Mary Rose" due to exit this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (25th wk) (C-\$4.80; 1,012; \$26,874). Over capacity at all times again; \$27,100.

"Angel in the Pawnshop," Booth (8th wk) (D-\$4.80; 766; \$20,365). Under \$8,000 (previous week, \$6,900).

"Autumn Garden," Coronet (1st wk) (D-\$4.80-\$6; 1,027; \$29,700). Opened Wednesday night (7) to four favorable notices (Guernsey, Herald Tribune, Chapman, News; Hawkins, World-Telegram & Sun; McClain, Journal-American), three unfavorable (Coleman, Mirror; Pollock, Compass; Watts, Post) and one yes-and-no (Atkinson, Times); first five performances grossed \$16,200, plus \$5,700 from two previews.

"Bell, Book and Candle," Barrymore (17th wk) (C-\$4.80; 1,064; \$28,000). Over capacity at all performances again; nearly \$28,300.

"Billy Budd," Biltmore (5th wk) (D-\$4.80; 920; \$22,600). Almost \$5,600 (previous week, \$6,600); management plans to continue indefinitely.

"Call Me Madam," Imperial (22d wk) (MC-\$7.20; 1,400; \$51,847). Capacity at all times, nearly \$52,400.

"Country Girl," Lyceum (18th wk) (D-\$4.80; 995; \$22,845). Almost \$14,300 (previous week, \$13,300).

"Darkness at Noon," Alvin (9th wk) (D-\$4.80; 1,360; \$34,276). Nearly \$19,400 (previous week, \$17,500); moves March 26 to the Royale; "Tree Grows in Brooklyn" due here April 19.

"Gentlemen Prefer Blondes," Ziegfeld (68th wk) (MC-\$6; 1,628; \$48,244). Almost \$42,000 (previous week, \$38,500).

"Guys and Dolls," 46th Street (16th wk) (MC-\$6.60; 1,319; \$43,904). The attendance limit at all shows; \$44,400 again.

"Happy Time," Plymouth (59th wk) (C-\$4.80; 1,063; \$29,019). Nearly \$19,400 (previous week, \$18,600).

"High Ground," 48th St. (3d wk) (D-\$4.80; 925; \$22,165). About \$6,000 (previous week, \$8,000); closed Saturday night after 23 performances at a loss of around \$50,000.

"Kiss Me, Kate," Shubert (113th wk) (MC-\$6; 1,361; \$40,847). Over \$29,400 (previous week, \$28,900).

"Lady's Not for Burning," Royale (18th wk) (C-\$4.80; 1,035; \$27,109). Over \$19,900 (previous week, \$17,500); closes next Saturday night (17), to tour; "Darkness at Noon" moves here March 26.

"Mary Rose," ANTA Playhouse (1st wk) (D-\$3; 924; \$19,959). Almost \$18,800; closes next Saturday night (17); Louis Jouvet's "L'Ecole des Femmes" opens Sunday night (18) for a limited engagement.

"Member of the Wedding," Empire (61st wk) (D-\$4.80; 1,082; \$23,196). Nearly \$13,700 (previous week, \$11,300); closing Saturday night (17), to tour; "Let Me Hear the Melody" due here March 27.

"Moon Is Blue," Miller (1st wk) (C-\$4.80; 940; \$21,000). Opened Thursday night (8) to unanimously bullish reviews; first four performances grossed about \$9,500, plus \$3,900 from two previews.

"Out of This World," Century (12th wk) (MC-\$6; 1,645; \$49,191). Almost \$40,900 (previous week, \$40,000).

"Romeo and Juliet," Broadhurst (1st wk) (D-\$4.80-\$6; 1,160; \$29,500). Opened Saturday night (10) to five positive notices (Atkinson, Times; Coleman, Mirror; Hawkins, World-Telegram & Sun; McClain, Journal-American; Pollock, Compass), two pans (Guernsey, Herald Tribune; Chapman, News) and one yes-and-no (Watts, Post); premiere grossed about \$7,000, plus \$8,200 for three previews.

"Rose Tattoo," Beck (6th wk) (D-\$4.80; 1,214; \$28,000). Nearly \$24,200 (previous week, \$24,300).

"Season in the Sun," Cort (24th wk) (C-\$4.80; 1,056; \$24,101). Almost \$15,300 (previous week, \$16,200).

"Second Threshold," Morosco (10th wk) (CD-\$4.80; 912; \$24,300). About \$9,600 (previous week, \$12,000).

"South Pacific," Majestic (99th wk) (MD-\$6; 1,659; \$30,186). The attendance limit at all times, as always; \$50,800.

"Twentieth Century," Fulton (11th wk) (C-\$4.80; 976; \$23,226). Over capacity all performances; \$23,500 again.

"Where's Charley?" Broadway (6th wk) (MC-\$4.80; 1,900; \$49,000). About \$40,000 (previous week, \$34,900); return engagement closed Saturday night (10) after 56 performances, to tour.

Openings This Week

"Green Pastures," Broadway (MD-\$4.80; 1,900; \$49,000). Revival of the Marc Connelly Biblical play, presented by the Wigmore Co. (estate of Dwight Deere Wiman), in association with Harry Fromkes; opens tomorrow night (Thurs.).

"Springtime for Henry," Golden (C-\$4.80; 769; \$19,195). Revival of the Benn W. Levy play, starring Edward Everett Horton, presented by Harold Bromley & George Brandt, in association with Richard Doscher; opens tonight (Wed.), but is already slated to move April 2 to "another" Shubert house.

'Kate' \$33,400, S.F.; 'Innocents' \$8,100

San Francisco, March 13.

"Kiss Me, Kate" continued along in the higher brackets last week, chalking up a nice \$33,400 for its fourth and final stanza at the 1,775-seat Curran at \$4.20 top. Cast headed by Frances McCann, Robert Wright, Marc Platt, Benny Baker and Betty George.

"The Innocents" with Sylvia Sydney shuttered Saturday (10), picking up for its second week to a fair \$8,100. House was sealed to \$3.60.

The Civic Light Opera season opens next Monday (19) with "Where's Charley?" with Ray Bolger, at the Curran. Until then, both legit houses remain dark.

LUNTS GET SRO \$27,231 FOR HOUSE RECORD, D.C.

Washington, March 13.

The Lunts rang the bell for a new house boxoffice record last week, when "I Know My Love" grossed \$27,231 for the first half of its fortnight stand at the Gayety here. House is sealed to \$4.20 for "Know My Love," but large part of the seats are sold to Theatre Guild subscribers at the Guild reduction, thereby cutting the take. Gayety went clean for all performances and the gross would have climbed higher, except for a fire marshall regulation barring standees.

Second week of the performance, currently under way, looks virtually as good as the initial stanza. Advance sale is strong for "Lady's Not for Burning," which comes in next Monday (19).

Plays Out of Town

Continued from page 50

L'Ecole des Femmes

for one performance Tuesday night (13) and then to the Colonial, Boston, for two performances Thursday and Friday (15-16) before opening next Sunday (18) at the ANTA Playhouse, N. Y.

Although Montrealsers are by no means unfamiliar with the works of Moliere, principally through the medium of Father Emile Legault's Les Compagnons, who have an impressive record of Moliere offerings in the grand manner, the general polish, overall showmanship and the definite feeling that Jovet is playing this exactly as Moliere intended, make this an artistic and boxoffice triumph.

In comparison to the contemporary theatre, Jovet's approach to Moliere's farce may seem too broad and the idea of a man being old at 42 in this day and age almost ridiculous, particularly the shaky, asthmatic treatment Jovet gives to the character of Arnolphe. But evaluating the conception as an honest interpretation of the 17th century when this was written, the upstaging, scene-stealing and over-playing of Jovet as compared to most of the others on stage seems logical at all times.

Dominating the entire offering is the magnificent set of the late Christian Berard. Combining both the street scenes and the garden into one, Berard has ingeniously used a triangular form, the peak of which comes down stage to within a few feet of the footlights. As such, this is the street and when the triangle opens and the high walls move to each side you have a typical French garden with the stylized fruit trees on the wall and the ornamental rose bushes. Center stage at the back is the house and the balconies which play an important part in the lover's antics. Climaxing this set are five candelabras burning red candles.

As presented, "L'Ecole des Femmes" runs the first three acts together in one 70-minute session, and the remaining two acts take place after the intermission. There are little more than light changes to denote the various acts and despite the attentive audience on opening night, the lengthy first session brought out the inevitable coughing and seat-shuffling.

Outstanding in the supporting cast is beautiful Dominique Blanchard as Agnes, the young girl brought up in seclusion by Arnolphe, only to fall in love with a younger man. Her performance is as subdued as Jovet's is exaggerated and her delicate voice and projection should wallow American theatregoers. Horace, the object of Agnes' love, is cleverly handled by Jean Richard. Fernand-Rene and Monique Meland, as Alain and Georgette, servants of Arnolphe, sparkle in the comedy moments and Pierre Renoir, as Oronte, and Leo Laparda, as Chrysalde, friends of Arnolphe, are excellent.

Jovet's direction maintains a fast pace and expert lighting creates proper atmosphere throughout. The Berard costumes are fresh and colorful, contrasting neatly with Balmain's rather severe gowns for Mlle. Blanchard.

The Canadian dates are under the joint management of Canadian Concerts & Artists and France-Film. Latter company distributes Jovet's many films throughout Quebec Province. Neut.

Don Juan in Hell

(First Drama Quartette)

Washington, March 8.

Paul Gregory presentation of dramatic reading of "Don Juan in Hell" from George Bernard Shaw's "Man and Superman." Stars Charles Bower, Charles Laughton, Cedric Hardwicke, Agnes Moorehead, at Constitution Hall, Washington, March 8, 9.

Don Juan..... Charles Bower

Lucifer..... Charles Laughton

Donna Anna..... Agnes Moorehead

Captain..... Cedric Hardwicke

The 3,700 payees who virtually

filled Constitution Hall for this one

night stand probably came primarily

out of curiosity, with the added

lure of a four-star cast. They left

dazzled, if somewhat bewildered,

by one of the most fascinating and

provocative theatrical demonstrations

of this or any other season. Though

the real star of this show

was oddity is Shaw himself, whose

50-year-old wit and cynicism still

seem fresh and timely, each of

the four readers walked off the barren stage covered with individual glory.

Laughton sets pace for presentation with a deliberately informal and surprisingly coy introduction. Though a boyishly gay, almost shy Laughton seems hardly in character for the Capt. Bligh of the films, the star carries it off well. His warmup stint is a cannily conceived one, arousing interest and sympathy at the same time.

Format of the readings is a conversation piece in itself. Stage "set" consists of four mikes placed in front of as many high stools and music stands. After Laughton's curtain-raiser, the troupe, elegantly attired in dinner clothes, walk on sans individual billing, each carrying a thick script designed to strike terror in the hearts of the restless. Fortunately, the bound scripts prove to be mere window dressing. The stars know their lines fluently, using the books merely as props.

Readings impress as a cross between a radio broadcast and a musical concert. Generally, they are handled straight, in the manner of the conventional speech class. Between speeches, each member of troupe relaxes atop his high stool. Miss Moorehead alone improves her idle moments with a bit of "hamming," some appropriate background gestures, etc. Miking was well handled, without too much obvious hugging and always to good effect.

Lion's share of the dialogue falls to Laughton and Boyer. Latter seems particularly standout as the romantic Don Juan, giving his lines an interpretation not usually associated with the Spanish hero. Occasionally, the Boyer accent gets in the way of clarity, but despite this, Boyer proves to be evening's show stopper in a long, impassioned speech, magnificently delivered.

Laughton, as a cherubic Lucifer gives an impressive exhibition of enunciation, shading and timing. Occasionally a typical Laughton mannerism creeps through, but it would be quibbling with an almost flawless performance to stress this. Agnes Moorehead, regal in coronet and evening dress, speaks clearly and effectively, giving her lines the warmth and illusion of reality. Hardwicke, as her military father, has the smallest "role," but fills this with a wry humor that registers emphatically.

Ninety minutes of straight talk must have its dull moments, even when this talk is Shaw at his best. Reason for elimination of this act from the normal performance of the comedy is obvious in its wordiness and lack of action. Presenting it in this format, seems logical. The First Drama Quartette rates kudos for something that proves to be as good showmanship and b.o. as it is novel. Love.

The Great Man

Hollywood, March 14.

Sam Baerwitz and Maurice Golden presentation of comedy-drama in three acts by Harold M. Sherman. Stars Albert Dekker, Dolores Costello. Staged by Baerwitz; directed by Arthur David Hilton. At Century, Hollywood, March 14, 21.

Guy Everett..... Douglas Evans
Jonny Landon..... Dolores Costello
John Lawton..... Albert Dekker
Jack Lawton..... Jack Larson
Jean Lawton..... Patricia Priest
Lela Washington..... Louise Beavers
Anne Taylor..... Carol Thurston
Dr. Frederick Lambert..... William E. Green
Don Reed..... Gilbert Frye
Frank Bulgrin..... Ted Stanhope
Judith Lawton..... Janet Albers
Abbie (Bar Man)..... Gilbert Frye
Rev. Scott Perry..... Byron Foulger
Policeman..... William E. Green

It's doubtful if "The Great Man" can be salvaged, even with complete rewriting and restaging. Outside of a sock comeback by silent screen star Dolores Costello, it has little to offer. Albert Dekker and the rest of the cast are okay, too, but playwright Harold M. Sherman couldn't seem to make up his mind whether he was writing a melodrama, comedy or fantasy, and producers Sam Baerwitz and Maurice Golden have crammed too many rooms of a tycoon's mansion—bedroom, livingroom, bar—into one setting for comfort or credibility. In addition, Arthur David Hilton's direction reflects the indecision of the playwright.

Title role, that of an advertising exec who has time for his business but not for his wife and children, is played by Dekker. Miss Costello, playing the spouse, takes on a gisolo, Douglas Evans; Jack Larson, as his son, gets a speeding ticket, which hardly seems worth all the fuss raised over it; and Dekker's older daughter, in the person of Janet Albers, has to quit college when she becomes pregnant out of wedlock. Latter, of

course, is really something to worry about.

It all adds up to a breakdown for Dekker. During his illness he has a nightmare—a macabre dream sequence, complete with coffin and huge candelabra—during which he learns he has no friends. He resolves to mend his ways when he awakens, only to die anyway. Unresolved windup leaves several subplots dangling.

Miss Costello displays sufficient glamor to make Evans' romantic interest in her entirely believable. Dekker also delivers solidly, and supporting lineup is sparked by Evans, Larson, Patricia Priest, Carol Thurston as Dekker's secretary; Louise Beavers as the family maid; Byron Foulger as a minister, and William E. Green in dual role of medico and cop. Mike.

Play Abroad

Kiss Me, Kate

London, March 8.

Jack Hilton, in association with Saint Subber and Lemuel Ayers, production of musical comedy in two acts (16 scenes). Music and lyrics, Cole Porter; book, Bella and Sam Spewack. Directed by Sam Spewack. Choreography, Hanya Holm; set design and costumes, Lemuel Ayers; orchestration, Robert Russell Bennett. At Coliseum, London.

Bill Johnson..... Daniel Wherry
Ronon O'Casey..... Ronon O'Casey
Patricia Morison..... Patricia Morison
Adelaide Hall..... Adelaide Hall
Archibald Savage..... Archibald Savage
Walter Long..... Walter Long
Dunor Owen..... Dunor Owen
Sidney James..... Sidney James
Peter Bantler..... Peter Bantler
Austin Trevor..... Austin Trevor
Willough Brothers..... Willough Brothers

"Kiss Me, Kate" on its London opening left no doubt that it will be as big a hit here as it is on Broadway. The occasion was a triumph for all concerned. For Jack Hilton, who imported the production from N.Y., for Cole Porter, whose lyrics and music captivated the audience, for Sam and Bella Spewack, who fooled around with Shakespeare with delightful effect, and for the entire cast headed by Patricia Morison, Bill Johnson and Julie Wilson.

Down to the last detail, the production came up to expectations. The choreography by Hanya Holm was as distinguished as it was distinctive, and Lemuel Ayers' settings and costumes gave added color to this scintillating musical. For the three American stars, it was a memorable occasion. They were showstoppers all. Patricia Morison held up the proceedings on several occasions. First, for "So in Love," and later for her brilliant comedy interpretation of "I Hate Men." Bill Johnson, who had experienced this sort of thing before when he played in "Annie Get Your Gun" at the same theatre, got the same high-powered ovation for his solo numbers which included "Where is the Life that Late I Led" and "I've Come to Live It Wealthily in Padua." And, finally, Julie Wilson with virtually the prize number from the show, "Always True to You," which she sang with a wealth of style and her own inimitable personality.

The story is handled with great skill by the whole cast. The play within a play idea comes across with its full subtlety, and Sam Spewack's shrewd direction of his own piece gives it the polish and zing which appears to be the hallmark of every Broadway musical.

The cast, chosen with obvious care, contributed enormously to the overall success. Adelaide Hall, as the colored maid, has the first number in the show, "Another O'p'nin' Another Show" and scores a personal hit. Danny Green and Sidnev James earn full credit for their adroit handling of the roles of the two men who come to collect a gambling debt. Their one song number, "Brush Up Your Shakespeare," is another potential winner. Austin Trevor gives a fine characterization of the pompous Harrison Howell, and Dan Wherry, Ronon O'Casey and Walter Long stand out in subsidiary roles.

Especially worth noting is the intricate specialty dance by the Wallace Bros. and the particularly confident way in which all the big production numbers are handled. Myro.

'Pan,' 'Day' Set for Det.

Detroit, March 13.

"Peter Pan," starring Jean Arthur and Boris Karloff, opens a five-day engagement March 20 at Masonic Temple here. It will play three matinees.

The Shinhart reopens March 26 with "It's a Great Day." No bookings in sight for the Cass.

Plays on B'way

Continued from page 50

Autumn Garden

Stewart Chaney's skyscraper-top and apartment settings look reasonably authentic and practical. Hobe.

Carol Goodner is believable and at moments touching as a muddle-headed romantic spinster, and Joan Larring is quietly effective as a determined young expatriot who contrives to get back to the Continent where she will feel at home. Colin Keith-Johnston is plausible as the long-suffering ex-general with the Helen Hokinsonish wife, although his handling of the climactic scene is something of a letdown. There are also acceptable supporting performances by Margaret Barker as a possessive mama and James Lipton as her weak son.

"Garden" is a quietly intense, consistently interesting drama that doesn't quite equal the sum of its considerable assets. Hobe.

The Moon Is Blue

Richard Aldrich & Richard Myers, with Julius Fleischmann, presentation of Otto Preminger production of comedy in three acts (five scenes) by F. Hugh Herbert. Stars Barbara Bel Geddes, Donald Cook, Harry Nelson. Staged by Preminger; set design and lighting, Stewart Chaney. At Henry Miller's, N. Y., March 8, 9:30; at \$4.50 top (\$3.00 opening).

F. Hugh Herbert, who used a guileless, talkative, inquisitive girl as the basis of a boxoffice cleanup in "Kiss and Tell" (which he then parlayed into the "Meet Corliss Archer" radio series) and remunerative royalties in "For Love or Money," is apparently set to tap the till again with more or less a carbon of the character in "The Moon Is Blue." If so, he'll thereby enable co-presenters Aldrich & Myers and Julius Fleischmann, and stager Otto Preminger, to make up for their "Four Twelves Are 48" fiasco of earlier this season.

"Moon," which is a sort of slapstick version of "Voice of the Turtle" appears to be just what practically every Broadway management has been reading mountains of scripts to find. That is, it's a small-scale romantic comedy without a shred of seriousness and absolutely warranted not to make anyone think. That it had two attractive young leads, one a comely ingenue with a Hollywood semi-name, is so much gravy. Anyway, first-nighters chortled happily through it and subsequently audiences seem likely to follow suit indefinitely.

This time, Herbert's trying but disarming heroine, a tyro television actress and occasional model, is picked up by a likable young architect while sightseeing at the Empire State building. After some tactical maneuvering, they go to his east side apartment for a cocktail before having dinner at the Stork Club.

When a rainstorm comes up they decide to eat in and while he's out buying the food, a busbybody neighbor from upstairs drops in, stays for dinner and hangs around later. After some transparently contrived misadventures—as the girl spilling catsup on her dress and having to wear the young man's dressing gown, the architect having to go around the corner for an in-the-rain showdown with his just-discarded fiancée (coincidentally the daughter of the kibitzer from upstairs) while the interloper proposes to the girl, and the latter's father suddenly appearing and knocking out the hero (perhaps the only k.o. to the eye in pugilistic history)—the young couple meet again at the top of the Empire State building next day and decide to get married.

With Barbara Bel Geddes and Harry Nelson giving honest and skillful performances as the two leads, this synthetic and trite little sketch obviously tickles the romantic funnybone of most playgoers. Donald Cook's mannered playing of the busiest performance of the season, also convulses the customers, and Ralph Dunn is competent in the brief part of the girl's one-punch parent.

Preminger's staging seems deftly paced, but somewhat fussy, and

clubhouse. It's a one-setter that could be done cheaply. The audience was extremely enthusiastic at the final curtain.

JR. LAMBS PRESENT ABSORBING 'STALAG'

The brainchild of two former inmates of an internment camp for G.I.'s in Austria, "Stalag 17" was given a forthright, compelling performance at its only showing Sunday night (11) at the Lambs Club theatre in New York. The title refers to the name of the internment camp. It was an all-Lambs presentation that by its writing, performance and overall professional production would ordinarily have commanded more than casual commercial interest. As is, only the somewhat dated background precludes its being presented outside the

Stalag 17

Junior Lambs Club presentation (Michael Abbott, producer of drama in two acts by Donald Seuss and Edmund Trzcinski. Staged by the authors. Designed by John Robert Lloyd. Presented for one performance at the Lambs Club, N. Y., March 11, 9:30 admission.

Cast: Gene Bickley, John O'Hare, John Kibbee, Charles Rang, Robert Strauss, Royal Dano, Larry Robbins, Robert Shawley, Arthur Walsh, Richard Carlyle, Alan Leo William Piersen, Tom Middleton, George Hall, Mark Roberts, Norman MacRye, George Crane, James Little.

clubhouse. It's a one-setter that could be done cheaply. The audience was extremely enthusiastic at the final curtain.

Out of their experience, the authors have written a drama that is frequently leavened by gutsy humor. It has been projected by an assorted group of Lambs who, despite limited rehearsals necessitated by many of them having other acting jobs, gave sharply etched performances that provided balance between drama and comedy.

While the performances were all fine, there were a couple who could be singled out in particular. They were Robert Strauss and Richard Carlyle. Kohn.

Equity Election

Continued from page 49

council, 46 of the 53 eligible members casting ballots.

However, liberal elements regard the results of the replacement election as not indicative of a basic trend in general membership sentiment. They believe that Kelly, Miss Markey and Tracy were chosen more on their name prominence than because of any known political leanings, and point out that the liberal candidates for the three council vacancies were all relative unknowns.

Sign of the growing factional tension within the union was noted at last week's quarterly membership session, when a heated argument arose over a recent appointment to the Equity staff, which had been approved by the council. Matter was presented as involving supposedly excessive union expenses, particularly payroll items, but appeared to have factional angles.

Future B'way Schedule

Louis Jovet ("L'Ecole des Femmes"), ANTA Playhouse, Sunday (18) (touring).

"Let Me Hear the Melody," Empire, March 27 (trying out).

"King and I," St. James, March 29 (trying out).

"Six Characters in Search of an Author," ANTA Playhouse, April 1.

"Make a Wish," Winter Garden, April 3 (trying out).

"It's About Time," unspecified theatre, week of April 9 (trying out).

"Little Blue Light," ANTA Playhouse, April 15.

"Tree Grows in Brooklyn," Alvin, April 19 (rehearsing).

"Angels Kiss Me," unspecified theatre, April 19 (rehearsing).

"Man Who Corrupted Hadleyburg," unspecified theatre, April 23.

N. Y. City Theatre Co., City Center, April 25.

"Gramercy Ghost," unspecified theatre, April 26 (trying out).

"Getting Married," ANTA Playhouse, April 30.

"Courtin' Time," unspecified theatre, week of April 30 (rehearsing).

"Flahooley," unspecified theatre, May 14 (rehearsing).

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Literati

Life's 'Miracle' Mail

Life mag's recent layout on "The Miracle" drew more letters than any other film yarn in recent years. Majority of the flood of correspondence of the controversial Roberto Rossellini-Anna Magnani pic objected to Life's treatment. Mag took pretty much a pro-"Miracle" stand, objecting strenuously to the attempted censorship of N. Y. City License Commissioner Edward A. McCaffrey. Life went to press between the time that McCaffrey forced withdrawal of the film by the Paris theatre, N. Y., and the denunciation of the pic by Cardinal Spellman. Thus, the article made no mention of Spellman's remarks—a point to which many of the letter-writers took exception.

Mail would have been even bigger, Life execs think, except for the fact that the same issue carried a story on modern art. Latter and religion are the two subjects that invariably draw most mail. Mag editors think the modern art story drew off some of the letters that would have gone to "The Miracle."

Runnerup as a mail-baiter in the film department was Life's apology a year or so ago for previously having chosen "Joan of Arc" as "Picture of the Week." Mag occasionally runs this type of second-guessing. Most of the letter-writers viewed the pic from a religious angle and objected to the revised opinion.

Incidentally, most consistent cause of subscription cancellations, according to the weekly analysis made by the mag, is the fact that it accepts liquor advertising. Most of the cancellations are mid-westerners who suddenly discover the whiskey copy and rise up in wrath.

Hills Mills' Shift

Time senior editor Hills Mills shifts to London in charge of the Time-Life bureau there April 1, succeeding Eric Gibbs, now head of the Frankfurt office. Mills was in charge of the mag's show biz sections (pix, stage, radio-TV) along with Science, Medicine, Religion, People, Milestones and Miscellany, all of which fall in the same orbit. Ed Cerf, heretofore senior ed on National Affairs, will take over Mills' departments.

Time's subeditors over pix are Lester Bernstein; radio, Robert McLaughlin; theatre, Louis Kronenberger.

Bugs Baer and Bridgeport

After a third-of-a-century post, the city of Bridgeport, Conn., made up officially and ceremoniously last week with Arthur (Bugs) Baer when the Hearst-syndicated columnist was honor guest at a Red Cross rally.

The city fathers had been smouldering under Baer's aphorism which had become a w.k. American axiom, to the effect that "After you leave New York everything is Bridgeport." In actuality, George M. Cohan first fathered the thought in a pop song, "After you leave New York you're camping out."

When the editor of the Bridgeport (Conn.) Herald recently phoned VARIETY, it was stated that perhaps more invidious is the show biz axiom, "The three worst weeks in show business are the week before Christmas, the week before Easter and the week in Terre Haute," but that Indiana stand—usually a poor grosser—had never complained. In fact Bridgeport enjoys a converse reputation as a good show town. Incidentally, showfolk with the successive seasons and more on occasion pitched the gag to Chillicothe or Topeka or Little Rock—fitting the phrase to where the h.o. happened to be brutal.

Sammis Up In Macfadden Shakeup

Rumors of a shakeup at Macfadden Publications, current since Harold A. Wise, representing group of stockholders that recently acquired working control of the company, became president, now being officially verified. Ernest V. Heyn, v.p. and editor-in-chief of the Macfadden stable of mags, including Sport, Photoplay, True Detective, Saga, Radio and Movie Mirror, True Romances, etc., has resigned and is expected shortly to announce new affiliation. Fred Sammis, next to Heyn in Macfadden editorial setup, moves into top spot but understood at no increase in salary.

Albert Perkins, editor of Sport and True Detective, also out, as are Hope Stewart, editor of True Love and Romances, and Hilda Wright, editor of True Romances, with assistants taking over at no pay increases. Status of Alan Hynd, mystery writer, who moved in first of year as consulting editor at reported \$25,000 and bonuses

for half time on one-year contract, undetermined though Hynd is reported wanting out to clear more time for TV crime show he is producing with John E. Gibbs Agency.

CHATTER

U. of Chicago's "Dictionary of Americanisms" due off presses March 30.

Arnold L. Haskell's "How To Enjoy Ballet" due from William Morrow presses March 14.

Dan Mannix's "Step Right Up," story of his life with a carnival, is to be published by Harpers March 21.

John Cowles, of the Cowles Magazines, back from a European trip Sunday (11) on the Queen Mary.

Virgil F. Parth's collection of cartoons, "Here We Go Again," to be published Friday (16) by Duell, Sloan & Pearce.

Robert S. Smith, of Time mag's New York sales staff, named manager of Time International's Chicago sales department.

Edward Z. Holmes, operator of his own detective agency in New York since 1923, is completing a book for boys titled, "How to Be a Private Detective."

Donald Stephens, cast member of the Broadway revival of "20th Century," has authored a novel titled "Or Call It Winter" which Harpers will publish in May.

Albert R. Perkins, exec editor of Sport and True Detective, both magazines of Macfadden Men's Group, resigned last week after five years with the organization.

Jack Lait and Lee Mortimer's new tome, "Washington Confidential," got a plug in the D. C. House of Representatives and the Congressional Record last week when Rep. Harold Velde (R., Ill.) lauded the book's exposures.

Kefauver Telecasts

Continued from page 1

graphic reports—fails to communicate.

But TV brought thousands of viewers right into the Foley Square courthouse, with closeup lenses offering better vantage points than even frontrow seats could yield. Tele was so good, in fact, that the overflow of journalists watched the proceedings from a special viewing room on a 19-inch set which DuMont provided. And even Frank Costello, who testified yesterday (Tues.), "sat in" on Monday's sessions by covering the probe on a receiver in a 3d Ave. bistro. Manny Wolf's chophouse. Opening day's witnesses were Frank Erickson and Joe Adonis (both "constitutional rights" pleaders, as was Costello), George Morton Levy (head of a Long Island trotting racecourse) and a Brooklyn politician.

Revelations of gambling, racketeering and other underworld activities were made by a dramatic personae that might have been type-cast. It was more than a vivid canvas—it was a fast-paced motion picture of a sordid side of the American scene. It had the impact of immediacy and importance, which was underlined by the press photos occasionally popping up for a flash shot. And there were frequent sparks of humor, in the interchanges between the probers and witnesses.

Sen. Estes W. Kefauver kept the committee's work on a dignified level, avoiding star-chamber tactics that might have smacked of sensationalism. While witnesses' memories were jogged by occasional comments that they were acting "shy," the committee did nothing to embarrass those testifying. For instance, when Costello (among others) objected to appearing before the tele cameras, his wishes were respected and the image-orthicons trained elsewhere in the crowded chamber. However, his attorney's request to eliminate the AM and audio (on the grounds that privacy between lawyer and witness would be curbed) was turned down. It was stressed that the committee recognized its responsibility to guarantee free, secret confabs between counsel and client.

As the examination of Costello went on, Rudolph Halley, chief committee counsel, showed firmness in his queries. Cameras, while carefully avoiding Costello's face, picked up his hands and the water pitcher beside him, and his crackling voice betrayed his emotion. Halley, incidentally, turned in an excellent job, being both calm and persistent.

Harry T. Brundidge, vet crime reporter of the St. Louis Star-Times, did a neat commentary job

on WABD and WPIX, with Time mag staffer Frank McNaughton giving somewhat longer and more frequent observations on WJZ-TV (on which Time was bankroller), while George Hamilton Combs covered for WMGM.

Video handling was fine from a camera-work point of view. However, there is room for improvement in providing the viewer with more information. Handling was generally based on the concept that audience would stick with the sessions from start to finish. Giving more info would aid the in-and-out or casual viewer. The WJZ-TV-Time approach, which inserted stills and comment, gave a fuller picture, although sometimes these were in the nature of an interruption. With more experience in televising this sort of event, video's coverage should improve.

All in all, the broadcasters (WPIX, WJZ-TV, WABD, WCBS-TV, WNBT on tele and WMGM on radio, with WNBC, WVNJ and ABC airing highlights) aired a sock show. TV newscasts reprised some of the day's newscasts on their video shows.

Theatre TV of Crime

Probe Liked by Fans

Three N. Y. City theatres are carrying television pickups of the Kefauver crime committee hearings in N. Y. this week, and the audience interest has been big. Theatres screening segments of the probe include the Fabian's Fox, Brooklyn; the Century Circuit's Marine, Brooklyn; and Century's Queens in Queens.

Indicating the audience interest is the fact that the Fox Brooklyn, had originally scheduled only 15 minutes of the program Monday (12). Because audience reaction was apparently so favorable, however, the management held the show on its screen for almost an hour, rearranging its regular film setup. Customers remained in their seats during the entire proceedings and, according to a theatre spokesman, got a number of laughs via the witnesses' varied attempts to avoid answering questions put to them. Two Century houses carried five or 10-minute clips of the show throughout the day, depending on their film schedules.

Managers of the three houses declared it was difficult to determine whether the theatre TV pickups meant any boost in their grosses. They underlined, though, the public service aspects of the screening and the flexible use of big-screen video to bring audiences special news events of high public interest. In addition, they said, the favorable word-of-mouth to be derived from the screenings should pay off handsomely when theatres launch regular theatre TV programs on a commercial basis.

Theatres, which will carry segments of the show as long as the hearings are in session, took off-the-air pickups from the N. Y. Daily News' WPIX, the station which is handling the video pool. Arrangements were set with WPIX manager Bennett G. Larson.

Talent Exemptions

Continued from page 2

tures were issued last Wednesday (7) after a series of meetings between W. Willard Wirtz, executive director of the Wage Stabilization Board, and spokesmen for the Motion Picture Assn. of America, Assn. of Motion Picture Producers, Screen Actors Guild, Screen Directors Guild and Screen Writers Guild.

The informal order granting their request came in the form of a letter from Wirtz, which has full authority pending a meeting of the board. Since the labor members of the board have walked out and refuse to go back to work, it may be some time before such a meeting is held. Wirtz gave the following authority to exempt talent from wage ceilings, and much of the language can be equally applicable to talent in other entertainment fields, providing this talent goes after the nod.

Under General Regulation 5, "periodic increases in amounts specified by such contracts may be paid in accordance with such contracts, since they appear to constitute merit and/or length of service increases within the meaning of Section 1 of the regulation.

"Individual contracts of employment entered into or to be entered into after January 25, 1951, may be deemed to be for 'promotion or transfer' purposes or for 'new or changed jobs' within the meaning

SCULLY'S SCRAPBOOK

By Frank Scully

Noah's Ark, March 10.

"Bedtime for Bonzo" turned out to be bad time for Bonzo. The day he was to play host to less intelligent members of the animal kingdom at Hollywood's Carthay Circle, where the SPCA was to present its first "Patsy" awards, the chimpanzee's death was announced. Not only this, but all his stand-ins. Four of them, it seems, went up in smoke. A heater ignited the quonset hut where Bonzo and his doubles were caged between pictures, and though firemen got them out alive, they all died of smoke suffocation.

Bonzo had just returned from a triumphant tour of personal appearances and had left behind him a string of boxoffice grosses which highly pleased his masters at U-I. Though his death represented a direct loss of \$50,000, it is easy to believe that a potential loss of \$5,000,000 went up in smoke with the chimps.

As sad as things were around Universal City, I suspect they were even sadder around 44 East 74th St. and 395 Riverside Drive, New York. For there lived Teddy Berkman and Baef Blau, the writers who had turned Bonzo from a run-of-the-mill chimp into a charming character actor.

No Credit Where Credit Is Due

I realize when you scan the credit sheet of "Bedtime for Bonzo" you will find nothing of Berkman and Blau. You will find it starring Ronald Reagan and Diana Lynn. You will find, moreover, that the screenplay is by Val Burton and Lou Breslow. You will find it was directed by Frederick de Cordova and produced by Michel Kraike. But the original authors were Berkman and Blau.

Blau is married to Berkman's sister and both of them are brilliant young men who worked into show business a few years ago by dropping their scholarly credentials into the hospitable Hudson.

I have known both these boys since they were knee high to a Ph.D. Teddy was a Phi Beta Kappa scholar at Cornell and then got himself all wound up on the N. Y. Mirror during the Tex McCrary dynasty. I think he also worked for Walter Wanger for awhile in Hollywood, but his best training was with William K. Howard in England. They were great friends. Bill had Teddy assisting on two Alexander Korda pictures in 1937.

Fanny Claus of Encino

While in Hollywood Teddy's aunt, Fanny Holtzmann, got a house out at Encino and furnished it for a quartet of recent college grads. I believe Budd Schulberg was among them, but maybe not. Anyway, another Dartmouth grad was in the group; that was Ring Lardner, Jr. All worked like mad to make a home under the whip hand of Fanny Claus, and one or two of them emerged as top screenwriters as well as homebuilders.

I believe Teddy Berkman would certainly have come up faster in this field had he not become involved in World War II on the propaganda level. He was made chief of the Government's Foreign Broadcast Intelligence Service, stationed in Cairo. After the war he became Middle East correspondent for the American Broadcasting Co., doing live commentaries over the network from Egypt, Greece and Palestine.

No Scream In Sour Cream

In fact, he was in Jerusalem when the King David Hotel was blown up by the Irgun Zvei Leumi. That Teddy was not blown up with it can be traced to a craving for sour cream. He and Dick Mowrer of The N. Y. Post were at the King David bar and were planning to lunch there. But Teddy suddenly developed a yogurt complex. He remembered there was a bistro two blocks away that had sour cream, and he headed for there. Mowrer stayed behind and got caught in the explosion. Fortunately for him the worst of his injuries was a broken leg.

Then Teddy got into the United Nations Appeal for Children. That was in 1948. Headed by Aake Ordning, one of Alice Scully's Army of Norwegian cousins, the appeal for children raised \$35,000,000 in 43 countries. In fact, the organizers suffered their only flop in the U. S. In other countries they raised their funds through workers who gave one day's pay for the rehabilitation of Europe's children. But that one didn't go over at all well in the U.S.

It was after this that Teddy turned to bedtime stories as a source of solace. He also tried his hand at lullabies. Being a skilled pianist, as amateurs go, he wrote "Leave Us Root For The Dodgers, Rodgers," a Brooklyn version, I suspect, of "The Marseilles."

Then he wrote the music of "Bedtime For Bonzo," with Baef Blau helping out on the words. The lullaby is built around a familiar practice among the diaper set of taking a favorite toy to bed. The crooning mama thus makes a hushabye pitch to the child by way of an oblique approach to the toy. Chappell has just published this song and it only remains now for a Crosby or a Vallee to sing it to a non-inflammable replica of Bonzo, who may be loved by children more than ever now that he is dead.

Where the Blau Begins

Baef Blau, whose real name is Raphael Blau, was one of Professor Thorndyke's prodigies at Columbia U. Thorndyke was the big intelligence-test brain. Baef was on the psychology staff at Morningside Heights for several years, and might have still been there if he hadn't been yanked off to do a wartime stint for the Office of Price Administration. As practically all emergency services in Government grab radio as a man drowning grabs a straw, Baef found he, too, was backing into broadcasting as a means of making the citizens accept temporary shackles till freedom could be revived after peace was restored.

He liked radio so well that after the war he stayed with it instead of going back to Columbia. I believe he has an A.B., an M.A. and a Ph.D. out of Columbia, but what he concentrated on instead was thrillers like "Suspense," "Molle Mystery Theatre" and similar chiller-dillers. He wrote for The New Yorker as well. Then he tried his first original, sent it to Hollywood and hit the jackpot. That was "Mother Is a Freshman."

Why Not Play Up People?

Teamed after this notable success with his brother-in-law, Baef and Teddy knocked out another original, "Bedtime For Bonzo." But here they must have slipped up somewhere because in the credit sheets their identity has been completely obliterated. I suppose if these things are not in a contract no producer should be singled out for not going out of his way and acting like a gentleman. Nevertheless, I wish all of them would stop playing up monkeys and playing down writers.

of Section 4 and 5 of the Regulation. In fixing such compensation each employer shall follow the same practice in determining the compensation as he followed in the calendar year 1950 (including established practices providing for optional or fixed increases during the term of such contracts) and such compensation must be in balance with the compensation paid by each employer to comparable talent within each of the enumerated talent classifications.

"It does not appear to be feasible to apply the 10% formula of this regulation to the above enumerated classifications in the motion picture industry. This situation appears to be of the kind contemplated by Section 5 of the regulation to be handled by specific application and upon a case-to-case basis, at least until the issuance of further regulations on the subject more readily designed to meet the problems of 'talent' employees.

"The foregoing interpretation and ruling are limited to the talent classification enumerated above and may be followed only until the issuance of further regulations more specifically applicable to the situation of 'talent' employees."

Broadway

Joan Edwards held over two weeks at Versailles.

Al Schacht heads Camp Eustis, Va., show for servicemen March 21.

Sury Sulzberger, sister-in-law of Luba Malina, now at Neighborhood Playhouse.

The Paul Gallico to Europe on a leisurely junket in May, writing and sightseeing.

Julius Gaines, co-owner of Miami's Casablanca hotel, in town to set talent for his hostelry.

Borrah Minevitch back to Paris after a fast three weeks here; due back in U. S. next month.

Sonia Cortia, nitery thrush, returned from a European tour Sunday (11) on the Queen Mary.

Janine and Harry Novak—he's European head of Universal Films—in on the Liberte for a month's stay.

Laurence Evans, Music Corp. of America's London chief, in N. Y. for huddles with MCA prez Lew Wasserman.

Lee Wiley, vet songstress, added to Jicky Club's after-10 entertainment. She's being backed by instrumental duo.

Top show managements holding onto their house seats for the Newspaper Publishers Assn. convention late in April.

The Monroe Greenhalls (ad agency) celebrating St. Pat's with a Wearing-of-the-Greenhalls party at their Park Ave. manse.

The 2,000th anniversary of Paris being celebrated by Francophiles in the U. S. with counterpart fetes and banquets all during the month of April.

Anne Revere planed back to the Coast over the weekend. She'll return east next month to appear before House Un-American Activities Committee.

Margaret Sheridan, who makes her screen bow in RKO's "The Thing," arrives in town this week-end from the Coast on her first New York visit.

Phyllis (Mrs. Jackie) Heller, model-wife of the Pittsburgh comedian-nitery prop, in the current Music Hall show as part of the fashion parade.

Victoria de los Angeles, Spanish soprano, flew in from London Saturday (10) to make her debut at the Metropolitan Opera next Saturday (17) in "Faust."

Tom Ewell, costar with David Wayne in U. S. "Up Front," in town for a string of radio and TV appearances. He emceed NBC-TV's "Show of Shows" Saturday (10) night.

Mary (Mrs. Jack) Lawrence joined her husband in Paris where the reactivated Col. Lawrence is on Gen. Eisenhower's public relations staff, as he was in World War II.

Charles Venturas to Europe to visit their daughter in Luxembourg; she is secretary to Paul Mestre, husband of Mrs. Pearl Mestre, U. S. Ambassador to the Duchy.

Andrew Sisters planed back to the Coast last week; they open two-week stand at Flamingo, Las Vegas, March 22, then back to Gotham for a week (April 3-12) to record for Decca.

Clifford C. Fischer, much better following a series of setbacks and ops, in Paris on Edith Piaf business: TV film production (for the U. S. market), etc. Due back in three weeks.

Elena Verdugo, featured in Stanley Kramer's "Cyrano de Bergerac," current at Bijou, planes into Gotham today (14) for radio-TV guest shots to plug, among other things, pic's move to Golden Theatre April 4.

Carlos, ex-Ruban Bleu head-walterer latterly at LaRue's, Miami Beach, now maitre d' at Monte Proser's new Cafe Theatre. Joe Harris, ex-Stork and Copacabana captain, head-waltering at Proser's forthcoming La Vie en Rose, new East Side bistro.

Irving Rubine, partner of United Artists producer Robert Stillman, back to Coast over weekend after setting campaigns and dates on "Sound of Fury" and "Queen for a Day." Latter to get hoopla screening for critics and exhibits at Museum of Modern Art auditorium tonight (Wed.).

Washington

By Florence S. Lowe

Leonard Spiegelglass, Metro writer, in town recently on a special mission.

Oscar Levant booked in Constitution Hall for an all-Gershwin concert April 1.

Nathan Golden, National Production Authority film chief, attending the Photographic Equipment Manufacturers' pow-wow in Atlantic City.

The Passion Players of America, starring Jean Gabrieli, highlighting the Lenten season next

week in a two day stand at the National Guard Armory.

Florence Hinz, ex of Loew's, and more recently flack for Winchester (Va.) Apple Blossom Festival, has joined publicity staff of local Warner office, replacing William Ewing, who retired.

French Embassy tossed a party for native son, Charles Boyer, and his fellow "readers" (Charles Laughton, Agnes Moorehead and Cedric Hardwicke), after their "Don Juan in Hell" one-nighter.

Paris

By Maxime Beix

(33 Blvd-Montparnasse)

John Wayne to Ireland for pic, "Quiet Man."

Jimmy Davis to Switzerland on a tour of niteries.

Forrest Tucker homing for "Wings Across Pacific."

Yves Montand also doing a one-man show at the Etoile.

Leonide Moguy for one day in Paris on his way to Rome.

Vicky Autier, back from London, goes into the Boeuf Sur Le Toit.

Marguerite Monnot doing five songs for the Edith Piaf Legitter "La P'tite Lili."

Julia Lunt at opening of Viola Ilma's new luncheon club in Champs Elysees section.

Mark Marvin off to Athens to arrange bookings for the International Theatre Institute.

Martine Carol back from Hollywood for preem of her first big starrer "Caroline Cherie."

Ginette Leclerc starring in a new version of old legitier, "Trial Of Mary Dugan," at Theatre Sarah Bernhardt.

Valerie (Mrs. Donald) Nelson to visit with her mother in London before coming back to Paris in three weeks.

Fay Emerson and her musician-husband, Skitch Henderson, enroute to New York after vacationing here and in Switzerland.

Ray Ventura started rolling his first ballet short on the choreographing of Serge Lifar and the terping of Ludmilla Tcherina.

Henri Langlois of Cinematheque Francaise dickerer with Walter Footer for the unexpurgated version of Von Stroheim's "Queen Kelly."

Emil Brauer, formerly Near East supervisor for Columbia Pictures, leaving for Australia in two weeks where he's replacing Nick Pery as company chief there.

Pery moves here as head of European operations under Lacy Kastner.

Barcelona

By Joaquina C. Vidal-Gomis

"Our Very Own" looks a hit at the Coliseum.

Romea theatre in Murcia celebrating its 50th anni.

Cuban nitery star Aurora Lincheta at the Bolero.

Rio nightclub show has Blanquita Amaro and Michelle Verneuil.

Madame Suzanne Sarabelle and her "Solire de Ballets" at Calderon theatre.

The musical comedy, "The Babilonios" doing fine at the Victoria.

Rigat nitery's new show has Lola Ramos, Font and Nita, dance team, and Luis Rovira orch.

Argentine actress Pepita Serrador with new play "Filomena Maturano" at the Borrass theatre.

Carmen Carbonell and Antonio Vico in the Ruiz Iriarte play "When She Is the Other One" at the Comedia.

Valeriano Leon and Aurora Redondo are presenting Adolfo Torrado's new play "El celoso Magarinos," at Eslava theatre, Valencia.

Joaquin Gasa's show "I Won't Go To Bed Tonight" again at the Comico theatre with new cast including Elenita Maya, Mary Santpere and Alady.

Conductor Gabriel Dusseret of the Aix en Provence Music Festival in town spotting singers for his performances. Maria de los Angeles Morales is one of those chosen.

Madras

Walt Disney's "Cinderella" hailed at a sneak preview here. Picture has been sock at theatres in Calcutta and Bombay.

Film patrons themselves are now responsible for observing "No Smoking" regulation in theatres under a new law. Previously the management was held accountable.

Film branch of the Soviet Government acquired distribution rights to the Bengali picture, "Chinnamul." It deals with the plight of refugees from Pakistan's East Bengal.

Lack of rain this year is threatening a power shortage. Authorities are recommending a 15% cut in electricity in rural areas, and film theatres would be required to have only two shows daily.

London

Cyril Stapleton band moved into the Savoy.

Dany Dauberson opening at Empress Club this week for a short season.

Viggo Jahn, Danish magico, is current cabaret attraction at the Berkeley.

T. S. Eliot recuperating from a minor operation in a London nursing home.

Moir Shearer out of the Sadlers Wells Ballet for six weeks for appendicitis.

Arthur S. Abeles, Jr., Warner Bros. local chief, off on a Continental vacation.

George Formby starring in the Byron Films' production of the army force, "Reluctant Heroes," starting in April.

Francis Lederer and Anne Crawford to co-star here shortly in "Collector's Item." She is returning from N. Y. to take up the role.

"Thunder Rock" was revived by Molly May, Ltd., at Embassy theatre March 6, with Michael Goodliffe, James Dale, Beatrix Lehmann heading cast.

"The Dish Ran Away" which folded at the Vaudeville Saturday (10), will be succeeded by George Barraud's new play, "Fortune Came Smiling," starring Greta Gunt and Hugh Williams.

Kenneth Hargreaves, director-secretary of 20th-Fox in Britain, sailed on the Elizabeth March 13 for confabs with Spyros Skouras and Murray Silverstone. Intends to be in U. S. about four weeks.

Henry Sherek has acquired a new comedy, "Who Goes There?" by John Dighton, author of the successful farce "The Happiest Days of Your Life." Geraldine McKwan and Nigel Patrick play the leading roles.

Anthony Kimmins, who wrote the record-breaking "While Parents Sleep," has a new comedy in rehearsal titled "Winter Sport," with Swiss background. Cast is headed by Valerie White, Joyce Barbour, Guy Middleton, Emrys Jones, and Robin Bailey.

Edith Evans' next appearance will be in a new play by N. C. Hunter titled "Waters of the Moon" in company with Sybil Thorndike, Wendy Hiller, Kathleen Harrison, Cyril Raymond, Harold Scott. Show, to be directed by Frith Banbury, opens pre-London at Brighton March 26.

Nassau, Bahamas

By Ralph Lyetti

Rosita Forbes lectured on "Whose Is the Next 100 Years?" here March 5.

Slapie Maxie Rosenbloom back to Miami after several weeks in San Juan, Puerto Rico.

Edith Gresham and Bert Bertram back to New York after five weeks at Bahama Playhouse.

Author-playwright J. P. Marquand here to finish new book at Treasure Island which he has leased for season.

Lillian Gish in "Miss Mabel" last week March 5-10 broke box-office mark for this season at Bahama Playhouse.

Richard Greene in from New York to star in "Voice of Turtle" at Bahama Playhouse next week, final bill of season.

Rudy Vallee doing return date at British Colonial Garden Grill this week. Mrs. Vallee accompanied crooner here from Miami Beach.

National Broadcasting Company's John Royal off to Havana; also NBC execs Sylvester Weaver and Edward Munson, and CBS news director Edmund Chester.

Lillian Gish remaining on here after week's engagement in "Miss Mabel" to give talk under auspices of Bahamas Art Society, under patronage of Governor and Mrs. Robert Neville.

Pittsburgh

By Hal Cohen

Weela Galez back into Monte Carlo for two weeks.

James Merlino named art director for the Wiltman-Shoop agency.

Mrs. Ralph Lewando, wife of Press music critic, suffered a stroke.

Pat Campbell, house manager at Playhouse last season, tapped for Army duty.

Dave Tysons celebrated their silver wedding anniversary with a trip to New York.

Harry Fox, former owner of old Mercur's Music Bar, had cataract removed from eye.

Faye Emerson coming here March 31 to address Advance Gifts Dinner of United Jewish Fund.

William Blair, one-time Hanna theatre manager in Cleveland, house-managing Nixon for its next two shows.

Sam Finebergs celebrated 30th wedding anni in San Antonio,

where their son, Jay is stationed with Air Force.

Jacob Krachmalkin, just named concertmaster of Philadelphia Orchestra, is a cousin of Krass Malino, principal viola player with Pittsburgh Symphony.

Rome

By Helen McGill Tubbs

Mark Marvin in from Paris for few days.

Edith and Joyce Peters at the Open Gate Club.

"The Heiress" opened at nine second-runs day-and-date.

Dorothy Miller Caton, daughter of Producer Gilbert Miller, in Rome.

City of Trieste opened a new cinema, the Arcobaleno, a few weeks ago.

David O. Selznick has bought "Epilog," Venice prize-winner, for distribution.

Italian director, Luigi Zampa, returned from Switzerland, where he directed a film.

Italian Tourism offers special rates for a trip to Cannes for the Film Festival in April.

Kathleen Stanford, Anabell Gold, A. Henderson and Ted Barnett, featured in the Claude Marchant ballet at the Jockey Club.

"The Rival of the Empress," Italian version of "Shadow of the Eagle," starring Richard Greene and Valentina Cortese, had a gala opening at the Adriano.

Riviera

By Edward Quinn

Marietta & Desty opened at Hotel Ruhl, Nice.

British starlet Sandra Dorne vacationing on Riviera.

Charles Trenet at Palais de la Mediterranee, Nice; also there, Frances Day.

Rita Hayworth due back at her Chateau de l'Horizon near Cannes, says she will visit America in the near future.

Playing Nice, Cannes and Monte Carlo this month are Jean Marais and Valentine Tessier in Colette's stage and screen success, "Cheri."

Fernandel concludes film making at Victorine studios, Nice. In the absence of Sacha Guitry, Fernandel is also producer of "Adhemar."

Film and stage star Michel Simon at Casino theatre, Monte Carlo; he also played Nice and Cannes with touring production of "Frie Frac."

Elfie Mayrhofer, soprano, and Carl Friedrich, tenor, with the Ballet de l'Opera of Vienna, appeared at the Casino, Cannes, during an Austrian musical week.

Henri Rossetti and Hubert Rostaing chosen orchestras for the "Bal de l'Or" at the classy International Sporting Club, Monte Carlo. "Peanuts" Holland has top spot in Rostaing orchestra.

Australia

By Eric Gorrick

Marjorie Lawrence here for concert tour.

Ealing setting plans for next Aussie-made film "Robbery Under Arms."

National Ballet doing okay with "Swan Lake" at Tivoli, Sydney.

Universal will bring "Harvey" into State, Sydney, for Lenten run.

Metro will play "King Solomon's Mines" in three Sydney houses this Easter.

Batch of U. S. outdoor talent will plane in this month for Royal Easter Jubilee Fair.

Hallmark will world preem "Secrets of Beauty" in Sydney. Ern Westmore will do flacking.

Run Run Shaw, who operates a major loop in the Far East, with headquarters in Singapore, is opening offices in Sydney and Melbourne.

Aussie indie exhibs association, headed by Bill Harrop, is fighting introduction of the give-away racket in pic houses. Association will publish the name of any exhib breaking faith with the no-give-away policy okayed by members.

Stockholm

By Sven G. Winquist

Sandrew-Bauman Film completed most of scenes in Belgian Congo for a new picture.

Karl Gerhard now at the China after the best run ever in Gothenburg's vaudeville history.

"Lady's Not For Burning," Christopher Fry comedy, now at the Royal theatre. Alf Sjöberg is directing.

George Funkquist, who had a role in the British-made "Valley of Eagles," produced here, offered contract by British producers.

"Blajacker" again launched at Oscar's theatre. The operetta, one of the most successful in Sweden, originally was given at same theatre about six years ago. It also was filmed by Wifefilm in 1943.

Hollywood

Collier Young to Key West, Fla. Gig Young nursing a sprained wrist.

Dennis Morgan in from Albuquerque.

Adolph Zukor in town for annual vacation.

Ruth Roman leaving for Honolulu on vacation.

Lou Lipstone on the mend after a kidney operation.

Gordon Hollingshead reported ill on Balboa Island.

Leigh De Lacy improving after a siege of pneumonia.

George Schaefer in from N. Y. for confabs with Stanley Kramer.

Mitchell Leisen will handle art direction for the 23rd Oscar Derby.

Joe Hazen in from N. Y. for a week of huddles with Hal Wallis.

Dorothy Hart to Cleveland to preem "Raton Pass" for the home folks.

Hank Fine resigned as Coast publicity director for Eagle Lion Classics.

Spade Cooley replaced Tex Ritter, who has the flu, in "Casa Manana."

Jack Benny goes to his home town, Waukegan, for a benefit March 21.

Dan Dailey motored back to the Menninger Sanatorium after a week in town.

Billy Green celebrating his 71st birthday and his 51st anniversary in show business.

Chuck Reisner recovering from a heart attack at the Motion Picture Country Home.

Pier Angeli checked into Metro for her first look-around at an American film studio.

Henry Hathaway in from Europe where he shot background footage for "The Desert Fox."

Marie Elena Marques to Mexico City to receive a gold medal voted by Mexican film critics.

Norman Siegel appointed to membership in the Public Relations Society of America.

Eleanor Parker and Bill Bendix fighting flu while "Detective Story" shoots around them.

Douglas Jenkins ankleed Eddie Bracken's TV company to rejoin the Army as a first lieutenant.

George Jessel will function as mickmaster of the Mickey Awards to be held March 21 at Barney's.

Col. Joseph Goetz in from Washington for confabs with the Hollywood Coordinating Committee.

Robert Merrill in town to huddle with William Perlberg and George Seaton about his screen bow.

Van Heflin, Robert Walker and Dean Jagger aired to Washington, D. C., to start work in "My Son, John."

Republic Studio Club holds its annual Spring dance March 24 with Art Gordon orch providing the music.

William Pine and William Thomas received a scroll from the Los Angeles Urban League for their work in "bettering racial understanding."

Louis B. Mayer will preside over a dinner to be tossed by the Association of Motion Picture Producers as a testimonial to Y. Frank Freeman.

Miami Beach

By Lary Solloway

Biz way off for late shows around town. Dinner shows fair.

Romo Vincent into Sans Souel (14); Dorothy Carroll booking off.

Art Mooney moved his shortened show at Club Boheme into lounge, closing main room.

Georgie Tapps teed off series of one-a-week concerts at Shelborne hotel on Thursday (8).

Ritz Bros. set to follow Danny Thomas-John Carroll show at Copa City on 6-day date.

"Show Boat" season's biggest grosser for Schwab-Terrell's Music Circus, held over for extra week.

Beachcomber folding the 19th. May reopen later in spring if musicians union co-ops on contract.

Mario Lanza concert at Beach Auditorium on 16th looks to be sellout, based on advance ticket sale.

Little Palm club shuttered, but Tyrell & Winslow and Marion Harris, Jr., shift into Casablanca's Club Morocco on Thursday (15).

Sudden drop in biz decided producers of "Borschaenades of '51" to close this week. Show was one of big grossers hereabouts for 10 weeks.

Latest arrivals joining Lord Tarleton show biz colony include the Bob (Paramount exec) Weitmans, Mark Goodson, the Henry Jaffees (Jean Muir).

Three-hundred room Nautilus hotel latest addition to Beach skyline. Located in mid-beach, the hospice will feature a nightclub setup, adding more competition for the hotel-nitery circuit.

Job Blues for Reds

Continued from page 1

majority of loyal film workers from the relatively small number who are suspect by the investigators.

Industry has an advantage this time over 1947 in being able to figuratively separate sheep and goats, since the probe is taking a different turn. In 1947 the entire industry was being tarred as Communist. Committee now has its guns trained only on a relatively small and specific group.

While the industry itself will actually have no official spokesman at the hearings or even an official policy, O'Hara indicated that its task will be to impress the "moderates" on the committee and among "Americanism" groups throughout the country.

No effort, he said, would be made to appease the rabid 100%ers, who could never be won in any case. In this regard he made the significant remark that the fanatical anti-Reds in Hollywood were more of a menace to the industry than the Communists. He attributed part of their fanaticism to

will not compare with those of 1947 when sessions were interrupted by uproars and the entire film industry was accused of Communist coddling.

The hearings scheduled to open March 21 will be calmer, more deliberate, and with much less mud-throwing, according to members of Congress. There will be 30 subpoenaed witnesses and several "mystery" witnesses as well as a number of "friendly" witnesses who will appear without subpoena.

As a forerunner for the hearings, the Committee warned up last Thursday (8) with V. J. Jerome, chairman of the Communist Party's National Cultural Commission. Jerome, described as the man who set up the original Communist cells in Hollywood back in 1936-37, spent most of his several hours on the stand refusing to answer questions on grounds of "possible self-incrimination." He insisted on his rights under the 5th Amendment.

Motion picture industry as such is not going on trial this time. Although Rep. Harold Velde, ranking Republican member of the committee, believes the prime weight should be given to the question of whether the Communists succeeded in infiltrating propaganda into films, most members of the committee don't believe that pictures have been tainted. Several members feel the big job should be to find out about reported large contributions from Hollywood to the Communist Party coffers in New York. What is more, the committee seems to believe that the men who run the film interests are anti-Red and that the trouble revolves about certain individuals, rather than an entire industry.

Most of last week's questioning of Jerome was about the film industry and its people. The House Committee has a list of 300 purported contributors to the Communist Party and to various Communist front causes. Jerome was asked about the names in a secret session. He said flatly that a few were not Communists. Among these were said to be Edward G. Robinson. In most cases, however, he refused to answer. If the list of 300 is made public at the forthcoming hearings, it will probably prove the hottest feature of the sessions.

In the public hearing, Jerome was asked whether he knew any of the following—Sam Moore, screenwriter; Waldo Salt, Gordon Kahn, J. Edward Bromberg, Dr. Inez Decker, James Thorne, Eva Shaffron, Rudy Lambert, John L. Leach, Donald Ogden Stewart, Marian Spitzer, Allen Campbell, Berne Bernard, Frank Tuttle, Dudley Nichols, John Garfield, Robert Lee, Robert Rossen, Pauline Finn, Paul Franklin, Charles J. Katz, L. A. attorney; Herbert Klein, Ben Margolis, Earl Robbins, Revels Cayton, Carl Winter, and Viola Brothers Shore.

The witness declined to tell whether he knew any of them on grounds of "self incrimination."

He sidestepped also when asked whether it wasn't true that "Communist Party funds from the Hollywood area became so large that it was decided they should be paid directly to the national organization instead of the state organization." He stood on his constitutional rights also when asked, "Is it not true that the Politburo ordered the writers in the Hollywood Writers Mobilization to make plans for a writers congress in 1943?"

"Did you," he was asked, "direct the Hollywood Anti-Nazi League to conduct a campaign among screen writers, carpenters, electricians, etc. on behalf of the Communist Party?" Jerome refused to answer on grounds of self-incrimination.

Once he was asked about radio. He was asked whether as "cultural commissar" he had ordered Communist cells established in radio and television. He did not answer. He was then asked, "Wasn't Norman Corwin directed to infiltrate and form Communist Party cells in radio?"

"I have no knowledge of that," he retorted.

MARRIAGES

Mary McGraw to Walter Jacobs, Columbus, March 4. He's WLW-C production manager.

Dawn Busby to Douglas Johnson, Hollywood, March 4. Bride is a screen actress.

Marjorie Schuchardt to Capt. Louis Anton Liewald, Jr., San Antonio, March 11. Bride is women's news editor for WOAI there.

Mary Lou Brennan to Marshall Rife, Chicago, March 3. He's Chi NBC engineers' supervisor.

Leigh Stubbs to Robert Lee, Toronto, March 9. Bride is program director of CHUM, Toronto; he's station manager there.

Helene Brocato to Arthur Davis, New York, March 3. He's a publicist and foreign film distributor.

Shirley Robinson to William Danzelsen, Corinth, Mass. March 5. Groom is sideman with Elliot Lawrence orch.

BIRTHS

Mr. and Mrs. Edward Morey, daughter, March 4, Hollywood. Father is an assistant film director.

Mr. and Mrs. Leo Piotrowski, daughter, Chicago, March 6. Father is Chi NBC-TV engineer.

Mr. and Mrs. Alex Levin, son, Pittsburgh, March 6. Mother is former Shirley Brown, actress.

Mr. and Mrs. Bill Veeck, son, Tucson, Ariz., March 5. Mother, former Mary Frances Acker, was p.a. for "Ice Capades" for several years; father's ex-boss of Cleveland Indians.

Mr. and Mrs. Dan Barton, son, Hollywood, March 8. Mother is Anne Henderson of the stage. Father is an actor.

Mr. and Mrs. Frank Roh, daughter, Hollywood, March 11. Mother is actress Mary Astor's daughter.

Mr. and Mrs. Robert O'Connor, son, New York, March 10. Father is WOR-TV, N. Y., sports director.

Mr. and Mrs. Lester Bernstein, son, New York, March 10. Father is the film critic for Time magazine.

Mr. and Mrs. Ephraim M. Abramson, daughter, New York, March 1. Father is engineer at WPIX, N. Y., and son of Nat Abramson, WOR entertainment bureau manager.

Mr. and Mrs. Andrew M. Weiss, daughter, New York, March 10. Mother is daughter of Herman Starr, Warner Bros. veepee and Music Publishers Holding Corp. prexy.

Equity Leads

Continued from page 2

guilds feel that because of the film's sporadic nature, an actor can earn enough in less than 20 weeks to qualify him for the weekly \$26 checks when he's out of work. If the bill passes, the unions claim, many of their members may have to get out of the field.

Another aspect of the bill disqualifies a worker if he refuses any proffer of a job in any capacity in which he once had experience. Labor groups argue that if an actor once was a janitor, he'd be required to accept offer of a janitorial job, or lose his out-of-work checks.

Unions are also protesting provisions that would reduce the jobless insurance tax for firms with stable employment records, which they feel discriminates against industries—such as the entertainment field—with seasonal employees.

Some of the thespians in the Equity delegation left Gotham on Monday (12) afternoon, while those in shows took a sleeper train to Albany after final contract that evening. State Sen. MacNeill Mitchell, representing the district which includes the Times Square area, arranged meetings with legislators for the group.

Cannes Fest

Continued from page 2

Sweden: "Miss Julie"; "Somewhere in the Great North."

Switzerland: "Four in a Jeep."

Yugoslavia: "Soutyeska"; "Oton Joupantith."

Japan: "Rice and Its Life."

Germany: "Reves Mortels"; "L'attrait du Danger."

Up to this writing, Russia has made no decision as to its six choices, and France, Iran, Venezuela and Argentine have not yet disclosed the names of the films to represent them at the 1951 festival. During the period of the festival a congress will be held by both the International Federation of Producers and International Federation of Cinematograph Critics. Personal appearances of many stars is prompted.

OBITUARIES

LOUIS S. LIFTON

Louis S. Lifton, 51, advertising and publicity director of Monogram Pictures and its subsidiary, Allied Artists, died March 10 in Cedars of Lebanon Hospital, Hollywood. He had undergone an operation for a brain tumor.

Born in New York, Lifton was graduated from the Columbia School of Journalism in 1920. He worked as a reporter on The Brooklyn Eagle and on The Brooklyn Times before going to Paris as correspondent for The Chicago Tribune.

He returned to New York to join the Metro-Goldwyn-Mayer advertising and publicity department. He subsequently held similar post with Educational Pictures, World Wide Pictures, British International Films and Liberty Pictures.

He was also talent chief for Republic Pictures. In 1936, he joined Monogram as advertising director, and in 1940, when the company moved its advertising department west, he went to Hollywood.

He leaves his wife, his parents, a brother, and three sisters.

WILBERT C. SMITH

Wilbert C. Smith, 44, bandmaster and musician who played under the stage name of Lee Allen, died in Cleveland March 7 from heart attack after a short illness. Smith took his first professional job as a clarinetist and saxophonist in Freddy Martin's band in the early 1930s. Later he played with Freddy and Tony Carbone's orchestra when Perry Como was its vocalist in Cleveland. From 1939 to 1945, Smith directed own crew under the name of Allen, but disbanded it to become member of Frankie Strasek's TV band on WEWS.

Surviving him are wife and parents.

CHARLES COLEMAN

Charles Coleman, 65, actor, died March 8 at the Motion Picture Country Home after a stroke. He had been ill since a previous attack three months ago.

Born in Sydney, Australia, he played for several years on the stage, touring as leading man for Pauline Fredericks and others, before moving to Hollywood 25 years ago. On the screen he played character roles, chiefly butlers, on the major lots. His last appearance was on television, with Stuart Erwin in "Thank You, Jarvis." His wife, Beatrice, a writer, survives.

WILLIAM BRANDELL

William Brandell, 59, actor-producer and for many years executive director of the Friars, died at his home in Sunnyside, L. I., March 8.

He began his career as an actor in the original Broadway production of "The Chocolate Soldier."

He played in other musical comedies, and then became a producer of vaudeville units for the Keith-Albee, Pantages and other circuits. Brandell had produced legitimate shows also, including "Broadway Brevities" and "Oh, Doctor."

Surviving are his wife and two daughters.

DOROTHY DODSON

Dorothy Dodson, 40, who with her husband had appeared with the Dod Dodson animal act, was found dead from gas-poisoning March 11 in her home in Forest Hills, L. I.

The police said four jets on the kitchen range were turned on and that a suicide note was found. Mrs. Dodson's husband, Lamott, who had been asleep on the third floor of the house, had a mild case of gas-poisoning. The couple's act, which included a dog and a monkey, had appeared recently on the Kate Smith television program.

WINIFRED VAN DUZER

Winifred Van Duzer, veteran newspaperwoman and author, died March 6 in Philadelphia. Before joining the Philadelphia Inquirer staff 13 years ago, she had been with King Features Syndicate.

Mrs. Van Duzer was the author of several novels: "Golden Roads," "Good Bad Girls" and "Our Dancing Daughters," the last of which was made into the film of the same name, starring Joan Crawford.

HENRY STICKELMAIER

Henry Stickelmaier, 52, veepee and division manager of Publix-Great States circuit, a Balaban & Katz subsidiary, died in Chicago, March 8.

An employee of indie Peoria, Ill., theatres, Stickelmaier rose with Great States after the circuit took over downtown Illinois houses in the early 20's. In 1947 he was named veepee, and with current

B&K general manager, David Walenstein, piloted Great States policy until his death.

Wife and son survive.

ELEANOR GATES

Eleanor Gates, 75, playwright and novelist, died March 7 in Los Angeles as a result of a traffic accident.

Among her plays were "The Poor Little Rich Girl," "We Are Seven," "Apron Strings," "Darling of the World," "Out of the West," "Pa Hardy," "Fire" and "Fish Bait."

At one time she was the wife of Richard Walton Tully, whom she aided in the writing of the play, "The Bird of Paradise."

JOHN LADD CONNOR

John Ladd Connor, 40, legit and radio actor, died in New York, March 7.

Born in Hamburg, Iowa, he played with ZaSu Pitts in "Ramshackle Inn," in the Chicago and New York companies of "Born Yesterday" and in the touring companies of "My Sister Eileen" and "Allegro."

Surviving are his wife, Marcella Gaudel, an actress; and his mother.

CHESTER W. RICE

Chester W. Rice, 63, retired research engineer for the General Electric Company, a pioneer in microwave radio transmission and co-developer of the Rice-Kellogg radio loudspeaker, died March 8 in Boston.

Survived by wife, three sons, a brother and a sister.

GLADYS E. BROESTEL

Mrs. Gladys Emily Mueller, 59, known in musical comedy as Gladys Emily Broestel, died at her home in Cuyahoga Falls, O., near Cleveland, March 2. At age of 18 she began her stage career in Ziegfeld and Shubert revues, in which she trouped until her marriage in 1924 to Dr. Louis E. Mueller of U. S. Navy medical corps.

Survived by husband.

LOLA MENZELI

Lola Menzeli, 53, ballet dancer, died in Chicago, March 11.

Born in Vienna, most of her appearances were on the continent. She authored a treatise on ballet dancing, "From Teacher to Student," and spent several years instructing ballet teachers.

Survived by husband, Senia Solomonoff, former ballet master of the N. Y. Met Opera, and daughter, Marya Saunders, also a dancer.

JOHANN C. SCHMID

Johann C. Schmid, 80, songwriter, died March 7 at his home in Philadelphia.

Among his better known songs were "Beautiful Garden of Roses" and "If I Could Only Make You Care." His wife and two daughters survive.

CARL N. JOHNSON

Carl N. Johnson, 54, owner of the Grand theatre, Red Oak, Ia., died of cerebral hemorrhage March 7 in Omaha. He had suffered a heart attack the day before in the Monogram exchange.

Wife and two sons survive.

LEE STERLING

Lee Sterling, 47, former film actor, died March 4 in Santa Monica after a heart attack.

Once under contract at Metro, Sterling quit the films in 1945 to enter commercial biz.

JAY MILLS

Jay Mills, 53, former vaudeville performer and composer, died March 6 in West Palm Beach, Fla.

Survived by wife, mother and three sons.

Robert O. Sanders, 63, property man since the early days of silent pictures, died March 5 in his Culver City, Cal., home. For years he was associated with Hal Roach and later with Eagle Lion and David O. Selznick. His wife survives.

Maud O'Loughlin, 56, former wardrobe mistress at the Metropolitan Opera and later at the Earl Carroll theatre, died March 3 in Hollywood.

George Nelson, 59, associate in the AI Wager Theatrical Agency for 30 years, died March 3 in Los Angeles.

Harold Louis, father of Rhonda Fleming, screen actress, died March 6 in San Francisco.

Father, 78, of Harold A. Smith, Chi NBC ad-promotion manager, died March 4 in Chicago.

Congress' New Pic Probe

Seen Calmer Than '47's

Washington, March 13. For sensational and sweeping charges against the industry, the Hollywood red hearings of 1951



JACK SHAINDLIN

Musical Director to the film industry in the East

JUST COMPLETED

Arthur Loew's Production

"TERESA"

An MGM Release

IN PREPARATION

Louis De Rochemont's

"WHISTLE AT ETON FALLS"

A Columbia Release

MUSICAL DIRECTION

March of Time

Fox Movietone

Columbia Pictures

TRANSCRIPTIONS

Langworth

RECORDS

Columbia

VARIETY

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TV'S KEFAUVER FEVER KAYOS B.O.

Sondergaard Is Told SAG Won't Aid Actors Who Offend Public Opinion

Hollywood, March 20. Screen Actors Guild board of directors today (Tues.) notified Gale Sondergaard that while it "will fight against any secret blacklist created by any group of employers," it would not attempt to force hiring of any actor whose "actions outside of union activities have so offended American public opinion that he has made himself unsaleable at the boxoffice." Meeting was called to discuss Miss Sondergaard's letter of March 13 concerning her subpoena for appearance before House un-American Activities Committee tomorrow (Wed.). While SAG denied reports that it had been called into session to discuss Ward Bond's successful campaign to prevent California Teachers Assn. from presenting a certificate of merit to Jose Ferrer, it had been the intention of several members of the board to raise the matter on the floor. However, no one did so, except Anne Revere, a member of the board who is herself under subpoena to appear before the House committee in April. Although not mentioning Bond by name, Miss Revere said she did not know how to act when she goes before the House committee, whether to refuse to answer on the basis of the Fifth Amendment's protection against self-incrimination, or to deny that she is a Communist and then face private accusations of having perjured herself. In response to this, Bond, also a SAG board member, stated that he had been "talking too much," but denied having said that Jose Ferrer and Edward G. Robinson were perjuring themselves. SAG official statement said the matter was not (Continued on page 2)

Borscht Battle Brews As Brandts' 'Bagels & Yox' Rivals 'Borscht-Capades'

Miami Beach, March 20. A battle of the borscht is behind the Brandts' move, with the agenting assistance of Beckman & Pransky, to produce a "Bagels & Yox" vaude-revue, which debuts this Friday (23) at the Roosevelt theatre, Miami Beach. This is the Brandt house where Hal Zeiger and Mickey Katz just closed their third-season touring "Borscht-Capades," after seven weeks and grosses that ranged from \$14,000 to \$18,000. Zeiger is currently in New York huddling with Lee Shubert to bring the show to Broadway. The Brandts, meantime, have announced a plan to tour their borscht-vaude-shows in the Brandt-owned "subway circuit" theatres in the Bronx, Brooklyn and Queens. Beckman & Pransky allegedly approached several "Borscht-Capades" acts and, with the exception of the ventriloquist Picky Lane, none moved over. B&P's lineup for "Bagels and Yox" com-

Wheel Soph Into Houston Room to Prove Illness

Houston, March 20. Sophie Tucker was scheduled to return tonight (Tues.) to the Shamrock hotel here, following an illness of two days. Miss Tucker, who was slated to open Saturday (17) was wheeled into the room on a stretcher while an ambulance was waiting, and told the patrons that she would be unable to appear. Miss Tucker had been suffering from a heavy cold before she went into the Shamrock. She'll wind up her date at this inn Saturday (24).

Chi Gabber Harvey Under D of J Fire For Atomic 'Raid'

Chicago, March 20. Department of Justice is seeking a Grand Jury indictment against ABC commentator Paul Harvey for his role in the "Raid" last month of the top-secret Argonne atomic laboratory at nearby Lemont. Govt., through Asst. U. S. Attorney Edward Ryan, began presenting its case Monday (19), charging Harvey with "trying to obtain information respecting national defense with intent or reason to believe the information is to be used to the injury of the U. S." On his Sunday night ABC newscast, Harvey revealed for the first time some of the details of his nocturnal visit to the atomic plant Feb. 6, which resulted in his capture within the grounds by security guards. Gabber said on the air he was attempting to prove the lax security standards at the super-secret installation. Presentation of the newscaster's case is expected to take most of this week, with indications that the U. S. attorney will okay Harvey's request to appear. Meanwhile, ABC is continuing to carry the gabber, taking the position, according to a web spokesman, that no charges yet have been proven against Harvey. It's Dr. Cantor Soon Philadelphia, March 20. Temple University will honor comedian Eddie Cantor with a Doctorate of Humane Letters this semester. The function will occur during the June commencement exercises. Ralph Bunche and George C. Marshall, the Secretary of Defense, will be similarly honored.

REAL WHODUNIT NO. 1 QUIZ SHOW

Estes W. Kefauver, a Democrat Senator from Tennessee, is easily the No. 1 television headliner of the moment. Few news events have ever gripped the American public as the Kefauver Senate Crime Investigating Committee, currently conducting its hearings in New York. This real-life whodunit makes any reel, radio, legit or video version pallid by comparison. The "production" has parlayed showmanship with national (and possibly international) political overtones into Television's No. 1 Show. A cast that Hollywood could never type-cast, an ad lib "script" by the investigating committee that Hollywood could never approximate, have given the Kefauver probe a melodramatic impact that has pushed almost everything else aside. Korea, atom spy trials, rent controls, the UN—everything has taken second news position to this No. 1 TV story. Broadway will be glad when this new "What's My Crime?" quiz show hits the road. The out-of-town preliminary probes were just so many road companies. This is (Continued on page 38)

KUKLA, FRANK & KEFAUVER (A Review of the Television Show)

This highly entertaining daytime program is rapidly outstripping the nighttime programs in popularity. The toughest critics call it "arresting." It has everything. It's a panel show, a quiz show, a whodunit and an amateur hour. Of course, in this case, most of the amateurs are "professionals." It had the added advantage of breaking in on the road (Chicago, Washington, Los Angeles, Miami, etc.) before it came to New York. On most programs, the sponsor's product comes in cans. On this quiz show it's the contestants who are usually in the can. The emcee, easy-going, affable Senator Estes Kefauver, has everything that Arthur Godfrey has except a commercial. Also, he can't play the ukulele. His relaxed style is just right for bringing out the most from his contestants (which ain't easy). The contestants on the show caught had a tendency to be unusually shy, especially as regards their occupations. Program has pace, pathos and comedy, but could use a little more "singing." Unusual gimmick is that the winning contestants may be booked from 1-10 years solid at Loew's Alcatraz. The regular panel (Tobey, O'Connor, Hunt and Kefauver) are competent but could use a few lowcut necklines here and there. (Paging Senators Kilgallen, McElhone, and McNellis). Hal Block.

Milton Berle's NBC 'Dream Deal'; Works 20 Years, Collects for 30

Now It's 'Em-Sea' For Vaudeo on Showboat

Now television is set to make inroads into what remains of the old showboat. Ad agency topper Arnold Cohan and tele producer Jeff Seiden are prepping a new video stanza which will originate from a river-plying ship. Idea involves a vaudeo production, with Todd Russell as "em-sea," plus an audience participation gimmick. Audience aboard for the telecast, which would originate from a Manhattan dock, would see the entertainment cuffs. Later they'd be invited to take the subsequent moonlight cruise around the island and see an after-show, for which there would be a nick.

Jolson's Estate Worth More, Now Nearer \$4,500,000

Charles Schwartz (& Frolich), attorney for the late Al Jolson, is authority for the comedian's astuteness as an investor, by pointing up that in the few months since the star's death last October, his estimated \$4,000,000 estate appreciated between \$100,000 and \$200,000. In addition, Schwartz finds that instead of an "almost \$4,000,000," the estate is now worth more—nearer \$4,500,000, because of judicious investments in Allied Chemical, duPont, General Motors, U. S. Steel, etc. With the exception of a \$200,000 outright bequest to Cedars of Lebanon hospital, Los Angeles; \$50,000 to the Northwoods Sanatorium (Continued on page 54)

By ABEL GREEN Milton Berle's new NBC-RCA deal is perhaps the top "dream deal" that any actor could ask for. It's a perpetual life insurance, if 30 years can be regarded as in perpetuity. Considering Berle's age bracket—in the early 40s—it comes pretty close to any top actuarial computations. It's a deal which is the average showman's dream—"there can never be any benefits played for me!" It calls for 20 years' employment to be spread over 30 years on the payroll. It means that the last 10 years are paid-for layoffs, at an annual average stipend of close to \$50,000 a year. Berle's personal attorney Irwin Rosenberg, of Federal Judge Irving Kaufman's office, worked out the details. The comedian's NBC-payrolled income is tantamount to an annuity since, obviously, Berle during his activity as a star can earn in two years (or less) what is the total value of the entire NBC-RCA contract. But this is a base that puts him on easy street for life. For the next five years he is committed to work 39 weeks; for the second five years he need only work 25 weeks, in both brackets as a performer. For the other two periods (Continued on page 18)

250G Ceiling on TV Insurance (Half That Of AM) Because of Hazards

Massachusetts Bonding & Insurance Co., which writes the bulk radio-TV libel insurance in the U. S.—it lays it off reportedly with Lloyd's of London—has placed a \$250,000 ceiling on video insurance. The \$500,000 ceiling for radio programs still stands. Theory is that TV's hazards are greater because, by gesture or motion, the sight hazards of libel, (Continued on page 54)

ED SULLIVAN

presents

THE HOUR OF CHARM

All Girl Orchestra and Choir

Under The Direction of PHIL SPITALNY

on "THE TOAST OF THE TOWN"

Next Sunday, March 25 WCBS-TV 8 P. M., EST.

House Red Probers Close Loophole For Witnesses Who Refuse to Answer

Washington, March 20.

With the Hollywood Red hearings opening tomorrow morning (Wed.) some members of the House Un-American Activities Committee believe they have an ace in the hole to handle witnesses who refuse to answer questions on the ground of possible self-incrimination.

Gale Sondergaard, slated as one of the initial batch of witnesses, has already announced publicly she will claim protection of the Fifth Amendment. Other witnesses are also expected to refuse to answer on grounds of self-incrimination.

Feeling is understood to be very strong on the Coast that if a witness takes that position, he will avoid a contempt of Congress citation or, at least, avoid conviction for such contempt. This is based on two very recent cases before the U. S. Supreme Court. Tribunal found in the Patricia Blau and Jane Rogers cases that an individual could go far in refusing to testify against one's self.

Justice Vinson's 'Footnote 12'

However, in the Supreme Court's Rogers case decision of Feb. 26 last, Chief Justice Fred M. Vinson wrote a "Footnote 12" which states: "Membership in the Communist Party was not of itself a crime at the time the questions in this case were asked. And Congress has since expressly provided, in the Internal Security Act of 1950 (the McCarran Act), that 'Neither the holding of office nor membership in any Communist organization by any persons shall constitute, per se, a violation of (this act) or of any other criminal statute.' We, of course, express no opinion as to the implications of this legislation, upon the issues presented by these cases."

Purpose of the Fifth Amendment is to prevent anyone from being forced to jeopardize his liberty through testifying against himself. In other words, protection from having his words used to convict himself.

Opinion here is that "Footnote 12" says in effect that, since membership in the Communist Party is not a crime, no privilege against self-incrimination can be claimed.

This issue will be tested in the Federal courts after the hearings. The session opening tomorrow will be for one day and will then recess until April 10, when Congress returns from its Easter vacation. Sessions will then continue through most of the rest of the month.

In addition to Miss Sondergaard, Howard Da Silva is also listed to testify, with Larry Parks as a possible third witness.

The committee has been playing down all publicity in the past few days. It believes publicity will hurt its efforts to have some Hollywood figures come forward and speak frankly and freely.

Sleuths Quit Coast

Hollywood, March 20. William Wheeler and James Andrews, special investigators for the House Un-American Activities Committee, returned to Washington to report on the results of several weeks of sleuthing in Hollywood.

Understood the U. S. marshal has about 10 more subpoenas to serve on members of the film industry.

Vets to Honor Whiteman For Services to Kids

Philadelphia, March 20.

Paul Whiteman will be honored (24) by the American Veterans of World War II for his work on behalf of youngsters.

Presentation of the special award will be made by Harold Russell, national commander of the Amvets, on Whiteman's TV-Teen Club program, aired Saturday evenings from Town Hall here.

Sondergaard

Continued from page 1

on the agenda and did not come up officially.

In an open letter to Miss Sondergaard, SAG board said that the tone of its reply was dictated by the "deadly seriousness of the international situation." It added its hope that the hearings will expose enemies of "our country and our form of government," but flatly declared its belief that responsibility for an actor's private actions cannot be shifted to the union.

His Red Party Line

SAG letter to Miss Sondergaard said "your letter (1) attacks as an inquisition the pending hearings by the House committee, and (2) asks that the guild protect you against any consequences of your own personal decisions and actions."

"The Communist Party press also has attacked the hearings as a 'war-mongering labor and freedom-busting... witchhunt...' by Congressional inquisitors." The guild board totally rejects this quoted typical Communist Party line. We recognize its obvious purposes of attempting to smear the hearings in advance and to create disrespect for the American form of government.

"The deadly seriousness of the international situation dictates the tone of our reply. This is not the time for dialectic fencing. Like the overwhelming majority of the American people, we believe that a 'clear and present danger' to our nation exists. The guild board believes that all participants in the international Communist Party conspiracy against our nation should be exposed for what they are, enemies of our country and of our form of government."

"It is not the province of the guild board to decide what is the best method of carrying out this aim. It is our hope that the current House committee hearings will help to do so, in an objective and intelligent manner. We are informed that the committee will guard against smearing of any innocent individuals. We will watch with extreme interest the way in which the hearings are conducted and any and all developments stemming therefrom."

"The guild as a labor union will fight against any secret blacklist created by any group of employers. On the other hand, if any actor by his own actions outside of union activities has so offended American public opinion that he has made himself unsaleable at the box-office, the guild cannot and would not want to force an employer to hire him. That is the individual actor's personal responsibility and it cannot be shifted to his union."



WILL MAHONEY

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Jose Ferrer Slapping Libel Suit on Bond For Red Allegations

Hollywood, March 20.

Action of actor Ward Bond in causing the California Teachers Assn. to withhold a certificate of merit to Jose Ferrer resulted in Ferrer's attorneys preparing a libel suit against Bond. Papers are expected to be filed in California Friday (23). Legal fireworks stemmed from Bond's allegations of Communist sympathies on the part of Ferrer. This followed a flat denial by the latter of any red leanings.

Papers are being prepared in the suit by Greg Bautzer, of the law firm of Bautzer, Grant, Youngman & Silbert.

MULL GRACIE FIELDS FOR TV FILM SERIES

London, March 20.

Gracie Fields is returning here in May to tape a new series of 39 radio programs for Towers of London. A previous series made under Towers' auspices had a N. Y. preem last week. Harry Alan Towers, chief of the organization, who returned to London last week after a round-the-world tour, revealed that the Gracie Fields' show is now being aired in most of the English speaking territories. It has been sold to Ceylon, Australia, New Zealand and Canada.

Under consideration by the Towers Organization is a project to launch Gracie Fields in a TV film series.

Jule Styne Nixes Added Writers for 'Blondes' Pic

Deal for Columbia's purchase of screen rights to "Gentlemen Prefer Blondes" is understood being held up by demands of Jule Styne, who wrote the music for the current Broadway hit. Styne refuses to allow Col to interpolate the songs of other writers into the film version and is understood insisting on \$6,000 for each of any additional numbers the studio wants him to write.

Col won pic rights in competitive bidding with 20th-Fox about a month ago. It agreed to pay \$165,000 and hold up release of the film until summer of 1953. The difficulties with Styne were not foreseen until attorneys got down to the work of drawing up contracts. It is anticipated that satisfactory arrangement will be worked out.

Paris Transit Walkout

Paris, March 20.

Now in its fifth day, a strike of transport workers is severely crippling the public from moving about the city. Especially hard hit are film and legit theatres as well as nightclubs. Patrons are staying home and the result is negligible grosses.

Although authorities have been attempting to bring an end to the walkout, the strikers are unwilling to return to their posts until they're guaranteed that the spiralling cost of living will be checked. Employees of several public utilities have also stopped work.

Un-American Group Nixes 'Circus' In Barring TV, Newsreels, Live Radio

Washington, March 20.

Hildy Ends Frisco Hotel Date for Concert Tour

San Francisco, March 20.

Hildegard closes at the Mark Hopkins tomorrow (Wed.) after a sock engagement. Management wanted her to stay on, but her Columbia Artists Mgt. bookings prevented.

Chanteuse opens her spring concert tour next week at Tucson, and will work the longhair circuit till May 1. Route takes her through to finishing at Amarillo, Tex.

Bonn Legislators Seek to Halt 'Voice' Over German Nets

Bonn, March 20.

A Bundestag (parliamentary lower house) committee of the Bonn assembly has completed a plan which would call for an assembly motion to ask the Allies to stop their compulsory broadcasts over west German networks, including the "Voice of America."

Allied High Commission observers were considerably disturbed over the move and said it is "not exactly lucky" that the Germans have proposed it. Plan was initiated by Dr. Rudolf Vogel, a deputy chancellor of Konrad Adenauer's Christian Democratic party and chairman of the Bundestag committee for press, radio and films. Vogel, whom political opponents sometimes call "self-styled Josef Goebbels No. 2," was the man who late last year rejected an agreement between the Motion Picture Assn. of America and the German film industry which would have allowed an increase in U. S. film imports.

The move is primarily aimed against the "Voice" broadcasts, and also against official French broadcasts over French Zone radio stations. The Allies' disturbance stems primarily from the fact that "Voice" broadcasts and relays via German stations was one of the best methods to get U. S. democratic ideas behind the Iron Curtain.

Vogel said that he wants "Voice" programs to contain to be official State Department and newspaper comments on events in Germany "instead of showing as if America was the true wonderland." Move has good chances of being passed by the Bundestag. However, it is believed that the Bonn government will try to avoid being forced to ask the Allies to stop the broadcasts. Government also regards with unfriendliness Vogel's plans, and it is possible that they will cool him down, just as they did in the film imports case. Pix issue now stands on a general German-American agreement calling for imports liberalization, plus screen quota legislation to protect local products.

Pecora Joins Law Firm

Of Schwartz & Frohlich

Justice Ferdinand Pecora yesterday (Tuesday) became special counsel to the veteran show biz law firm of (Charles) Schwartz & (Louis) Frohlich. The recent candidate for the New York mayoralty retired from the N. Y. supreme court bench after 16 years to return to private law practice. Not since the late Max D. Steuer did S & F have any special counsel.

S&F started with and are successors to the late Nathan Burkan, the attorney who founded the American Society of Composers, Authors & Publishers. Besides ASCAP, among its show biz clients are Columbia Pictures, Fabian Theatres, Sir Alexander Korda, Skouras Theatres, Al Jolson, Lillian Hellman, Charles Chaplin, et al.

John Carroll's Coin

Filmster John Carroll is holding out on acceptance of future hotel and cafe dates. Carroll, current at Copa City, Miami Beach, has been getting bids for \$3,500-\$4,000 for various hotels and cafes, but hasn't accepted any, as yet.

He's being managed by Ned Schuyler, Copa City's co-boniface, who's also handling Josephine Baker.

House Un-American Activities Committee, in a direct switch from the procedure during the 1947 hearings, has decided to remove all threats of the single-day's session tomorrow (Wed.) becoming a "Roman circus." At an exec meeting here today, the committee voted to bar all television, newsreel and live-radio broadcasts from the hearings, permitting only wire recordings for the radio networks to use for possible delayed playbacks.

Reason for the sudden shift in policy was not explained but it's believed pertinent that the TV networks, wrapped up with their coverage of the Kefauver crime committee sessions in N. Y., would have been unable to cram the Red probe hearings into their schedule even if permitted to do so. Un-American group has always operated on the basis of getting vast publicity. Fact that it has been overshadowed in recent months by tremendous press, radio and TV coverage given Kefauver, the Reconstruction Finance Committee probe and similar events undoubtedly figured at least partially in the House Un-American group's renewed interest in Hollywood. But the fact that the various media might have been satiated with other investigations is believed responsible for the ban on its coverage of tomorrow's Red probe here.

Committee's decision to bar the newsreels came after the reels had grouped together to form a pool and assigned a Warner-Pathe lensman to represent the group. In addition to okaying wire recordings, the committee has also sanctioned still photos, but with the stipulation that they cannot flash their bulbs at witnesses on the stand.

Minimization of interest and coverage of the Red probe brought about by other investigations is believed fortunate for the film industry. It's freely recognized that Hollywood can't come out ahead on the Un-American hearings, no matter how strong a defense the accused put up. The mere mention of a name in connection with the committee's investigation is enough to provide an onus, so the less publicity the better.

Current hearings are just a one-day affair. They'll be continued April 10, however. Since it's expected that the other investigations will have run their course by then, the industry is speculating whether the committee will impose its ban when it reconvenes next month.

IF THEY'RE DESERVING, THEY'LL GET A MICKEY

Hollywood, March 20.

First annual award presentations of the Academy of Mickey Arts and Sciences will be held tomorrow (Wed.) at Barney's Beany, with Dean Martin and Jerry Lewis officiating as mickmasters. Mickey's will be presented for outstanding achievement in the following categories:

Best performance by a Hollywood Convertible.

Best performance by a European Convertible.

Best performance by an actor in Schwab's drugstore.

Best prop in a black-and-white production.

Best two props in a black-and-white production.

Most blasé performance of the year.

Best low-cut cleavage performance on a movie billboard.

Mickey Achievement Award for the greatest contribution to the motion picture industry.

Mickey Achievement Award to the magazine that did not give any awards.

Mickey Technical Award for the greatest contribution to the most award winners.

Best performance by a chef serving the most creamed chicken patties with green peas at award dinners.

Best performance by a man on a horse.

Best performance by a gateman who failed to recognize a movie star.

Best performance by an actor of a Brown Derby telephone.

Best performance by a ham.

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FILMS' 'HEFTIEST' DISTRIB SKED

Fewer Wage-Earners—But More Cap Gains Stockholders—In H'wood

Recent stock option and participation deals by execs and performers indicate higher taxes are sending them back to thought of capital gains. This was previously the case during World War II but the idea lost favor somewhat as business went on the decline in 1947.

Now that grosses are on the up-trend, execs and professionals increasingly are eyeing capital gains deals in one form or another in lieu of, or in addition to, straight income. This means wages are coming down.

Reason is that the tax collector is the real beneficiary when high-bracket earnings are in the form of standard compensation for employment. The 25% bite on capital gains proceeds is easier to take than the scaled levies on regular income. The point strikes home with great impact come every March 15, as it did last week.

Example cited was the new regime at United Artists, where the top officers voluntarily limited themselves to salaries of \$500 weekly. They're taking UA stock, along with the relatively slim amount of cash, with the view of the 25% payment to the Treasury Department from profits accruing from the share ownership.

As an inducement for sought-after personnel, film firms now are offering options to buy stock, exercisable within a certain period.

(Continued on page 26)

Nate Golden Denies Military Buys 3 Times More Rawstock as in '50

Washington, March 20.

Reports that the Armed Forces were buying three times as much rawstock as last year were officially denied today (Tues.) by Nathan D. Golden, head of the motion picture photography equipment division of National Production Authority.

"There is no change in the situation since my recent report made in Hollywood," he said. "The buying is about 15% higher, and that is all. What's more, we've received no information from the Armed Services to indicate that they will be buying in the near future at an accelerated rate."

U, PAR TO SHARE IN 'WISH' LEGITER

Universal and Paramount will share in proceeds of the new legit musical, "Make a Wish." Universal owns the screen rights to "The Good Fairy," the Ferenc Molnar play on which the new tuner is based, and Par shares royalties with Molnar on all his works.

"Wish" is currently in a three-week break-in date in Philly. It's slated to open at the Winter Garden, N. Y., April 5. Preston Sturges did the current adaptation of the original play, while Huxh Martin provided the music and lyrics.

U deal is understood to be similar to Par's and 20th-Fox's on straight plays to which they owned film rights and which were later converted to musicals. U will get approximately 30% of the proceeds of a film sale of the new version. It also has right to meet the price of any other bidder. If it buys the rights itself, it saves 30% of the cost. Company produced "Good Fairy" film in 1935.

Par has a deal on all Molnar properties dating back to 1921. Also participants are Gilbert Miller and an old outfit labeled United Plays. As a result, of the 2% of the weekly gross payable to the author during the run of "Wish," Molnar will get three-fifths and Par two-fifths.

Par, incidentally, similarly shared in returns on Rodgers & Hammerstein's "Carousel," which was based on Molnar's "Lilom" and "The Play's the Thing."

Harmon Back Soon

Francis S. Harmon, v.p. of the Motion Picture Assn. of America, is due back at his desk in New York shortly. He has been away since last November, recuperating from a serious illness.

Harmon is still in a Miami sanatorium, but reports to MPAA headquarters are that he is progressing and will be permitted to return to work within a matter of weeks.

Metro Won't Yank Cartoon In Farm Rap

Metro is sticking to its guns in releasing "Fresh Laid Plans," cartoon short over which has developed a political controversy. M-G distribution vice-president William F. Rodgers stated in N. Y. yesterday (Tues.) the distrib has no intention of withdrawing the one-reeler from circulation.

Recognizing the uproar which "Plans" has caused, Rodgers issued a formal press statement identifying the M-G position. He asserted: "Fresh Laid Plans" is fifth in this series of patriotic cartoons which we have released. It was submitted to us by Harding College as were its four predecessors, and we released it because, like the others, we believed it to be interesting and entertaining to moviegoers.

"As a matter of fact we had received such favorable comment on the other cartoons, all of which dealt with similar subjects in the public interest, that our acceptance of 'Fresh Laid Plans' was routine." "Plans" and other four shorts which Rodgers referred to all were produced in Hollywood by John

(Continued on page 20)

Argentina Written Off By U.S. Due to Peron's Takeover of La Prensa

Argentina this week was all but written off as a market for U. S. films as result of the former government's latest move in quieting La Prensa, Buenos Aires daily which spoke out against the Peron regime. Newspaper was placed under control of government-appointed committee.

Efforts of American companies to recoup Argentina as a customer were linked with the U. S. State Department's undertaking to work out an overall program of cooperation with Peron's officials. However, State Department now fails to see how it can continue this pursuit in view of American public's indignation aroused by the La Prensa matter, from the aspect of its violation of press-freedom principles.

Argentina put the bars down against U. S. pix and ceased currency remittances two years ago. No films have been sent to that country since.

MPAA MAY MEET NEXT WEEK—AND IT MAY NOT

Annual meeting of the members of the Motion Picture Assn. of America, slated for next Monday (26) will be held by proxy—if at all. If insufficient proxies are received by secretary Sidney Schreiber, an actual meeting of the members will be held the following day.

Tuesday (27), in any case, will see a session of the board of directors. Since the "members" and the directors are the same, membership meeting will be held immediately prior to the board huddle.

(Continued on page 20)

NUMEROUS INDIES BACK IN ACTION

By way of answering exhibitor squawks about product shortages and meeting demands of new trade conditions, distrib this year are supplying the market with the greatest volume of films since before World War II. In addition to stepped-up number of releases from the majors, accounting for the overall boost is the fact numerous indie producers are swinging back into action after a long hiatus.

Paramount's upped sked from 20 features in 1950 to 30 in the current year is more or less typical of the entire trade. Companies have recognized that the market is absorbing a continually increasing number of films as the obvious result of shorter runs. Another contributing factor is one of economics. Studio overhead per pic goes down as production volume goes up.

Biggest jump of all is being made by United Artists, which already has set 10 productions so far this year and figures to add others at a later date. It's no secret the indie distrib's releases last year were few as a result of its intramural economic difficulties.

Eagle Lion Classics also is threatening to break into the bigtime with numerous "A" pix under its new policy. Firm in the past handled low-budgeters largely with only a few top films on its sked, such as "Red Shoes."

Rep. Adds 12

Republic last week added 12 to its lineup through May, including

(Continued on page 17)

DOZIER JOINS GOLDWYN AS AIDE, STORY EDITOR

Hollywood, March 20.

William Dozier, who's held prominent production posts over the past 10 years, has joined Samuel Goldwyn Productions as story editor and assistant to Goldwyn. He checks onto the Goldwyn lot April 2.

Dozier headed the Paramount story and writing department for four years, was exec assistant to the late Charles Koerner at RKO for two years, and assistant head of production at Universal for three years. He also headed his own indie production firm, Rampart Productions.

National Boxoffice Survey

Pre-Easter Downbeat Hits Keys; 'Born' First Again; 'Virginia City'-'Dodge City' in Second Place

Pre-Easter influences, with many theatres naturally hurt by Holy Week, together with income tax deadline, are sloughing first-run biz sharply this stanza. Many exhibitors are just marking time, with some using reissues and double-bills in order to break even while awaiting the arrival of Easter Sunday (25). Some keys covered by VARIETY also are being damaged further by blizzards. Minneapolis again being clouded by a fresh snowstorm over the past weekend. Tipoff on lagging trade is fact that over 48 different films are playing in key spots.

In the face of all these adverse factors, "Born Yesterday" (Col) continues in first place, comedy now having been first or second every week for the last seven weeks. It was one of the few pix to show nice to sock totals on individual playdates.

Second money is going to the reissue combo of "Virginia City," "Dodge City," which Warners Bros. started out several weeks ago. In some keys it is doing comparatively better than some newcomers. "Three Guys Named Mike" (M-G) is taking over third position while "Vengeance Valley" (M-G) is finishing fourth.

"Redhead and Cowboy" (Par) is showing enough to land in fifth slot, with "Lightning Strikes Twice" (WB) sixth. "Bedtime for

Loew's, 20th on Verge of Settling Consent Decrees With the Govt.

Schenck Nips Vacash

Nicholas M. Schenck, Loew's prexy, interrupted his Florida vacation to sit in on Washington huddles Monday (19) with the Department of Justice. Metro is under way with Government talks on a consent decree in the industry antitrust suit.

Following the palavers, Schenck hopped back to Miami to resume his vacation.

Justice Dept. Near End of Probe On RKO Theatre Bd.

Department of Justice is reported close to completion of its investigation into makeup of the board of directors of the RKO Theatres Corp. Reps of the Attorney-General up to last week had interviewed all but one member of the board, who was out of New York. It is expected that confab with him will be held this week and a decision taken as to the next move.

D. of J. investigation was sought by an alliance of Wall Streeters who hold a large quantity of the RKO shares. They claim that principal stockholder Howard Hughes has not named a directorate that truly makes divorcement of RKO theatre and picture units effective, as required under consent decree under which they operate.

Meantime, one group of the Wall Streeters, led by David J. Greene, is continuing studies looking toward a possible stock swap with Hughes. Idea would be to trade their picture company holdings for Hughes' theatre shares. Thus, each side would have undisputed control of one of the entities that resulted from their breakup last Jan. 1.

Swap negotiations will reportedly go into high gear with return to New York next week of Greene. Largest stockholder in RKO next to Hughes, he has been vacationing in Florida. His staff, during his absence, has been analyzing figures

(Continued on page 20)

Last two major defendants in the industry antitrust suit, Loew's and 20th-Fox, today (Tues.) were on the verge of exiting the case following new rounds of negotiations with the Department of Justice on consent decrees.

First of the two slated to bow out is 20th, which was said to have only a few points to clear with Justice Dept. lawyers before complete accord is reached. Charles Skouras, head of National Theatres, 20th's circuit subsid, was here for what promised to be final talks today.

Pact with 20th as it now stands permits Skouras to remain at the helm of National while Syros P. Skouras may stay as head of the new 20th film production-distribution firm which will be formed upon divorcement. Accounting for the long delay in bringing the deal to the signature stage are the numerous and widely scattered theatre properties in which 20th is involved. Moreover, Justice Dept. is insisting on complex theatre divestiture conditions aimed at assuring open competition in the field within periods up to five years.

M-G negotiations actually are just getting into full swing. However, this firm's limited number of theatres and the less-intricate corporate structure of the circuit subsid is expected to mean far less time will be required to work out a deal with the Department.

Another Wall Street Analysis in Favor Of Film Biz's Outlook

Posies for the film industry are lavishly bestowed by Value Line Investment Survey, stock market analysis report which is published by Arnold Bernhard & Co. Appraisal notes the pic firms have made "notable strides" in upping the quantity of films and improving their quality.

Observation is accompanied by the comment that frequent program changes and better pictures

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Dramas Outpointed Comedies by Wide Margin in Varied 'Best' Polls of 1950

Dramas outpointed comedies by a large margin in film preferences of 1950 as polled by magazines, newspapers, trade press and reviewing groups. Forty-four dramas and 12 comedies scored in so-called "10 best" lists compiled by the organizations, with six musicals placing in the popularity derby.

Tabulation appears to repudiate publicized contention among exhibitors, as well as the public, that the big demand is for light film fare, meaning comedies and musicals. Topheavy vote in favor of serious pix, however, can be predicated on fact that the number of dramas, including westerns, produced in a single year is almost five times that of comedies and 15 times that of musicals. During the last half of 1950, all companies released 29 pix in the comedy classification, 134 dramas and seven musicals.

Despite the larger number of dramas produced, some industry observers believe that, in the 1950 crop of pictures at least, top serious pictures, on the whole, had greater mass appeal than the comedies of comparable production value. This apparently is borne out by the poll results.

Arthur H. deBra, director of community relations for the Motion Picture Assn. of America, recently made a survey of the various polls. He found that 66 pictures, 30 of them American, won "best" citations from 21 groups. Pollsters were Look mag., Hollywood Foreign Correspondents Assn., Freedoms Foundation, Providence (R. I.) Journal & Bulletin, Photoplay, New York Sunday News, Washington, D. C., Star, General Foundation of Women's Clubs, San Francisco Chronicle, Cleveland Movie Critics Circle, Bob Thomas (Associated Press), New York Herald Tribune, New York Times, National Board of Review, Washington Post, New York Film Critics, New York Post, Toronto Telegram, Toronto Globe & Mail and three film trade papers.

Significant result of poll is fact that the neck-and-neck contenders in the Oscar derby, Paramount's "Sunset Boulevard" and 20th-Fox's "All About Eve," also were neck-and-neck in the polls surveyed by deBra. "Eve" and "Sunset" were named on 17 lists apiece.

Producers to Release 'Medium' Themselves Until Pic Proves Itself

After talking release deals with a number of distributors and finding none to their satisfaction, producers of "The Medium" have reportedly decided to do their own booking of early dates and delay making a distribution arrangement until after the picture has proved itself at the b.o.

As a result, they have set a deal for the film version of the Gian-Carlo Menotti opera to open at the Sutton, N. Y., following "Kon-Tiki." Latter, being handled by RKO for Sol Lesser, preems at the house April 2.

"Medium" deal provides that if "Kon-Tiki" runs past May 15, it will not go in until the fall. Rugoff & Becker, who operate the Sutton, will then be forced to make another booking to fill any interim period.

New management at United Artists was desirous of making a deal to handle "The Medium" but insisted on a 40% fee. Owners of the pic nixed it as excessive. UA ordinarily gets 27½% to 30%, but maintained the higher figure was a necessity on "The Medium" since it would be playing art houses and would require a great deal of executive time in supervising bookings and payoff. Producers also wanted a cash advance, which UA refused.

Pic was produced and is principally owned by a quintet which includes Menotti. Others are Walter Lowendahl, Milton Pearlman, Evan Frankel and Norman Schurr, attorney for the group. It was financed as a limited partnership, similar to the way legit shows are angled, and there is a large number of small investors. Frankel put up the biggest single sum, \$50,000.

Breakston-Stahl Ready 3d Pic for Tokyo Prod.

Having already made two films in Japan, George Breakston and C. Ray Stahl are readying their third Nippon locationer. It's titled "A Night in a Geisha House," and is scheduled to roll in Tokyo in April. Duo previously completed "Unmel" (Fate) and "Tokyo File 212." Latter pic will be released through RKO, while the duo are now in New York in an attempt to work out a distribution deal on "Unmel."

Breakston and Stahl originally planned "Sword of Arima" as their next venture. However, the project has been moved back until September, since it's expected that weather conditions will be more favorable at that time. Picture calls for heavy outdoor lensing. A farce-comedy by Stahl, "Geisha," will outline the adventures of a couple of GIs on furlough in Tokyo from Korea. Martha Hyer will star.

N.Y. Lawyer Charges 'O'Hara' Theft by Lipsky, Asks Metro Judgment

N. Y. attorney Gustave B. Garfield has filed for a declaratory judgment to enjoin Metro from producing or distributing "The People Vs. O'Hara," novel by Eleanor Lipsky, to which company bought screen rights last year for \$40,000. Garfield, in suit docketed in N. Y. Federal Court, charges that Lipsky lifted material, including leading character, incidents and words and phrases, with variations, from the lawyer's short story, "Murder in Jest."

In his complaint, Garfield claims that in 1948 he wrote, in several drafts, "Murder in Jest," based on life of a derelict lawyer. Garfield charges that he showed Lipsky, an old friend and neighbor, the story drafts which Lipsky offered to edit. He further contends that he related orally to Lipsky anecdotes and incidents in career of real-life lawyer from which the fictitious character was drawn.

Lipsky, it's charged, used Garfield's material in "People Vs. O'Hara" and fraudulently sold book to Metro as his own creation. Garfield asks that if Metro produces and exhibits the pic version before case goes to trial, distrib be directed to make an accounting of profits to the plaintiff. Metro, according to Garfield, has expressed its intention to proceed with production of Lipsky's story.

Geo. K. Arthur Films Short Stories in N. Y.

Series of five short subjects, based on magazine stories, is being produced in New York by George K. Arthur, silent screen star. Distribution outlet will not be dickered until subjects have been completed. Alexander Hammid, who megged "Of Men and Music," is directing the series.

First of group, "Goodbye, My Love," was shot at Nassau in the Bahamas. Second, "The Rat Hole," was completed last week at Seaboard Studios, N. Y. Latter is first pic for theatrical release to be made at Seaboard, which has confined activities to commercial and TV pix.

Sues in L.A. Court For 'Mrs. Mike' Share

Los Angeles, March 20. Katherine Mary Flannigan filed suit in Federal Court for declaratory relief and an accounting of costs and profits on the picture, "Mrs. Mike." Named as defendants are Regal Films, Nassour Studios, Production Security Co., Samuel Bischoff, Dick Powell, Huntington Hartford, Edward Gross, Benedict and Nancy Freedman, Laura Wilk and the Bank of America.

Plaintiff declares she was the original character on which the book was based and co-authored the novel with Benedict and Nancy Freedman. She asks that the Bank of America, as trustee of certain funds, be restrained from making any payments.

Phonevision Withdraws Matinees for Midnites

Chicago, March 20. Zenith withdrew its weekday matinee Phonevision test showings this week to take a crack at the midnight audience. With response for the afternoon showings running considerably behind the night offerings, the 2 p.m. beamings were cancelled Monday (19) and rescheduled for midnight.

Breakdown of ninth week viewing patterns among the 300 Chi families taking part in the 90-day test showed an afternoon weekday audience ranging from 2 to 3 patrons. Zenith officials hope to make a better score with the late evening payees whose tele fare is limited to commercial-laden old films on WBKB. Matinees will continue on weekends of trial run, which ends March 31.

Blumberg Slate Due for Election

Newly reelected Universal board of directors will go into a home-office huddle tomorrow (Thurs.) to elect officers. No change from the present slate of incumbents, headed by prexy Nate J. Blumberg, is anticipated.

Firm's board members were renamed by stockholders at U's annual meeting in Wilmington last week. They are Robert S. Benjamin, Blumberg, Preston Davis, John G. Eldell, Albert A. Garthwaite, William J. German, Leon Goldberg, R. W. Lea, John J. O'Connor, J. Arthur Rank, Budd Rogers, Daniel M. Scheaffer and G. I. Woodham-Smith.

Shareholders also ratified Blumberg's new five-year employment contract which provides a salary of \$1,500 per week, plus expenses. Deal also gives him an additional \$1,000 weekly for the subsequent five years beginning Jan. 1, 1956, during which period he would serve in a consultative capacity, on non-exclusive basis.

Meeting also heard a corporate report that earnings for the current fiscal year are expected to top profit of the same period last year. This amounted to \$12,924.

Extensive Exploitation Stressed by Pickman

Hollywood, March 20. Greater emphasis on publicity and exploitation in selling Paramount films to the exhibitor and the public was stressed by Jerry Pickman, on the Coast for the first time since assuming national pub-ad director job for Par.

He told the studio publicity staff under Norman Siegel that there will be no lessening of publicizing campaigns for studio talent but there will be more extensive exploitation drives. He emphasized closer attention must be paid to selling product, that staff must consider themselves film salesmen in gearing and sustaining sales drives.

\$1,282,950 Balance On RFC Loan to Roach Studio

Washington, March 20. The Hal Roach studio owed a balance of \$1,282,950 to the Reconstruction Finance Corp on June 30, 1950, according to the RFC report filed with Congress and covering the fiscal year ending June 30 last. The Roach studio made the loan after World War II to convert from an Air Force photographic center to a private film studio.

Report shows also that RFC made a loan to Coast Drive-In Theatres of L. A. and that these theatres owed the agency a balance of \$164,669.22 as of June 30, 1950.

Europe to N. Y.

Constance Bennett
Madeleine Carroll
Faye Emerson
Dolores Gray
Robert Hakim
Hein Heckroth
Sketch Henderson
Vivian Knight
John O'Hls
Alexander Paal
Emanuel Silverstone
Ludmilla Tcherina
Lou Walters
Darryl F. Zanuck

Phonevision's 10th Week Dips

Chicago, March 20. Phonevision boxoffice dipped back to what has apparently become average for the tests currently being conducted here during the 10th week of the experiment (March 5-11), after having enjoyed a healthy pickup the preceding stanza. Orders for the 10th week, according to Zenith Radio reports to the major companies supplying product, totaled 458, representing 21.8% of the possible audience, as compared with 492, or 23.4%, the previous round.

Two prizefights during the 10th week, which were available to Phonevision families for free as regular commercial telecasts, contributed to the decline. Ezzard Charles-Jersey Joe Walcott heavyweight championship bout March 7 resulted in only 14 Phonevision orders for the 9:30 p.m. screening that night, while the Rex Layne-Bob Satterfield fight March 9 tumbled the 9:30 Phonevision orders to 17. Orders for the Thursday night screening in between the two fight nights totaled 57.

Phonevision also saw its first zero boxoffice during the 10th frame, which occurred for the 2 p.m. screening March 5. Not a single order was placed for that showing, when the picture transmitted was "Framed," Columbia release in 1947 starring Glenn Ford and Janis Carter.

Following is a breakdown by the time of screening each day for the 10th week:

	2 p.m.	7 p.m.	9:30 p.m.	Total	% of Families Who Saw One Film
March 5 (Mon.)...	0	14	18	32	10.7
March 6 (Tues.)...	4	15	22	41	13.7
March 7 (Wed.)...	2	18	14	34	11.3
March 8 (Thurs.)...	7	15	37	59	26.3
March 9 (Fri.)...	5	25	17	47	15.7
March 10 (Sat.)...	28	37	64	129	43
March 11 (Sun.)...	15	25	58	98	32
Total	61	149	248	458	

Col, ELC Sales Meetings Spotlight Closer Scrutiny of Local Conditions

20 for 20th Set For Release in Next 6 Mos.

Twentieth-Fox has charted its release schedule for the next six months, with 20 pix in the lineup. Block of films takes care of company's product flow for spring and summer months.

Included in batch is Darryl Zanuck's personal production, "David and Bathsheba," which will hit the screens in late August.

Pittsburgh Gets 1st Taste of Theatre TV With Near-SRO Fights

Pittsburgh, March 20. Pittsburgh audiences got their first taste of commercial theatre television Monday (19) when the downtown Fulton, key house of the Shea circuit, carried the final matches of the Golden Gloves boxing tourney from Madison Square Garden, N. Y. Despite rain and snow throughout the evening, the theatre was near-capacity, with most of the audience apparently comprising fight fans.

Fight program was carried exclusively by the theatre since WDTV, Pitt's only TV station, carried a pickup of the Kefauver crime committee hearings from N. Y. at the time. Fulton took its feed via a specially-leased cable from WPIX, the N. Y. Daily News' video outlet, which was covering the Golden Gloves matches for N. Y. audiences under Chevrolet Dealers' sponsorship.

Fulton is using the General Precision Laboratories big-screen unit, which employs 16m film. Similar to Paramount's intermediate film method, which uses 35m film, the GPL equipment receives and photographs the televised images, develops the film and projects it on the regular theatre screen in less than 60 seconds. Reception was termed especially good.

N. Y. to L. A.

Lawrence Evans
Phil Gerard
David Golding
Lou Levy
William Mayberry
Harry Novak
Alexander Paal
Victor Riesel
Charles Simonelli
Phillip A. Waxman
Maurice Winnick

N. Y. to Europe

Pandro S. Berman
Bette Davis
Lucille Lortel
Irene Manning
Gary Merrill
Irvin Shapiro
Tamara Toumanova

Current sales meetings being conducted in N.Y. by Columbia and Eagle Lion Classics are serving to spotlight the closer scrutiny which distributors are giving trade conditions in each local area. Whereas national conclaves in the past often were given largely to ceremony and praise for the new season's product, firms now are using the meeting halls for intimate discussions of problems as cropping up in the various territories, and exchanges of views on how to handle them.

There's still the drumbeating for upcoming pix, of course. But operations under court decrees and extensive revision of trade practices over the past couple of years are resulting in more attention to the localized distribution matters.

As a means of bringing its meet to the level of intimacy, ELC broke its convention down into four separate regional palavers, all at the homeoffice. Eastern division met Monday (19) and yesterday (Tues.) Midwestern group goes into a two-day huddle today (Wed.) following.

(Continued on page 15)

L. A. to N. Y.

Kathy Beaumont
Pandro S. Berman
Ralph Blaine
Ann Blyth
George Breakston
Richard Brooke
Abe Burrows
Bruce Cabot
G. L. Carrington
Cyd Charisse
Scoop Conlon
Gary Cooper
Sherrill Corwin
Donald Crisp
Alfred E. Daff
Bette Davis
Ned E. Depinet
Douglas Fairbanks, Jr.
Charles Feldman
Charles Friedman
Bill Goodwin
Joseph Hazen
Anthony Z. Landi
Angela Lansbury
Pinky Lee
Al Lichtman
Perry Lieber
Ted Loeff
Fletcher Markle
Mercedes McCambridge
Lynn Merrick
Gary Merrill
Carmen Miranda
Arnold Moss
Jerry Pickman
Robert Preston
Lynn Root
Jane Russell
Jean Seaton
Don Sharpe
Margaret Sheridan
Charles Skouras
Spyros Skouras
C. Ray Stahl
Gene Tierney
Lew Wasserman
John Wildberg
Anna May Wong

YANKS' HOT 'N' COLD O'SEAS COIN

SCTOA Deferred Action on New Format of COMPO Unlikely to Nip TOA Tieup

Decision of the Southern California Theatre Owners Assn. to "defer" action on new format of the Council of Motion Picture Organizations is not expected to upset Theatre Owners of America participation in the all-industry public relations organization.

Failure of SCTOA to take action last week came as something of a blow to COMPO and TOA execs, since the Southern California organization is one of the keystones of TOA. However, deferment is expected to have no permanent consequences.

TOA has no rule of unanimity in its board, although every important action the exhib organization has taken in the past has been by unanimous vote. It is anticipated, however, in this case, the TOA board at its meet in Washington April 4 will stamp its okay in the new COMPO organizational setup.

Ten of TOA's 23 units are reported to have individually approved the new format so far. SCTOA, in fact, may also eventually go along. Charles P. Skouras, kingpin of the outfit, was in Palm Springs at time of the meeting last week and his absence is said to have accounted for at least part of the reticence about taking up the COMPO matter. Organization begged off on it, claiming it was

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Juggie Pre-Xmas, March Dates For N.Y.'s Film Expo

New York exhibs and cooperating companies will have their choice of either a pre-Christmas or March, 1952, date for installation in Grand Central Palace, N. Y., of the film exposition they are planning. Committee at a session last week definitely decided against the Labor Day week engagement originally contemplated.

It is anticipated the new date will be decided upon at a session of the exposition's planning committee today (Wed.). It will be held in the office of Century Circuit topper Fred Schwartz, who is chairman of the expo committee.

There are a number of pros and cons on the December date which the planning group will thrash out. Most obvious argument against it is the usual difficulty in attracting crowds to entertainment or educational affairs during the Christmas buying season.

Against that is the fact that the

(Continued on page 15)

Mono Shows 1st Profit In 2 Years, \$163,312

Hollywood, March 20. Monogram came out of the red during the 26-week period ending Dec 30, for the first time in two fiscal years. Steve Brody, prexy, announced a profit of \$163,312 for the last half of 1950. Gross income was \$3,937,810 and expenses were \$3,774,498.

Expenses included amortization of released productions, \$1,786,417; participation of outside producers, \$733,941; selling, administrative and general expenses, \$1,204,437; interest, \$49,703.

Daff, Feldman Back In N.Y. From Coast Talks

Alfred E. Daff, Universal global sales chief, and C. J. Feldman, domestic distribution manager, and back at their home office desks after studio huddles on upcoming releases.

Phil Gerard, eastern publicity director, and Charles Simonelli, exploitation chief, now are on the Coast for huddles on promotion plans. They're due back in N. Y. next Monday (26).

Coyne to Oklahoma

Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, goes to Oklahoma City over the weekend to attend the annual convention of the Theatre Owners of Oklahoma. Meet is slated for Sunday-Monday-Tuesday (23-26-27).

Coyne will talk to the membership on work of COMPO. "Unit has already approved new organizational setup of the public relations outfit and applied for individual membership."

TV No Competition To Pix in Britain; Sez Rank's Davis

Television is proving no competitive problem to films in Britain. John Davis declared in New York last week prior to his return to London. Davis is principal lieutenant to J. Arthur Rank and thus in control of two of Britain's three major theatre chains.

"Lots of TV sets are being sold in Britain," Davis declared, "but they are not hurting business seriously. I think that the difference may be that they are bought for cash in England, while many in America are purchased on time-credit plans. Thus, film admission money may be going into paying off the TV apparatus."

In any event, Davis said, Rank was protected two ways. He is one of the largest British manufacturers of tele sets.

Rank exec declared that theatre business in the British Isles was better than a year ago. Rank theatres in other parts of the world are also doing well, he stated. Business

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A&C Continue Pattern Of Deferring Distrib Deal Until Indie Pic Winds Up

Following a pattern which has become increasingly popular with indie producers in recent years, Bud Abbott and Lou Costello will make their next comedy without lining up a releasing deal in advance. They figure they can get better terms by taking the finished picture to a distributing company, possibly taking advantage of its need for immediate product.

In the past it has generally been impossible for indies to make a pic without a release, since banks demanded distribution deals be set before they'd advance coin. Abbott and Costello, however, have already approached Bankers Trust Co., N. Y., which has informed them it will finance the film sans a distribution deal.

Banks are ordinarily still reticent about advancing money without knowing what company will handle the pic, but Bankers feels that earning record on A&C product has been so consistent over the

(Continued on page 20)

AFRS Airing Oscar Race To 90,000,000 People

Hollywood, March 20. Armed Forces Radio Service will use 11 giant transmitters on both coasts to shortwave the Oscar Derby to 90,000,000 listeners in all parts of the world. These include all American servicemen and women overseas.

Approximately 60 overseas stations will pick up the broadcast for their home audiences in England, Australia, Greenland, Finland, South America and South Africa.

ITALY FREEZES, GERMANY DE-ICES

While talks are going on in Washington for renewal of the deal which is giving American film companies about \$3,000,000 annually out of Germany, better than \$6,000,000 of their coin is revealed to be tied up in Italy.

Although the foreign situation for the U. S. distributors is vastly improved over the low it hit in 1948, German-Italian contrast is typical of what has faced the industry continually since the end of the war. As soon as they get one situation running satisfactorily, another adverse one crops up to take the edge off.

Fortunately, the favorable turns are cropping up with increasing frequency. Typical is the disclosure in London this week that the new Anglo-U. S. films agreement is permitting Yank distributors to thaw \$1,500,000 of added sterling via a proviso for convertibility into soft currencies.

Despite the difficulties, foreign earnings remitted to New York by the majors are believed close to or exceeding all previous highs. The German situation, which has been worked out by the Motion Picture Assn. of America, is counting for part of that. In addition to the \$3,000,000 coming from the territory during the current film year, almost that much came out last year.

Present talks are being held by Joyce O'Hara, acting prexy of the MPAA, and John G. McCarthy, director of the International Division.

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Home 16m Down, Schools Strong

Bottom has dropped out of the 16m film and equipment biz for home use, but market still is strong in the church, school and organizations field. Television is blamed by the narrow-gauge film dealers for the virtual collapse of the once-lucrative home outlet.

Sears, Roebuck & Co. has eliminated its home films department, which was set up in 1941 as a potential \$1,500,000 yearly source of revenue. Sales via catalog hit the \$50,000 mark the first year, but by 1946 biz definitely was on the skids. In that year, 6% of company's stores were handling film subjects and gross income from catalog and stores was little more than \$20,000, according to Sears' sales charts.

Sale of 8m and 16m cartoon shorts continues to be handled by Sears, and business on these subjects is good, but Sears execs believe this is due to the demand from toy projector owners.

While TV has made drastic inroads on sales and rentals of home

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METRO EMBARKS ON HEFTIER PROD. ABROAD

Metro appeared this week embarked on a heavier production schedule abroad following more than two months' studio visit by Ben Goetz, production chief in England. He's due in N. Y. on Friday (23), after prolonged studio huddles, and returns to his post on the American next Tuesday (27).

Metro, which recently completed "Quo Vadis" in Rome, has two more set to roll outside the U. S. These are "Ivanhoe," to be lensed in England, and "The Light Touch," in Italy.

Pandro Berman, who's producing the two pix, arrives in N. Y. next Tuesday (27) and sails the same day on the Queen Mary. Upon arrival in England he flies to Rome and Paris, then will visit Sicily and Tunis. No. Africa. From Tunis he heads back to London to join director Richard Thorpe and writer Richard Brooks, both of whom also are assigned to the two

Kramer's Next Likely for UA Under Old Pact Despite His Deal With Col

Duggan Joins Par

Hollywood, March 20. Pat Duggan, v.p. of Samuel Goldwyn Productions for eight years, signed a term contract as producer at Paramount, starting April 30.

Duggan and Don Hartman, new production supervisor at Paramount, were actors together 23 years ago.

Renew Efforts For Arbitration; Woo Abe Myers

Renewed effort to develop a system of arbitration for the film industry is expected shortly when proponents of the plan will approach Abram F. Myers, board chairman of Allied States Assn., in an effort to win him over to the conciliation idea.

William F. Rodgers, Loew's distribution vice-president, has been designated to call on Myers to acquaint him with the projected program. Rodgers has been one of arbitration's staunchest supporters.

Swinging Allied into the fold is the major obstacle in the path of arbitration's development as a means of averting court squabbles. Exhib org has been a consistent holdout.

However, Theatre Owners of America officials, who have been backing the plan, and the distributors saw a flicker of hope when Allied's board authorized Myers to explore its possibilities. Myers is not free to make any commitments but at least Allied hasn't closed its doors entirely to the arbitration idea.

Movement was given impetus last November in Houston when TOA

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UA Talks Takeover Of Wilcox's 'Odette' From Lopert for U. S.

Deal is in the early talking stages for United Artists to take over distribution from Lopert Films of "Odette," Anna Neagle starrer made in England by Herbert Wilcox. Lopert acquired American distribution rights as part of a package of 13 pix made by various producers under the banner of Sir Alexander Korda.

Lopert setup is specializing in product that will be given hand-tailored distribution, such as "Tales of Hoffmann," which will be its initial release. Thought is that "Odette" may be suited for wide general distribution and that UA could thus handle it more quickly and more profitably than Lopert.

Deal hinges on both sides agreeing to type of distribution UA will give the pic and whether all UA toppers are in agreement that it can be handled on a straight-release basis. Some UA execs have

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'Edwina Black' Pic to Be U.S.-Released by ELC

"The Late Edwina Black," produced in England by Stuart Scheffell, is headed for U. S. release via Eagle Lion Classics. While a pact has yet to be signed, it's said the two sides are virtually in agreement on all points.

Film, adapted from the London and Broadway stage play of the same title, stars Geraldine Fitzgerald, Scheffell's wife, and David Farrar. Producer's distribution reps are Irving Lesser and Seymour Poe, who head Producers Representatives, Inc.

Although Stanley Kramer signed a deal with Columbia over the weekend, it is very likely his next pic will be for United Artists release. It will be "High Noon," from a script by Carl Foreman. Cameras are set to grind about May 1.

This will be the film which Kramer owes UA under his old five-picture pact with that company. It was not expected, however, that he'd do it so quickly.

UA is understood to have offered some concessions to Kramer on other points in order to get "Noon" quickly. George J. Schaefer, Kramer's distribution topper, is understood to have used the film as a bargaining lever in working out some disputed charges on "Cyrano" and other Kramer pix handled by UA.

Kramer won two important points in the long and intricate negotiations with Col prexy Harry Cohn that led up to the deal for delivery of six pix a year for five years. First of these was on the extent of autonomy Kramer will maintain in cast and story selection.

Second point on which Kramer was victor was agreement by Cohn that Kramer could keep intact the staff of production aides that worked with him on all his

(Continued on page 15)

Kravetz to Ask \$4,000,000 in Suit Over UA Control

Max Kravetz' suit against Mary Pickford, et al, over collapse of his deal with Paul McNutt and Frank McNamee for control of United Artists, will total more than \$4,000,000, it was reported in N. Y. yesterday (Tues.). Understood action will be filed in N. Y. Supreme Court before March 27.

Meanwhile, Kravetz has retained attorney Meyer Boskey to rep him in the litigation. Boskey will be assisted by Sol Rosenblatt, who initially was engaged by Kravetz but who could not devote sufficient time to the case because of Government work.

Suit will charge collusion and depreciation of stock option which Kravetz claims he holds until July 12, 1952. Kravetz will ask court to appoint a committee to determine to what extent his option is in

(Continued on page 55)

SIMPP to Close N. Y. Office After Lease Ends

Society of Independent Motion Picture Producers will close its N. Y. office following termination of the current lease on April 30. Outfit will continue to maintain its Beverly Hills headquarters.

It was also disclosed William B. Levy, as a member of the exec distribution committee, will rep SIMPP in the Italian-American film trade talks set for March 28-April 5 in N. Y. Ellis G. Arnall, president of the society, will be on the Coast at that time for a board meeting, called to take formal action on ratification of the new Council of Motion Picture Organizations setup.

Popkin Back to Coast Without Release Deal

Harry Popkin, independent producer, hopped back to the Coast last weekend after two weeks in N. Y. where he discussed, but did not conclude, a new distribution deal.

Indication was he now intends to enter separate releasing pacts for each new picture as it is finished, instead of signing a multiple-pic contract at this time.

other, linked only by an auto-

mobile. In fact, it is the car that "narrates" the story of the vehicle's seven owners.

Helmut Kautner's direction is smooth. His interpretation of each of the seven stories is handled with understanding and deftness. While the characters in each segment of the overall story turn in top performances, the work of Bettina Moissi, as a war widow escaping from the battle zone with her baby, is outstanding. Her unusual and expressive face, plus acting talent, is worth a Hollywood look.

Story opens in a junkyard where two workers are salvaging usable parts of the war-battered car. They find a date scratched on the intact windshield, and the car's voice then picks up the story and traces its "life" with the seven owners.

attle-weary, cynical Marine
sant, with Merrill, in the role
top brass," breaking down his
istance and showing him the p
behind the heartbreak. It's a
ing dialog sequence, with w
unch and interest than the w
straight commentary. At the
ime, it does tell the story the N
ants to get across.

Merrill tells the strategy in his role of Navy brass. He manages to add warmth and personality to the mechanics of strategy. Vidmark's recognizable voice is keeping with the script.

The background of the story is an English public school with the action spanning barely 48 hours. It is the last day of term, and Andrew Crocker-Harris, an austere disciplinarian, is retiring because of ill health without a pension. The events leading up to the final powerful valedictory address make up a plot which is rich in incident and human understandings.

The role of the retiring master is not an easy one, but a prize in the right hands. Redgrave fills it with distinction, contributing a performance which never falters or reveals the true background of the disillusioned and unhappy character. A most matching foil to his performance is the role of his wife, played with a mixture of callousness and coyness by Jean Kent. She shines up favorably as a dramatic actress in a completely unsympathetic role. Nigel Patrick, in a less bombastic part than usual, chalks up another personal success as the science master who becomes ashamed of the intrigue he has had with Miss Kent. Wilfrid Hyde White is

Brian Smith, playing one of the pupils, acts his part with considerable enthusiasm. The scene in which he makes a presentation to the master is one of the dramatic highspots of the pic. Bill Travers and Ronald Howard make effective contributions in minor roles.

Hitler's invasion of Russia in World War II is still supplying ample story material for the Soviet film-makers, if "The Secret Parade" is any criterion. The vodka import painstakingly shows the bumbling Nazis were outwitted by Partisans during the siege of Moscow. Picture may have some appeal in a few special situations, but has no chance where in the U. S.

There's nothing subtle about this film, which is said to be based upon actual fact. Using the direct approach, scenarist A. Movzina, a Russian railroad shop technician, worms his way into the confidence of a couple of German officials. Before the latter become aware of what's going on, the partisan and his fellow saboteurs manage to disrupt the invasion rail transportation and indirectly in saving Moscow.

Although the partisans' undercover work is extremely crude and the uniforms Nazis depicted are masters at ferreting out the pits. They let the acts of large persist chiefly due to own negligence. Performances are somewhat mechanical and the unimaginative direction of Feinzimmer and V. Korsh-S. Vladimirov Druzhnikov, as the partisan, is perhaps best of grim-visaged cast. Photography is poor and production very meagre.

camera Igor Oberberg; music, Bee
Eichhorn; editor, Christian Wolff. A
town theatre, N. Y., starring Mar
"51 Running time 81 MINS

Karl	Erich
Willy	Gert
Sybilie	Wanda
Hr. Buchenhagen	Frans Schaf
Elizabeth	Alice
Granelius	Hans
Anneli	
Ricneri	Willy
Frau Ricneri	Ida
Dorothea	Erica
Ruth	Eva
August	Herman
Lieutenant	Frit
Baroness	Lida
Baroness	Margarete
Josef	Carl
Marie	Bettina

(In German; English Title Intensely dramatic. "Journeys" is a natural for houses. Picture was produced the Allied zone of Germany as a background of the pre regime and the war years. seven stories in one, but episode is independent of

A young man has given the car to his girl as an engagement present and they scratch the date on the windshield with a diamond. Succeeding owners are a composer whose career is halted by the Nazis, a Jewish-Aryan couple who

Car then passes to the German army. The two final episodes are the most suspenseful, dealing with the transportation of a young lieutenant to the Russian front and the escape of the mother and child from the war zone with the aid of a young soldier. Latter is the only portion that has a trace of humor.

Picture may be regarded by some as too depressive. A light sequence or two would have given better balance, as each story is heavy and highly dramatic. **A1st.**

Marcello Mastroianni, Andrea Checchi
Directed by Giacomo Gentilomo. Screen
play, Gentilomo. Castaldi, Brusato, D'Erre
from story by Silvana Mangione; camera
Alvaro Marcelli; music, Carlo Rustichelli
At Universale, Genoa. Running time
93 minutes.

Irma Rusk	.....	Leo Padellaro
Avvocato Rusk	.....	Carl Ludwig Field
Renato	.....	Marcello Mastroianni
Police Inspector	.....	Andrea Checchi

This well-scripted murder pie is an example of well-balanced, medium-scale production here, for lack of a better word, than the hit-or-miss Italian film industry. Well acted and briskly directed, it alternates suspense and humor. Film holds audience attention throughout. It is less an art vehicle than a good entry for Italian language spots. It offers material for a Hollywood version.

German actor Carl Ludwig Diel convincingly portrays the well-known lawyer who throws suspicion of a murder that he has committed on his wife's lover. Unsuspecting he kills another witness solely to win back his wife by convincing her that her boy friend did away with both persons. Both the accused and a detective (nicely acted by Andrea Checchi) finally spot the murderer and close in on him before he commits a third crime.

Lea Padovani and Marcello Mastroianni underplay the love in believable fashion. Giacomini's direction keeps the action rolling at good pace and overcomes a few rough spots along the way. Technical credits are average. *Hark!*

most production, Stars Martine Carol
Directed by Richard Pottier. Screenplay
Jean Anouilh; camera, Maurice Barry
editor, Jean Feys. At Coliseum, Paris.
Running time, 135 MIN. **MIMI**
Caroline Martine Carol

Gaston	Jacques Duquenois
Countess	Marie Duquenois
Beltempo	Sophie
Malenger	Pierre Crescenzo
Durham	Yvonne De Brabant
Duke	Jacques Vandenbroucke

This is a Gallic costumer of the revolutionary period that reminds one of "Forever Amber." Chiefly concerning the amorous perambulations of a teapetustous, sensual creature during the upheaval of the French Revolution, the film is with a sly, cynical look at the last episode of the time. Though the film stuffs over the production values inherent in that period and confines itself to the boudoir, it is adroit and interesting. It also has good exploitation pegs. The Marquis de Carol, a chassis should make for a U. S. artsy student publicist, but will take pleasure in publicizing it. Copyrighted by Jean Anouilh has used the over-concocted literary plotting to push forth his theories on love. Miss de Carol, as a noble nothead, gets caught up in the revolution at the

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L.A. Still Sags Despite New Pix; 'Valley' Fair \$20,000, 'Bonzo' 18G, 'Va. City'-'Dodge City' Oke \$25,000

Los Angeles, March 20. First-run biz continues spotty in current frame despite Easter vacation week and schools being closed. Two reissue combos and five new bills are on the lineup. Oldie pair, "Dodge City" and "Virginia City" are shaping up okay \$25,000 in three theatres. "Vendetta" is medium \$24,000 in two houses. Addition of "Redhead and Cowboy" to second week of "September Affair" is helping it to an estimated \$24,000 in two locations. "Vengeance Valley" shapes to hit about \$20,000, fair, in two spots but "Inside Straight" is very thin \$15,000, also in two. Modest \$18,000 looks for "Bedtime for Bonzo" in five sites. "Red Shoes" and "Fallen Idol" on return dates, look pleasing \$4,000 in one location.

Estimates for This Week
Los Angeles, Chinese, Uptown. Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 70-\$1.10) — "Rawhide" (20th) and "Cuban Fireball" (Rep) (2d wk). Light \$19,000. Last week, \$36,800.

Hollywood, Downtown, Wilmett (WB) (2,756; 1,757; 2,344; 70-\$1.10) — "Dodge City" (WB) and "Virginia City" (WB) (reissues). Okay \$25,000. Last week, "Raton Pass" (WB), only \$18,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-\$1.10) — "Inside Straight" (M-G) and "They Were Not Divided" (EL). Very thin \$15,000. Last week, "3 Guys Named Mike" (M-G) and "Outlaws Texas" (Mono) (Loew's only) (2d wk-4 days), \$8,300.

Hillcrest, Pantheas (RKO) (2,890; 2,812; 60-\$1) — "Vendetta" (RKO) and "Gasoline Alley" (Col). Medium \$24,000. Last week, "Never Dull Moment" (RKO) and "Experiment Alcatraz" (RKO), \$20,800.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 60-\$1) — "Redhead and Cowboy" (Par) and "September Affair" (Par) (2d wk). Okay \$24,000. Last week, "September Affair" (Par) and "Missing Women" (Rep) (L. A. only), \$17,300.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 70-\$1.10) — "Vengeance Valley" (M-G) and "Insurance Investigator" (Rep). Fair \$20,000. Last week, "Flying Missile" (Col) and "Yank in Korea" (Col) (2d wk-6 days), slight \$6,700.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 845; 880; 1,145; 70-\$1.10) — "Bedtime for Bonzo" (U) and "Mask of Dragon" (Lip). Mild \$18,000. Last week, "Prehistoric Women" (EL) and "Navy Bound" (Mono), slow \$18,000.

Four Star (UA) (900; 70-90) — "Red Shoes" (EL) and "Fallen Idol" (EL) (reissues). Oke \$4,000. Last week, "Maono" (Indie) (5th wk), \$2,300.

Fine Arts (FWC) (877; \$1.20-\$2.40) — "Cyrano" (UA) (18th wk). Into 18th frame (Tues.) after mild \$3,500 last week.

Beverly Canon (ABC) (520; \$1.20) — "Trio" (Par) (13th wk). Near \$3,000. Last week, fine \$2,700. — **El Rey** (FWC) (861; 70-\$1.10) — "Seven Days to Noon" (Indie) (4th wk). Only \$1,500. Last week, lean \$1,900.

Hub Sings B.O. Blues; 'Valley' Oke at \$23,500, 'Target' 10G, 'Sword' 14G

Boston, March 20. Boxoffice blues still are loud this stanza with not much help from product. "Payment on Demand" in fourth as Astor shapes okay while "Vengeance Valley" at State and Orpheum is topping the newcomers. "Target Unknown" at Boston looks good.

Estimates for This Week
Astor (B&Q) (1,200; 50-95) — "Payment on Demand" (RKO) (4th wk). Oke \$9,000 after neat \$10,000 for third.
Boston (RKO) (3,200; 40-85) — "Target Unknown" (U) and "Kangaroo Kid" (EL). Good \$10,000. Last week, "Condemned to Hang" (Indie) and "Guilty of Murder" (Indie) split weak with "Operation Disaster" (U), acceptable \$9,200.
Fenway (NET) (1,373; 40-85) — "Sword of Monte Cristo" (20th) and "Mask of Dragon" (Lip). Nice \$4,000. Last week, "Redhead and Cowboy" (Par) and "Missing Women" (Rep), about same.
Memorial (RKO) (3,500; 40-85) — "Bedtime for Bonzo" (U) and (Continued on page 22)

Broadway Grosses

Estimated Total Gross
This Week \$484,100
(Based on 17 theatres)
Last Year \$452,500
(Based on 18 theatres.)

'Husbands'-Stage Hep \$17,000, Cleve.

Cleveland, March 20. Hypo of Vic Damone and Helen O'Connell in stage unit, plus "Three Husbands" at Loew's State, is responsible for only worthwhile take here in an otherwise dull session. "Lucky Nick Cain" is not bringing much luck to Palace's wickets. Hipp looks in somewhat better shape with its two oldies, "Dodge City" and "Virginia City."

Estimates for This Week
Allen (Warners) (3,000; 55-80) — "Tarzan's Peril" (RKO). Fair \$9,000. Last week, "Sword of Monte Cristo" (20th), satisfying \$11,500 in 9 days.
Esquire (Community) (704; 55-80) — "Dear to My Heart" (Indie) (reissues). Poor \$2,000. Last week, "Bitter Rice" (Indie) (21st wk), \$3,000.

Hipp (Warners) (3,700; 55-80) — "Virginia City" (WB) and "Dodge City" (WB) (reissues). Okay \$14,500. Last week, "Lightning Strikes Twice" (WB), moderate \$12,000.

Lower Mail (Community) (505; \$1.20-\$1.80) — "Cyrano" (UA). Slash in prices helping some. Pushing up to \$4,700, following \$4,500 last week.

Palace (RKO) (3,300; 55-80) — "Lucky Nick Cain" (20th). Light \$11,000. Last week, "Payment on Demand" (RKO), breezy \$14,500.

State (Loew's) (3,450; 55-80) — "Three Husbands" (UA) plus Vic Damone topping vaude. Singer sparking bill to fine \$17,000. Last week, "Grounds for Marriage" (M-G), \$9,000.

Stillman (Loew's) (2,700; 55-80) — "Redhead and Cowboy" (Par). Average \$6,000. Last week, "Groom Wore Spurs" (U), same.

Seattle Slow But 'Mike' Fat \$10,000; 'Bonzo' 9G

Seattle, March 20. Biz is generally very dull here this week. However, "Cry Danger" and "Three Guys Named Mike" look big. "Bedtime for Bonzo" shapes nice as does "Cry Danger."

Estimates for This Week
Coliseum (Evergreen) (1,847; 65-90) — "Cry Danger" (RKO) and "Silent Dust" (Mono). Fine \$10,000. Last week, "Great Manhunt" (Col) and "Killer Stalked N. Y." (Col), \$9,000.

Fifth Avenue (Evergreen) (2,349; 65-90) — "Born Yesterday" (Col). (8th wk). Swell \$6,500. Last week, \$7,200.

Liberty (Hamrick) (1,650; 65-90) — "Bedtime for Bonzo" (U) and "Law of Badlands" (RKO). Nice \$9,000. Last week, "Vengeance Valley" (M-G) and "Cuban Fire" (Continued on page 22)

'Lightning' Hits Prov. With Bright \$12,000

Providence, March 20. Majestic this week is solid with "Lightning Strikes Twice." Okay is RKO Albee's reissue combo of "Dodge City" and "Virginia City."

Estimates for This Week
Albee (RKO) (2,200; 44-65) — "Dodge City" (WB) and "Virginia City" (WB) (reissues). Good \$9,000. Last week, "Target Unknown" (U) and "Good Time Girl" (EL), \$10,000.
Majestic (Fay) (2,200; 44-65) — "Lightning Strikes Twice" (WB) and "Belle Le Grand" (Rep). Snappy \$12,000. Last week, "Climb Highest Mountain" (20th) and "Cuban Fireball" (Rep), \$12,000.

Metropolitan (Snider) (3,100; 44-65) — "Mister Universe" (EL) and "Navy Bound" (EL). Fairish \$5,000. Last week, "House of Frankenstein" (Indie) and "House of Dracula" (Indie) (reissues), meek \$4,000.

State (Loew) (3,200; 44-65) — "Three Guys Named Mike" (M-G). Mild \$12,000. Last week, "Born Yesterday" (Col) (2d wk), neat \$12,000.

Strand (Silverman) (2,200; 44-65) — "My Friend Irma" (Par) and "Submarine Zone" (Par). Opened Monday (19). Last week, "Al Jennings Oklahoma" (Col) and "Operation X" (Col), poor \$7,500.

'Tarzan' Lofty \$12,000, Philly

Philadelphia, March 20. First-runs here are marking time until the Easter weekend brings back biz, with a batch of new product slated to open to take advantage of this. Despite usual Holy Week downturn, trade is not too bad. "Kansas Raiders" is grabbing a neat bundle at the Earle while "Tarzan's Peril" is sturdy at the Stanton. "Chance of Lifetime" is faltering at the Translux.

Estimates for This Week
Aldine (WB) (1,303; 50-99) — "If This Be Sin" (RKO). Mild \$8,000. Last week, "Magnificent Yankee" (M-G) (2d wk), \$6,500.

Boyd (WB) (2,360; 50-99) — "Born Yesterday" (Col) (8th wk). Good \$11,000. Last week, \$11,500.

Earle (WB) (2,700; 50-99) — "Kansas Raiders" (U). Nice \$14,000. Last week, "Sound of Fury" (UA), \$12,500.

Fox (20th) (2,250; 50-99) — "All About Eve" (20th). Okay \$12,000. Last week, "U. S. S. Teakettle" (20th), (2d wk), \$15,000.

Goldman (Goldman) (1,200; 50-99) — "Cry Danger" (RKO) (2d wk). Off to \$10,000, after fair \$14,000 opener.

Mastrbaum (WB) (4,360; 50-99) — "Enforcer" (WB) (3d wk). Light \$13,500. Last week, \$16,000.

Midtown (Goldman) (1,000; 50-99) — "Payment on Demand" (RKO) (4th wk). Fine \$11,000. Last week, \$12,000.

Randolph (Goldman) (2,500; 50-99) — "Three Guys Named Mike" (M-G) (2d wk). Tidy \$15,000. Last week, \$20,000.

Stanley (WB) (2,900; 50-99) — "Lightning Strikes Twice" (WB) (2d wk). Dull \$12,000. Last week, \$15,000 opener.

Stanton (WB) (1,473; 50-99) — "Tarzan's Peril" (RKO). Sturdy \$12,000. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues), neat \$14,500.

Trans-Lux (T-L) (500; 50-99) — "Chance of Lifetime" (Indie). Thin \$4,000. Last week, "So Long at Fair" (EL) (2d wk), \$4,500.

World (G&S) (500; 50-99) — "Bitter Rice" (Indie) (18th wk). About \$3,500. Last week, good \$3,600.

Most of Det. First-Runs Off Badly; 'Enforcer' Bright \$16,000, 'Target' 9G

Key City Grosses

Estimated Total Gross
This Week \$2,017,000
(Based on 23 cities, 192 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,349,500
(Based on 23 cities, and 203 theatres)

'Air Cadet'-Page Strong 23G, D.C.

Washington, March 20. Midtown biz continues in same mild groove as last week, with promise of improvement in a few spots. Best bet is "Air Cadet" at Capitol, where Patti Page onstage as added help. "14 Hours" at Lopert's Playhouse is solid, but not up to hopes, despite unanimous rave notices. "Tarzan's Peril" at Warner's Metropolitan shapes fine for that small-seater.

Estimates for This Week
Capitol (Loew's) (2,434; 44-90) — "Air Cadet" (U) plus Patti Page heading vaude. Sturdy \$23,000. Last week, "Undercover Girl" (U), plus stageshow headed by Vic Damone, \$21,000, over hopes.

Dupont (Lopert) (375; 50-85) — "Men and Music" (20th) (3d-final wk). Firm \$3,500 thanks to special student rates. Last week, \$3,700.

Keith's (RKO) (1,939; 44-74) — "Bedtime for Bonzo" (U). Okay \$8,000. Last week, "Steel Helmet" (Lip), nice \$9,000, but not up to expectancy.

Metropolitan (Warner) (1,163; 44-74) — "Tarzan's Peril" (RKO). Sturdy \$6,500. Last week, "Passion's Payment" (Indie) and "Hitler's Strange Love" (Indie), good \$6,000.

Palace (Loew's) (2,370; 44-74) — "13th Letter" (20th). Light \$12,000 for this house. Last week, "Climb Highest Mountain" (20th), nose-dived far below hopes to mild \$13,000.

Playhouse (Lopert) (483; 50-90) — "14 Hours" (20th). Firm \$6,500. And has signs of building. Last week, "Henry V" (UA) (reissue), okay \$3,000.

Warner (WB) (2,174; 44-74) — "Sugarfoot" (WB). Satisfactory \$12,000. Last week, "Branded" (Par), \$12,000.

Trans-Lux (T-L) (654; 44-80) — "Chance of Lifetime" (Indie). Very bad \$2,500, and may not last a week. Last week, "So Long at Fair" (EL) (2d wk), very nice \$5,000.

'BONZO' NICE \$10,000, PORT.; 'MO. RAID' 12G

Portland, Ore., March 20. Unexpected winter snowstorms in March cut into all biz this week. "Great Missouri Raid" looks good at Paramount and Oriental. "Born Yesterday" is still pulling in its fifth downtown week. "Bedtime for Bonzo" looks fine at Broadway.

Estimates for This Week
Broadway (Parker) (1,890; 50-90) — "Bedtime for Bonzo" (U) and "Lonely Hearts Bandits" (Rep). Fine \$10,000. Last week, "Raton Pass" (WB) and "Missing Women" (Rep), ditto.

Mayfair (Parker) (1,500; 50-90) — "Born Yesterday" (Col) and "Stage to Tucson" (Col) (m.o.). Solid \$6,000. Last week, "Tomahawk" (U) and "Under Gun" (U) (m.o.), \$6,500.

Oriental (Evergreen) (2,000; 50-90) — "Great Missouri Raid" (Par) and "Bowery Battalion" (Mono). day-date with Paramount. Okay \$4,500. Last week, "September Affair" (Par) and "Second Face" (Par), \$4,700.

Orpheum (Evergreen) (1,750; 50-90) — "Where Danger Lives" (RKO) and "Pygmy Island" (Col). Mild \$5,500. Last week, "Born Yesterday" (Col) and "Stage Tucson" (Col) (4th wk) big \$7,600.

Paramount (Evergreen) (3,400; 50-90) — "Great Missouri Raid" (Par) and "Bowery Battalion" (Mono), also Oriental. Fine \$7,500. Last week, "September Affair" (Par) and "Second Face" (Par), \$7,200.

United Artists (Parker) (890; 50-90) — "3 Guys Named Mike" (M-G) (2d wk). Good \$7,500. Last week, \$11,000.

Detroit, March 20. Biz is at its lowest point in many months. The Kefauver hearings on TV are cutting into matinee trade tremendously, while pre-Easter and auto plant layoffs are contributing factors to the slow biz. About the only bright spot this week is "Enforcer" at the Palms. "Climb Highest Mountain" is slow at the Fox. "Target Unknown" at Madison is just okay while "Three Guys Named Mike" at United Artists is in the same boat. Second week of "Vengeance Valley" at the Michigan is dismal.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 70-95) — "Climb Highest Mountain" (20th) and "Flame Stamboul" (Col). Slow \$17,000. Last week, "13th Letter" (20th) and "My True Story" (Col), \$18,000.

Michigan (United Detroit) (4,000; 70-95) — "Vengeance Valley" (M-G) (2d wk). Dismal \$10,000. Last week, \$17,000 with Kefauver video quiz killing what shaped up to be a fair week.

Palms (UD) (2,900; 70-95) — "Enforcer" (WB) and "Blue Blood" (Rep). Bright \$16,000. Last week, "Steel Helmet" (Lip) and "Rhythm Inn" (Rep) (2d wk), \$8,000.

Madison (UD) (2,900; 70-95) — "Target Unknown" (U) and "Operation Disaster" (U). Just okay \$9,000. Last week, "Salerno Beach-head" (Indie) and "Fighting Sullivan" (Indie) (reissues), \$7,000.

United Artists (UA) (1,900; 70-95) — "Three Guys Named Mike" (M-G) and "So Long at Fair" (EL). Only \$9,000. Last week, "Payment on Demand" (RKO) (3d wk), \$6,000.

Adams (Balaban) (1,700; 70-95) — "September Affair" (Par) (3d wk). Down to \$5,000. Last week, mild \$7,000.

Downtown (Balaban) (2,900; 70-95) — Theatre closed until further notice. Last week, "Prince of Peace" (Indie), lean \$4,000.

Another Storm Sloughs Mpls.; 'Lightning' Okay 8G, 'Tomahawk' 6G, 2d

Minneapolis, March 20. One of season's worst snowstorms last Sunday (18) dealt weekend biz a hard blow, but snowbound visitors here for state high school basketball tourney took off some of curse. It looked like a climax to the past five months' brutal weather. Most storms, like this last one come on weekends, the boxoffice peak period.

Newcomers making some headway against adverse factors are "Lightning Strikes Twice" at State and RKO-Pan reissue bill of "Virginia City" and "Dodge City." The holdover that is amazing is "Tomahawk" at Lyric.

Estimates for This Week
Century (Par) (1,600; 50-76) — "Dancing Years" (Mono). Light \$4,000. Last week, "Call Me Mister" (20th) (2d wk), okay \$5,500.

Gopher (Berger) (1,000; 50-70) — "Kansas Raiders" (U) (2d wk). Down to \$2,500 after satisfactory \$4,500 initial stanza.

Lycium (Nederland) (1,859; \$1.20-\$1.80) — "Of Men and Music" (20th). Management of this legitimate roadshow house figured best way to sell this one was via roadshow policy. Once a night showing, excepting Saturdays and Sundays. Opened last night (Mon.), with Minneapolis Symphony orch members as guests. Last week, no pix program.

Lyric (Par) (1,000; 50-76) — "Tomahawk" (U) (2d wk). One of year's surprise grossers here. Fine \$8,000 after sensational \$9,500 first week in face of horrible weather and other adverse factors. They wait in line, braving snow and wind for this one.

Radio City (Par) (4,000; 50-76) — "Vengeance Valley" (M-G). Lancaster an important boxoffice name here but the storm put it on the skids, blah \$10,000. Last week, "Three Guys Named Mike" (M-G), about same.

RKO-Orpheum (RKO) (2,800; 40-76) — "Flying Missile" (Col) and "Killer That Stalked N. Y." (Col). Drab \$5,000. Last week, "Bedtime for Bonzo" (U) and "Under Gun" (U), \$5,500.

RKO-Pan (RKO) (1,600; 40-76) — "Virginia City" (WB) and "Dodge City" (WB) (reissues). Mild \$4,000. Last week, "Yank in Korea" (Col) and "Emergeny Wedding" (Col), near same.

State (Par) (2,300; 50-76) — "Lightning Strikes Twice" (WB). Okay \$8,000 in view of conditions. Last week, "13th Letter" (20th), \$6,000.

Cincy Over Par; 'Mike' Breezy 13G, 'Mo. Raid' \$7,500, 'Tomahawk' 6G

Cincinnati, March 20. Biz generally is above par on Cincy's main line for this pre-Easter round. "Three Guys Named Mike," out in front, is racking up a solid session for the RKO flagship Albee. Other new bills, "Second Woman" in Palace, "Great Missouri Raid" at Capitol and "High Lonesome" at Lyric, all are in moderate tempo. "Tomahawk" is a pleasing holdover at Keith's.

Estimates for This Week
Albee (RKO) (3,100; 39-75) — "Three Guys Named Mike" (M-G). Breezy \$13,000. Last week, "Cause for Alarm" (M-G), six days, mild \$8,000.
Capitol (Mid-States) (2,000; 39-75) — "Great Missouri Raid" (Par). Moderate \$7,500. Last week,

"Groom Wore Spurs" (U), so-so \$7,000.
Grand (RKO) (1,400; 39-75) — "Dodge City" (WB) and "Virginia City" (WB) (reissues). Pleasing \$8,000. Last week, "Magnificent Yankee" (M-G), sad \$5,000.

Keith's (Mid-States) (1,542; 39-75) — "Tomahawk" (U) (2d wk). Fast \$6,000 after sharp \$10,000, preem.

Lyric (RKO) (1,500; 39-75) — "High Lonesome" (EL) and "Rogue River" (EL). Mild \$4,500. Last week, "Prehistoric Women" (EL) and "Two Lost Words" (EL), hotly \$8,000.

Palace (RKO) (2,600; 39-75) — "Second Woman" (UA). Mild \$8,000. Last week, "Lightning Strikes Twice" (WB), \$7,500.

Chi Blitzed by Lenten Holy Week

But 'Mister' Contino Sock \$53,000;

'Wedding' - Vaude Big 43G; H.O.s Sag

Chicago, March 20.

Holy week is slicing Loop biz this week, but a couple of big new bills are saving a total blitz. Chicago, with "Call Me Mister" and Dick Contino and Kitty Kallen on-stage, looks smash \$53,000. "Royal Wedding" and all-vaude bill at lush Oriental should even off over weekend. United Artists, with reissue bill of "Dodge City" and "Virginia City," is shaping fair \$11,500. Palace, with "Cause for Alarm" and "Federal Man," looms slow \$9,500 in second round. "Cyrano" roadshow continues sturdy \$10,000 in ninth week at Selwyn. State-Lake, with "Three Guys Named Mike," is average \$13,000 in second stanza. Roosevelt twin-bill of "Redhead and Cowboy" and "Flame of Stamboul" appears okay \$10,000 on record. Ninth week of "Born Yesterday" is nice \$12,000 at Woods.

Estimates for This Week
Chicago (B&K) (3,900; 55-98) — "Call Me Mister" (20th) plus Dick Contino and Kitty Kallen on-stage. Great \$53,000. Last week, "Enforcer" (WB) and all-vaude show (2d wk), \$23,000.
Grand (RKO) (1,200; 55-98) — "Brats of East" (Indie) and "Atrocities Ft. Santiago" (Indie). Good \$11,000. Last week, "Bedtime for Bonzo" (U) (2d wk), \$10,000.

Oriental (Indie) (3,400; 55-98) — "Royal Wedding" (M-G) and all-vaude bill. Strong \$43,000. Last week, "Vengeance Valley" (M-G) and Debbie Reynolds in person (2d wk), \$28,000.

Palace (RKO) (2,500; 55-98) — "Cause for Alarm" (M-G) and "Federal Man" (RKO) (2d wk). Drab \$9,500. Last week, \$11,000.

Roosevelt (B&K) (1,500; 55-98) — "Redhead and Cowboy" (Par) and "Flame of Stamboul" (Col) (2d wk). Okay \$10,000. Last week, \$12,000.
Selwyn (Schubert) (1,000; \$1.25-\$2.40) — "Cyrano" (UA) (9th wk). Strong \$10,000. Last week, \$11,000.

State-Lake (B&K) (2,700; 55-98) — "Three Guys Named Mike" (M-G) (2d wk). Looks okay \$13,000. Last week, \$17,000.

United Artists (B&K) (1,700; 55-98) — "Dodge City" (WB) and "Virginia City" (WB) (reissues). Fair \$11,500. Last week, "Target Unknown" (U) and "Oh, Susanna" (Rep) (2d wk), fancy \$10,000.

Woods (Essaness) (1,073; 98) — "Born Yesterday" (Col) (9th wk). Nice \$12,000. Last week, \$13,000.
World (Indie) (587; 80) — "Bitter Rice" (Indie) (11th wk). Still stout at \$4,500. Last week, \$4,500.
Ziegfeld (Lopert) (434; 98) — "Mudlark" (20th) (4th wk). Big \$6,000. Last week, \$7,000.

'Woman' NSG \$12,000,

St. Loo; 'Affair' \$13,000,

'Born' Robust 12G, 2d

St. Louis, March 20.

Cold, blustery weather over the past weekend plus Holy Week in this heavily-populated Catholic community will slow turnstile activity at big cinemas to a walk. "Second Woman" is the best of the new films but not strong at Loew's. "Dodge City" and "Virginia City," reissue combo, loom nice at the Fox, to get top coin in city. "Born Yesterday" is sturdy in holdover at the Missouri.

Estimates for This Week
Ambassador (F&M) (3,000; 60-75) — "September Affair" (Par) and "Company She Keeps" (RKO). Oke \$13,000. Last week, "The Enforcer" (WB) and "Gambling House" (RKO), \$8,000.

Fox (F&M) (5,000; 60-75) — "Dodge City" (WB) and "Virginia City" (WB) (reissues). Nice \$14,000. Last week, "Meet Invisible Man" (U) and "Mr. Universe" (EL), \$12,000.

Loew's (Loew) (3,172; 50-75) — "Second Woman" (UA) and "Magnificent Yankee" (M-G). Not so good \$12,000. Last week, "Steel Helmet" (Lip) and "Cause for Alarm" (M-G), \$14,500.

Missouri (F&M) (3,500; 60-75) — "Born Yesterday" (Col) and "Counter Spy Meets Scotland Yard" (Col) (2d wk). Holding at \$12,000 following big \$16,000 first stanza.

Shubert (Ind) (1,500; 60) — "Cinderella" (RKO) and "Dumbo" (RKO) (reissues). Okay \$4,000. Last week, "Sun Sets at Dawn" (EL) and "Rogue River" (EL), same.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Affair' Medium

\$9,000 in L'ville

Louisville, March 20.

Downtown biz is sluggish this week. Usual pre-Easter slowdown, coupled with rainy weather, ganging up on grosses. "September Affair" at Rialto is slow as is holdover of "Born Yesterday" at Loew's State. "Dodge City" on reissue at Mary Anderson looks better than last week's "Lightning Strikes Twice."

Estimates for This Week
Mary Anderson (People's) (1,200; 45-65) — "Dodge City" (WB) (reissue). Passable \$6,500. Last week, "Lightning Strikes Twice" (WB), \$6,000.

Rialto (Fourth Avenue) (3,000; 45-65) — "September Affair" (Par) and "Missing Women" (Rep). Held to slow pace by Lent and daily rains. Medium \$9,000. Last week, "Tomahawk" (U) and "Navy Bound" (Monol), nice \$12,000.

State (Loew's) (3,000; 45-65) — "Born Yesterday" (Col) and "Beauty On Parade" (Col) (2d wk). Mild \$10,000 after last week's solid \$14,000.

Strand (FA) (1,400; 45-65) — "Korea Patrol" (EL) and "Rogue River" (EL). Fairish \$4,500. Last week, "Gambling House" (RKO) and "Law of Badlands" (RKO), \$4,000.

'RATON' SOCK \$37,000,

DENVER; 'YANKEE' 12G

Denver, March 20.

"Raton Pass" shapes standout here this session with smash total in three theatres. "I'd Climb Highest Mountain" also looms nice in three other spots. "Magnificent Yankee" looks fair at the Orpheum.

Estimates for This Week
Aladdin (Fox) (1,400; 40-80) — "Raton Pass" (WB) and "Eye Witness" (EL), day-date with Paramount. Tabor. Big \$11,000. Last week, "Target Unknown" (U) and "Perfect Woman" (EL), \$9,000.

Broadway (Wolfberg) (1,500; 40-80) — "Vengeance Valley" (M-G) (3d wk). Poor \$5,000. Last week, fine \$10,000.

Denham (Cockrell) (1,750; 40-80) — "Molly" (Par). Drab \$6,000. Last week, "September Affair" (Par) (2d wk), \$9,500.

Denver (Fox) (2,525; 40-80) — "Climb Highest Mountain" (20th) and "Sierra Passage" (Monol), day-date with Esquire. Webber. Fine \$19,000. Last week, "Steel Helmet" (Lip) and "Rhythm Inn" (Monol), \$17,000.

Esquire (Fox) (742; 40-80) — "Climb Highest Mountain" (20th) and "Sierra Passage" (Monol), also Denver, Webber. Nice \$3,500. Last week, "Steel Helmet" (Lip) and "Rhythm Inn" (Monol), \$3,000.

Orpheum (RKO) (2,600; 40-80) — "Magnificent Yankee" (M-G). Fair \$12,000. Last week, "Sugarfoot" (WB) and "Hue and Cry" (Indie), \$14,000.

Paramount (Fox) (2,200; 40-80) — "Raton Pass" (WB) and "Eye Witness" (EL), also Aladdin, Tabor. Big \$15,000. Last week, "Abbott-Costello Meet Invisible Man" (U) and "Flame of Stamboul" (Col), \$14,000.

Tabor (Fox) (1,967; 40-80) — "Raton Pass" (WB) and "Eye Witness" (EL), also Aladdin, Paramount. Sock \$11,000. Last week, "Target Unknown" (U) and "Perfect Woman" (EL), \$9,000.

Webber (Fox) (750; 40-80) — "Climb Highest Mountain" (20th) and "Sierra Passage" (Monol), also Denver, Esquire. Great \$4,500. Last week, "Target Unknown" (U) and "Perfect Woman" (EL), same.

'Lightning' OK \$9,500,

Indpls.; 'Yankee' 9G

Indianapolis, March 20.

Biz has slowed to a walk at first-runs here this stanza, with final round of state highschool basketball tournament and Holy Week sentiment chief factors. "Lightning Strikes Twice" at Circle and "Magnificent Yankee" at Loew's are leaders, but figures are modest.

Estimates for This Week
Circle (Gamble-Dolle) (2,800; 44-65) — "Lightning Strikes Twice" (WB) and "Sierra Passage" (Monol). Oke \$9,500. Last week, "Vendetta" (RKO) and "Destination Murder" (RKO), \$8,000.

Indiana (G-D) (3,200; 44-65) — "Payment on Demand" (RKO) and "Footlight Varieties" (Indie). Fair \$8,500. Last week, "The Enforcer" (WB) and "Kangaroo Kid" (EL), \$9,700.

Keith's (G-D) (1,300; 44-65) — "Mudlark" (RKO). Slow \$5,000 in 10 days. Previously, on second-runs.

Loew's (Loew's) (2,427; 44-65) — "Magnificent Yankee" (M-G) and "Al Jennings Oklahoma" (Col). So-so \$9,000. Last week, "Born Yesterday" (Col) (2d wk), nice \$10,000.

Lyric (G-D) (1,800; 44-65) — "Salerno Beachhead" (Indie) and "Fighting Sullivan" (Indie) (reissues). Nice \$7,000. Last week, "Gambling House" (RKO) and "Riders from Tucson" (RKO), \$4,500.

'Rawhide' Strong

\$16,000 Leads K.C.

Kansas City, March 20.

Leader for this session is "Rawhide," playing day-and-date in three Fox Midwest, with sturdy stanza likely. "Redhead and the Cowboy" at Paramount looks over average. "Born Yesterday" in second week at Midland is strong. Missouri looms with "Lightning Strikes Twice."

Estimates for This Week
Esquire (Fox Midwest) (820; 45-60) — "Bombardier" (Indie) and "China Sky" (Indie) (reissues). Fair \$2,500. Last week, "Seven Days to Noon" (Indie), same.

Kimo (Dickinson) (550; 60-85) — "Next Voice" (M-G) (2d wk). Moderate \$1,400. Last week, pleasant \$1,800.

Midland (Loew's) (3,500; 50-75) — "Born Yesterday" (Col) and "Revenue Agent" (Col) (2d wk). Continues strong in 8 days at \$13,000. Last week, big \$18,000.

Missouri (RKO) (2,650; 50-75) — "Lightning Strikes Twice" (WB) and "Bowery Battalion" (Monol). Average \$8,000. Last week, "Mad Wednesday" (RKO) and "Hunt Man Down" (RKO), same.

Paramount (Tri-State) (1,900; 50-75) — "Redhead and Cowboy" (Par). Will top average at \$11,000. Last week, "Molly" (Par) and "Quebec" (Par), \$8,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 50-75) — "Rawhide" (20th) Getting strong \$16,000. Last week, "Kansas Raiders" (U) and "Undercover Girl" (U), \$12,000.

Vogue (Wooten) (554; 60-85) — "Hamlet" (U) (2d wk). So-so \$1,200. Last week, \$1,500.

Pre-Easter Bops Omaha;

'Storm' Modest \$10,500

Omaha, March 20.

Renewed snow storms and sleet continued to hold a sagging box-office in the doldrums this week. "Storm Warning" led a so-so field with a light Orpheum week. "Vengeance Valley" also is mild at Paramount. "Cry Danger" looms fair at Brandeis.

Estimates for This Week
Orpheum (Tristates) (3,000; 16-70) — "Storm Warning" (WB) and "Bowery Battalion" (Monol). Light \$10,500. Last week, "Kansas Raiders" (U) and "Under Gun" (U), \$11,000.

Paramount (Tristates) (2,800; 16-70) — "Vengeance Valley" (M-G). Sluggish \$9,500. Last week, "September Affair" (Par), \$8,800.

Omaha (Tristates) (2,100; 16-70) — "Southside 1-1000" (Monol) and "Short Grass" (Monol). So-so \$4,500 (four days). Last week, "Highway 301" (WB) and "County Fair" (Monol), \$8,000.

Brandeis (RKO) (1,500; 16-70) — "Cry Danger" (RKO). Fair \$6,000. Last week, "The Enforcer" (WB), \$7,000.

State (Goldberg) (865; 20-75) — "Night in Tropics" (EL) and "Naughty Nineties" (EL) (reissues). Fine \$5,500 in 6 days. Last week, "Fighting Caravans" (Indie) and "Fighting Westerner" (Indie) (reissues) \$2,000 in 3 days.

B'way Spotty; 'Bird Paradise' Plus

Tony Martin Nice \$82,000, 'Straight'

Plus Sammy Kaye Light at \$39,000

Broadway first-run theatres have too much opposition and seasonal handicaps this session to do strongly. Result is that the deluxers present a very spotty appearance. The Kefauver committee hearings on TV and radio are blamed for seriously cutting into matinee business. However, many managers trace the slump the middle of last week to the Federal income tax deadline and Lent. The Street has few new entries currently, and all are hurt.

Pacing the newcomers is "Bird of Paradise" with Tony Martin topping the Easter stagershow at the Roxy. Despite a mild opening and slow Friday, it is managing to wind up with a nice \$82,000, with the second session expected to forge ahead. "Groom Wore Spurs" is not getting far at the Criterion with around \$14,000, very mild, in 10 days.

"Inside Straight" plus Sammy Kaye orch, Jack Durant, Three Arnauts, others, onstage shapes up as lightweight \$39,000 at the Capitol. "Gambling House" looks slim \$11,000 opening week at the Mayfair.

"Royal Wedding," with annual Easter stagershow, is holding remarkably firm despite all these obstacles, with great \$140,000 in second week at the Music Hall, which will top the initial stanza.

The Strand combo of Josephine Baker heading the stage bill and "Storm Warning" also is displaying marked strength, with the current (3d) week easily forging ahead of the second frame, when Miss Baker was out for two days. Strand looks to land sock \$60,000 in third week as against \$48,000 for second. It holds three extra days past the third round to take this bill through Easter.

Elsewhere business is generally off badly, with a batch of new bills coming in later this stanza. "Lemon Drop Kid," with Billy Eckstine topping the stagershow, opens today (Wed.) at the Paramount.

An outstanding exception to the downbeat for straight-filmers is "Born Yesterday," still big with \$18,000 in 12th round at the Victoria.

Estimates for This Week
Astor (City Inv.) (1,300; 55-\$1.80) — "14 Hours" (20th) (3d wk). Initial holdover session ended Monday (19) night slipped to \$18,000 after okay \$21,500 opening week. Continues, with "Valentino" (Col) due in next.

Bijou (City Inv.) (589; \$1.20-\$2.40) — "Cyrano" (UA) (18th wk). The 17th frame ended last night (Tues.) was \$6,500 or near after \$7,500 for week ahead. "Tales of Hoffmann" (Indie) comes in April 4.

Capitol (Loew's) (4,820; 55-\$1.50) — "Inside Straight" (M-G) and Sammy Kaye orch, Jack Durant, Three Arnauts topping stage bill. Hitting only about \$39,000, light for opening round. Last week, "3 Guys Named Mike" (M-G) plus George Gibbs, Johnny Long orch, onstage (2d wk), \$30,000.

Criterion (Moss) (1,700; 50-\$1.75) — "Groom Wore Spurs" (U). First week ended last Monday (19) night, but holding three extra days. Light \$14,000 in 10 days. In ahead "Target Unknown" (U), \$20,500 in 10 days. "Prince of Peace" (Indie) opens Friday (23).

Globe (Brandt) (1,500; 50-\$1.20) — "No Orchids Miss Blandish" (Indie) (4th wk). Holding around \$7,000 in final stanza after \$7,500 for third round.

Mayfair (Brandt) (1,730; 50-\$1.20) — "Gambling House" (RKO). Only about \$11,000, slim, in first round ending next Friday (23). In ahead, "Dodge City" (WB) and "Virginia City" (WB) (reissues) (3d wk), \$8,500.

Palace (RKO) (1,700; 55-\$1.20) — "Quebec" (Par) with vaude and "Bowery Follies" unit. Addec. incentive of miniature revue not helping, with thin \$14,000 likely. Last week, "Three Husbands" (UA) plus vaude, \$15,000, also no profit.

Paramount (Par) (3,664; 55-\$1.50) — "Lemon Drop Kid" (Par) with Billy Eckstine, Hugo Winterhalter's orch and chorus, Alan King, Raul and Eva Reyes onstage. Opens today (Wed.). Last week, "Molly" (Par) plus Nellie Luther, Sam Donahue orch, George de Witt topping stagershow (2d wk),

slipped to lightweight \$43,000 after mild \$49,000 opening round.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40) — "Royal Wedding" (M-G) and annual Easter stagershow (2d wk). Holding fine in initial holdover session at great \$140,000. First week was \$139,000, albeit not quite up to expectancy. Stays through Easter, and maybe longer.

Rivoli (UAT-Par) (2,092; 60-\$1.25) — "13th Letter" (20th) (4th final wk). Off a bit to about \$7,000 after mild \$10,000 last frame. "Rawhide" (20th) comes in Saturday (24).

Roxy (20th) (5,886; 80-\$2.20) — "Bird of Paradise" (20th) and Tony Martin topping big Easter stagershow (2d wk). Initial round finished last night (Tues.) at nice \$82,000, not up to hopes but okay for season. Holds. In ahead, "U.S.S. Teakettle" (20th) with Ritz Bros. heading stage bill (3d wk-5 days), okay \$45,200.

State (Loew's) (3,450; 55-\$1.50) — "Tomahawk" (U) (5th wk). Winding up at okay \$13,000 after \$12,000 in fourth stanza. "Up Front" (U) opens next Saturday (24).

Strand (WB) (2,756; 55-\$2) — "Storm Warning" (WB) with Josephine Baker topping stage bill (3d wk). With Miss Baker back to head stagershow, this is doing much better than in second round with sock \$60,000 or near; second week hit \$48,000, two days Miss Baker was absent because of illness preventing house from getting nearly as much as opening week. She is proving such a draw, that bill holds an extra three days into fourth session to take in Easter Sunday.

"Lullaby of Broadway" (WB) opens March 26.

Sutton (R&B) (561; 90-\$1.50) — "Trio" (Par) (24th wk). The 23d week ended Monday (19) dipped to \$3,800 after okay \$4,000 for week ahead. "Kon-Tiki" (RKO) opens April 2.

Trans-Lux 60th St. (T-L) (453; 74-\$1.50) — "Chance of Lifetime" (Indie) (2d wk). First week concluded last night (Tues.) highly disappointing at meagre \$3,500 and staying only a few extra days. In ahead, "So Long at Fair" (EL) (8th wk), \$3,200. "Angelo" (Indie) opens Saturday (24).

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "Seven Days to Noon" (Indie) (14th wk). The 13th stanza ended Sunday (18) was \$4,300 after \$4,000 in preceding week.

Victoria (City Inv.) (1,060; 95-\$1.80) — "Born Yesterday" (Col) (13th wk). The 12th frame ended Monday (19) night continued to hold remarkably well in view of conditions at \$18,000 after rousing \$19,000 for 11th week. Stays on for some time at this pace.

'Husbands' Neat \$13,500

In Toronto; 'Under Gun'

Loud 14G, 'Groom' \$7,000

Toronto, March 20.

Apart from "Born Yesterday," still terrific in its fifth week, biz is not outstanding here currently. "Three Husbands" and "Under the Gun" are leading the newcomers, latter being especially strong.

Estimates for This Week
Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 470; 698; 694; 35-57) — "Under the Gun" (U) and "Emergency Wedding" (Col). Big \$14,000 or near. Last week, "Flying Missile" (Col) and "Short Grass" (UA), \$15,000.

Eglinton, Victoria (FP) (1,189; 1,140; 38-77) — "Gambling House" (RKO). Fair \$8,000. Last week, "Right Cross" (M-G), ditto.

Imperial (FP) (3,373; 38-77) — "Born Yesterday" (Col) (5th wk). Still a terrific \$15,000 after last week's \$18,500.

Loew's (Loew) (2,096; 48-67) — "Vengeance Valley" (M-G) (2d wk). Oke \$7,500 after last week's \$10,000.

Northern, University (FP) (959; 1,556; 38-77) — "Three Husbands" (UA). Neat \$13,500. Last week, "Magnificent Yankee" (M-G) and "Midnight Kiss" (M-G), \$12,000.

Odeon (Rank) (2,390; 50-60) — "Al Jennings Oklahoma" (Col). Oke \$11,000. Last week, "13th Letter" (20th), same.

Shea's (FP) (2,386; 38-77) — "Lightning Strikes Twice" (WB). Fair \$9,000. Last week, "Great Missouri Raid" (Par), \$8,500.

Uptown (Loew) (2,743; 38-67) — "Groom Wore Spurs" (U). Okay \$7,000. Last week, "Tomahawk" (U) (3d wk), \$5,500.

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...I'm Brainy Baxter, Bob's girl. Come on with
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CHRISTMAS GROSSES IN THE

"December in Times Square and
Bob sports a Palm Beach suit!
The storm of laughs is under way."



"No wonder Broadway breaks into
song — that great 'Silver Bells'
hit—when these Santas take over!"



"Bob and I harmonise a new lullaby
of Broadway—this one's called 'It
Doesn't Cost A Dime To Dream'."



"The night-club gals give me
support in that bouncy no
'They Obviously Want Me To'



"Get this scene! It's Bob giving
a down-to-earth performance as his
own aunt. It's an absolute howl!"



"The big racetrack sequence is a
Runyon riot—funnier than any
thing—even in 'Sorrowful Jones'."



"That fabulous Lemon Drop Kid cer-
tainly thinks of the darndest places
to deposit his Christmas money."



"And you'll meet more wondrous
Damon Runyon guys and
than in any Runyon picture."



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BOB HOPE

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THE LEMON DROP KID

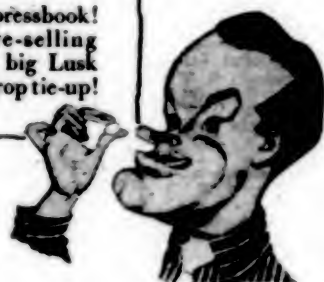
with
ANDREA KING · FRED CLARK · HARRY BELLAVER

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Screenplay by Edmund Hartmann, Robert O'Brien and Frank Tashlin • Additional Dialogue by
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ACT Asks BOT for 45% Quota, Prison for All Exhib Defaulters

London, March 20.

Harold Wilson, Board of Trade prez., is being urged to ignore the views of the Films Council and restore the quota to its original peak figure of 45%. This advice is given by George H. Elvin, general secretary of the Assn. of Cine & Allied Technicians, at the request of his executive committee. Elvin reminded the BOT prexy he complained last year that the Films Council policy was dominated by exhibitors and again draws attention to that fact.

ACT policy, as advanced by Elvin, urges not only a high quota, but stringent action to insure that it is enforced by prosecuting every offender, with penalties to include a jail sentence and loss of license. Without raising the quota, says Elvin, he can see no hope of employment for the thousand members of his union and the members of other unions who have been largely unemployed during the past year. If these people were given the opportunity, they would again make films which were a credit to them, to the industry and to the nation.

Unions Like Only Prods. Plan

Wilson was told by a labor delegation to ignore the views of other sections of the industry and to rely only on advice from those directly concerned in film production. The delegation was led by Elvin, who also is secretary of the Film Industry Employees Council and included reps from five unions. Failure of the quota legislation was explained by the delegation as due to the Board of Trade's efforts to seek unanimity from the industry, the bulk of whose members advocated as little British production as possible. The current quota default figures were cited in support of this argument.

Current employment in British production, quoted by the delegation, is the lowest ever, being 3,331 and over 4,000 less than two years back. It was argued that there is no hope for improvement unless drastic action is taken. The delegation argued the only form of action that would provide a satisfactory basis was their much publicized 10-point campaign which included compulsory acquisition of idle studios, hiking the quota and the need to restore competitive trading in situations where circuits have a monopoly.

Zurich Little Theatre, Slated for This Fall, Has Ambitious Program

Zurich, March 13.

In addition to this city's three stage houses, Schauspielhaus (legit), Stadttheater (opera, operetta and ballet) and Bernhard-Theatre (comedy), a fourth will be opened this fall to be called Kleines Theatre (Little Theatre). It will be dedicated almost entirely to arty and experimental plays as well as one-act and chamber productions that cannot be staged at Schauspielhaus. It promises to be a new field of activity for young players. Performances will be given at Theatre am Neumarkt, small stage in the old part of the city, used previously by guest troupes.

The Kleines theatre also plans to go on tours of the country's larger cities, including Basle, Berne, Winterthur and others. Willi Blattmann was elected president and Prof. Eugen Mueller, of the official Swiss Dramatic School, vice-president.

The schedule so far consists chiefly of works by contemporary European and U. S. authors, including John Steinbeck, Arthur Miller, Tennessee Williams, Eugene O'Neill, Thornton Wilder, Albert Camus, Jean-Paul Sartre, Jean Anouilh, Luigi Pirandello, Garcia Lorca, Bert Brecht and Frank Wedekind. Occasionally, revivals of classical plays may be done.

'Great Cardinal' as Mex. Film

Mexico City, March 13.

Production in Mexico of the pic version of Harald Van Leytel's "The Great Cardinal" is being readied by Manuel Reachi. He has bought film rights to the Dutch author's work in its Spanish translation.

Julio Villarreal, vet dramatic actor, has been inked for the main role.

Son of Noted Jap Actor To Pasadena Playhouse

Tokyo, March 13.

Kuroemon Onoe, 29-year-old son of the late Kikugoro Onoe, one of Japan's all-time great kabuki (classical) actors, is due to leave shortly for the Pasadena Playhouse where the young actor will start a year's work on a Playhouse scholarship. Kuroemon (his stage name) is one of the first Japanese to be enrolled at the California dramatic school.

Kuroemon, whose real name is Kiyooki Terashima, will study modern American drama. He hopes to learn modern theatrical techniques which can be applied to the ancient Japanese dramatic form. Kuroemon some day may inherit his father's famous stage name and become Kikugoro VII. The young actor won attention here in 1949 when he appeared as Lennie in the Tokyo Experimental Theatre's production of "Of Mice and Men."

New CEA Prexy Warns Producers They Must Stop Harassing Exhibs

London, March 20.

A warning to producers that their persecution of theatre owners must cease if they wanted past cooperation extended or even continued, was made by Harry P. E. Mears, incoming prexy, at the annual banquet of the Cinematograph Exhibitors Assn. last Tuesday (13). Speaking in the presence of Reginald P. Baker, president of the British Film Producers' Assn., Mears said they were astounded at the activities of the BFFA, and that exhibitors had every right to be up in arms at suggestions that it had made to the Board of Trade. It was something quite new, he contended, for producers to ask the government to take powers to close down their retailers.

The new CEA prexy confirmed that exhibs, in association with the producers, were engaged in new negotiations with the treasury for a further extension of the Eady plan under which the benefits of a tax readjustment can be shared by both sections of the industry.

Former BOT prexy, Oliver Lytton, M.P., who was honor guest, warned exhibs that any government would be loth to cut down any source of revenue, but he felt that an adjustment could be made in the method of taxing the film industry which would greatly lighten the burden.

A plea for substitution of cordiality for sanctions was made by W. R. Fuller, general secretary of Cinematograph Exhibitors Assn. in a protest to the British Film Producers Assn. proposal that the Board of Trade should have power to suspend licenses of theatres in default.

The suggestion that exhibitors can be scared by threats of forfeiture of license, which would deprive them of their livelihood, into showing British films, is described by Fuller as ill-timed. "Salesmanship by threat," he adds, "seems to be a policy of the BFFP, with good-will to exhibitors a very secondary consideration."

Shows in Australia

(Week Ending March 10)

SYDNEY

"Song of Norway" (Williamson), Royal.

"Love's a Luxury" (Fuller), Palace.

"Fiddlington Show" (Williamson), Empire.

"Il Seraglio" (National Opera), Tivoli.

MELBOURNE

"Oklahoma" (Williamson), His Majesty's.

"Worm's Eye View" (Williamson), Comedy.

"Message for Margaret" (Fuller), King's.

"Mary Had a Little" (Al Rosen), Tivoli.

"Black Watch Band" (Williamson), City Hall.

BRISBANE

"Ice Follies" (Martin), His Majesty's.

"Coltano Show" (Laurie Smith), Royal.

MPEA Vienna Chief Hurt

Vienna, March 13.

Wolfgang Wolf, chief of the Motion Picture Export Assn. in Vienna, and his British wife, Marillo, are in the Linz city hospital following a head-on auto collision near Poendorf, in Land Upper Austria. The accident occurred on the fog-shrouded road to Linz when Wolf attempted to pass a truck and trailer. His car was hit by an automobile traveling in the opposite direction.

Both Wolf, an Austrian-born American citizen, and his wife were given first aid in Frankmarkt before being taken on to Linz. Mrs. Wolf sustained serious head injuries while he is hospitalized with only minor injuries.

'7th Veil' Looms Okay in London

London, March 20.

"The Seventh Veil," by Muriel and Sydney Box, which Henry Sherek presented at the Princes theatre, March 14, should do well on the strength of the picture original and the stars' reputation. Directed by Michael Macowan, it stars Ann Todd and Herbert Lom in the original roles they played in the successful Muriel-Sydney Box film.

Both were acclaimed here. Leo Genn was excellent in the part created by James Mason. It all goes to make up good entertainment for lovers of melodramatic fare.

Linnit and Danfee presentation of "Fortune Came Smiling," at the Vaudeville theatre, folded after three days. Directed by Harold French, it starred Greta Gynt and Hugh Williams as a loving couple who separate through husband's gambling mania. Though ably acted, the show dragged and lacked reality. It opened March 13 and folded after Friday night's show (16).

Vienna Legit Producers Reject 1-Yr. Actor Pact

Vienna, March 13.

Producer system or nothing was the final answer given by the legit theatremen to the actors union here. Franz Stoss, head of the legiters declared it is absolutely impossible to renew the collective agreement with the actors which calls for a 12-month contract. Almost all theatre managers now would prefer the American system, known here as the "producer system." It has never been tried out in Austria.

Covent Garden Opera in Scotland

Edinburgh, March 13.

The Covent Garden Opera Co. opened here for short season under the direction of Karl Rankl.

Company will give "Lohengrin," "Marriage of Figaro," "Madam Butterfly," "Carmen," "Rigoletto," "Fidelio," "Traviata" and "Rosenkavalier."

Current London Shows

(Figures show weeks of run)

London, March 19.

"Blue for Boy," His Majesty's (16).

"Carousel," Drury Lane (41).

"Consul," Cambridge (6).

"Count Blessings," Wyndham (2).

"Dear Miss Phoebe," Phoenix (23).

"Electra," "Wedding," Old Vic (1).

"Fol de Rols," St. Martin's (11).

"Folies Bergere," Hippo (2).

"Gay Invalid," Garrick (8).

"Gay's the Word," Saville (3).

"His Excellency," Piccadilly (43).

"Holly and Ivy," Duchess (45).

"King's Rhapsody," Palace (78).

"Miss Me, Kate," Coliseum (2).

"Knight's Mad'n's," Vic Pal. (53).

"Latin Quarter," Casino (2).

"Lace on Petticoat," Ambassadors (14).

"Little Hut," Lyric (30).

"MacAdam, Eve," Aldwych (1).

"Mad'n Chailiot," St. Jas.'s (5).

"Man and Superman," New (5).

"Penny for Song," Haymarket (12).

"Point of Departure," York's (3).

"Reluctant Heroes," Whitehall (27).

"Ring Round Moon," Globe (51).

"Seagulls Sorrento," Apollo (40).

"Seventh Veil," Prince's (1).

"Take It From Us," Adelphi (20).

"To Dorothy a Son," Savoy (17).

"Tread Softly," Vaude (1).

"Who Is Sylvia," Criterion (16).

"Will Any G'n't'm'n," Strand (28).

"Worm's View," Comedy (204).

OPENING THIS WEEK

"Happy Family," Embassy.

Distrib Chief Sees Safety Stock As \$2,000,000 Load to Brit. Pix Biz

London, March 20.

Unions Take Film Biz Woes to British MP's

London, March 20.

The case for more vigorous government intervention in film industry affairs as seen from the labor side was put at an all-party meeting of MPs and members of the House of Lords in the House of Commons tonight (20). Arthur Greenwood, a Labor stalwart, was meeting chairman. Main spokesmen were George H. Elvin, representing the Assn. of Cine & Allied Technicians, and Sir Laurence Olivier, speaking in a dual capacity as a member of ACT and of British Actors' Equity. It was emphasized that he was there as a trades unionist.

The meeting was a follow-up to the public conference held in January and to the abortive deputation to Harold Wilson a week previously. Elvin and Olivier, both speaking on behalf of the unions affiliated with Film Industry's Employees Council, again plugged the need for greater protection for British production and for English films to receive a larger share of boxoffice grosses.

German Exhibs Oppose Any Quota Film Plan But Distribs Want One

Frankfurt, March 20.

German exhibitors again have announced that they are opposed to any quota system that would limit free imports while at a conference the distributors resolved that the introduction of a quota should be based on "friendly" negotiations between the Germans and foreigners. Distribs have been pushing for a quota, which has been resisted by U. S. companies.

In a formal statement on the quota problem, the Central Assn. of German Exhibitors laid down its stand along the following two lines:

(1). Measures to aid German film production at this time should be of other nature, and in this regard the existing possibilities are in no way yet exhausted.

(2). Film theatres are now in such a situation that they could accept only with great difficulty such measures as is contained in the quota law plan.

At the same time, a meeting of Hamburg exhibs also expressed itself against any quota (imports or screen) plan. Their general manager stated that the organization is opposed to any such proposals and added that the only solution for the present crisis of German films is to make better pix. Despite these statements, however, it is known that the exhibs are willing to accept a liberalized imports legislation, which would set up a 30% screen quota for German films.

At the distrib's convention, legal advisor Horst von Hartleb stated that the reason for the German industry's crisis is the flood of old German revivals as well as old foreign pix. "The screen quota law would place restrictions on oldies, both foreign and German." He said that the necessity of market regulations should be acknowledged by all branches of the industry, adding that he hopes that "friendly quota talks between the Germans and the foreigners will soon result in legislative action." He also voiced the necessity of concentration of German distrib's as the only way to assure a healthy financing scheme of new German production.

Distrib's also elected a three member Presidium (within the 11-man executive committee), Robert Kreier (20th), Adolf Bejoehr (Bejoehr-Film) and Kurt Zobel (Allianz-Film). Other members of the executive committee were seven Germans, including Theo Osterwind, of London Films, and A. V. Woollett, of Eagle Lion.

Rojas Heads Mex Technicians

Mexico City, March 13.

Felipe Palomino Rojas again heads the mighty technical-manual workers local of the National Cinematographic Industry Workers Union (STIC).

He was reelected the local's secretary-general.

A warning that, starting next June, British producers would be faced with an additional burden of \$2,000,000 annually to meet the cost of safety stock and that if it can't be shared on an equitable basis it might cause great hardship was made by David E. Griffiths, president of the Kinematograph Renters Society, speaking at the annual luncheon of the Assn. of Specialized Film Producers.

The only way to prosperity for the industry, Griffiths asserted, was to get some relief from the current admission tax which drains the industry to the tune of \$106,000,000 annually, but held that the duty was here to stay. The urgent problem, therefore, was to attract greater revenue to the boxoffice, and he was disturbed to learn that in many situations small exhibitors were charging as little as 6-8c for a three-hour show.

Griffiths felt the time was coming when the industry would have to tackle a minimum price problem. Costs were rising and, whereas in other industries these were met by increased charges, in the picture industry they were being borne solely by the trade. In his view, the industry would be forced to advance admission prices to meet the increased costs. Also that, unless there was more money coming in for the producer, there would be a grave crisis within 10 years.

Griffiths and other speakers at the function, who included Harry P. E. Mears, Cinematograph Exhibitors Assn. prexy, and Reginald P. Baker, president of the British Film Producers Assn., stressed the cooperation of exhibs in the operation of the Eady plan, a subsidy provided from boxoffice receipts for producers of feature and shorts.

Mears warned the producers and distributors that they could not expect exhibs to meet the additional cost of safety stock. Their overheads were rising continuously and they could not face additional expense unless there was wholesale tax relief.

Nips Propose 2 Taxes To Help Native Films; Would Hit U.S. Distrib

Tokyo, March 13.

Bill calling for a heavy import duty on motion picture film has been introduced in the Japanese Diet (parliament) and is accorded good chance of passing before the end of this month. Bill would levy a 30% ad valorem tax and a 30% commodity tax on all raw film, both positive and negative, as well as developed prints.

Purpose of the bill, drafted by the Nipponese finance ministry, looks to be to protect the Japanese film industry by wiping out the price differential between local and imported stocks. Soaring production costs in inflation-torn Japan has sent the price of Japanese film considerably higher than American product. Even with the proposed levy, the price of U. S. film in Japan will be about on par with native celluloid.

Proposed levy will affect American distributing outlets in Japan, since one requirement of the occupation headquarters is that the Motion Picture Export Assn. and other foreign distrib's here must import all film stock required for making local prints. Purpose of the rule originally was to conserve Japan's film supply of film and insure its availability to native studios. Film production, has increased so much in the past year, however, that the import requirement may soon be dropped and foreign distrib's may be permitted to utilize Japanese positive stock for prints.

Before the war, foreign distrib's in Japan used about half native film and half imported stock. Indications are this situation may return.

ABP's New Pic Set for Scotland

Inverness, Scotland, March 13.

Associated British Pictures will come here on location this summer to shoot "These Are My Daughters," based on best-selling novel, "The Gowk Storm," by Scot authoress Nancy Brissson Morrison.

Pic is about the daughters of a manse in Perthshire.

Upped Rentals for Top Yank Films Loom in Aussie Despite Indies' Ban

Sydney, March 13.

While the Australian Independent Exhibitors Assn. has ordered its members not to pay higher than 40% for "Samson and Delilah," all indications point to Paramount being able to get the terms it wants on this opus. Pic was previewed in recent weeks for top Aussie exhibitors, and their enthusiasm for the film indicated that Par would encounter little difficulty in obtaining upped rentals. The AIEA ban forbidding members to pay about 40% still continues, however.

George Weltner, Paramount's foreign chief, who was here recently with Albert Deane, vet foreign exec from the homeoffice, huddled with Clay Hake, company's local managing director, regarding terms on "Samson." After this confab, final decision on terms and different deals was left in the hands of Hake, with every indication that 45% or higher would be asked on many deals.

General feeling in the trade is that the indie group's fight for a 40% maximum rental will not cut much figure for those theatres who want to play such big pic as "Samson." RKO's "Cinderella" and Metro's "Annie Get Your Gun" understood that M-G has set a rental on "Annie," though not revealed but expected to meet the approval of most exhibs. It will be recalled that an attempt by the exhibs' association to put a ban on Metro's so-called high terms for "Gone With the Wind" did not get far, with the company obtaining plenty of playing time at the higher figure.

With Paramount's "Samson," aside from its big boxoffice record every place it has played, the film is a natural in the foreign market because of being a topflight spectacle.

The government's action in allowing exhibitors to boost their admissions some time ago (some upped their scale as much as 25%) makes distributors feel that they, too, are entitled to higher percentage deals when the product warrants higher prices.

Despite Lent, Mex. Pix Biz Strong; 'Cinderella' Tops, 'Guerrilla' Third

Mexico City, March 20.

The unexpected is happening here currently—unusually good biz by seven pic in the Lenten season, traditionally very slow for cinemas in Mexico.

Topper in this upswing is "Cinderella" (Disney-RKO) which garnered an extraordinary \$115,875 gross in six weeks at the Cine Alameda. Runnerup was "Four Feathers" (Korda) which did \$27,755 in 21 days at the Cine Olimpia.

"American Guerrilla in Philippines" (20th) was a good third with \$18,263 in 14 days at Cine Mexico, while "711 Ocean Drive" (Col) took in \$17,858 in a fortnight at Cine Metropolitan.

Another American film, "To Please a Lady" (M-G) was well up on the list with \$17,386-score in 14 days at Cine Roble, newest frontline house here. The only Mexican in the big money was "Serenade in Acapulco" (Filma-dora Chapultepec) which landed \$16,078 in 14 days at Cine Orfeon.

KEW-TV Looms as Biggest Latin-Am. Tele Station

Mexico City, March 13.

What he avers will be Latin-America's biggest television station, NEW-TV, is being completed here by Emilio Azcarraga, veteran cinema and radio station operator. NEW-TV has a 500-foot tower-antenna, highest steel structure in Mexico, and a five kilowatt GE transmitter is being installed. Station is skedded to start when the first of four big theatre studios is completed. Test programs are now being telecast with a GE closed video circuit.

NEW-TV will be the second regular commercial video station here. The first, KH-TV, owned-operated by Novedades, a daily paper here, began last summer.

This Aussie Pix Chain In Many Lines of Biz

Adelaide, March 6.

Waterman Bros., major film circuit operators in South Australia, get heavy coinage apart from film shows. The brothers have just formed a \$300,000 company for the importation of a foreign-made auto; also sell tractors to the government, manufacture candy for wholesale distribution, and deal in real estate. Now plan to launch drive-ins here when government gives the green light.

The Watermans, Ewen, Clyde, Donald, Laurie, Gordon and Keith, have thrown overboard all approaches for the purchase of their loop, preferring to stick in the pix biz as an added interest to their major commercial holdings.

'Mines' Soaring In Foreign Field

With biz running ahead of that done by "Gone With the Wind," new records were established by "King Solomon's Mines" (M-G) in 24 of its initial 28 playdates in major foreign cities. Over the last weekend the spectacle was launched in 17 Metro theatres in South America, Africa, Australia and Europe. With returns now in pic looks to be one of the biggest moneymakers Metro has had in years in the foreign market, according to Morton A. Spring, first vicepres of Loew's International Corp.

While "Mines" was a sock grosser in the domestic market, the film gives every indication of doing even bigger trade in the foreign field. Typical is the way it teed off in Australia. Opening day-date in nine Metro first-run houses in Sydney, Melbourne, Brisbane, Adelaide and Perth, it hung up new high over the weekend in every house.

Weekend openings in Cairo and Alexandria not only saw new records established, but the police were called out to maintain order because of the big crowds. Film opened in Santiago, Chile; Lima, Peru, and Montevideo, Uruguay, with new biz peaks in each for the first day.

"Mines" broke all old marks in Belgium, including the ones set by "Wind." It was launched in four theatres of Brussels and one in Antwerp. The picture enjoyed record runs previously in San Juan, Puerto Rico; Bogoto, Colombia, and Johannesburg and Durban, South Africa.

Unofficial Quota on U. S. Films Helps Italo Prod.

Rome, March 13.

With around 100 films likely to be made this year, some eight Italian studios expect to complete 24 features and 14 shorts by the end of March. These pictures are all currently before the cameras.

Only two of the 24 pic are shooting outside Rome. One is being made at the F. E. R. T. studios in Torino, while the other is rolling at the Scalera studios in Venice.

Production boost stems from a greater demand for native product due to an unofficial quota on American imports.

Nip Distrib Seeking Yank Indie Product

Tokyo, March 13.

Nagamasu Kawakita, president of Towa Film Corp. here, is leaving Japan soon for America on a biz trip to U. S. and Europe. Towa is one of Japan's principal importers of foreign films, and Kawakita plans to huddle with several American indie producers about their product in Japan. It already has pacted London Films and Kawakita plans to confer with Sir Alexander Korda in London on this tieup.

Japanese distributor will make stops on the Coast, New York, London, Paris and Rome.

French Court Gets Wild Bus Ride Film Dispute

Paris, March 13.

French judges of the civil court here will get a free performance of the picture, "Number 84 Is On a Holiday," which shows a bus of the No. 84 line going haywire.

The scenarists, Josse and Levitte, are being sued for damages by Author-Singer Jeanblanc, who claims they have lifted their story from a sketch he had on the radio. So the court must decide whether it is a case of plagiarism or just big minds having similar ideas.

U.S. Majors Seen Preparing Own Japan Distrib

Tokyo, March 13:

U. S. majors are starting to break the ice in Japan for eventual resumption of independent operation in Nippon. Nine top American companies are currently releasing their product through the Motion Picture Export Assn. This MPEA pact expires next Dec. 31, and indications are that U. S. producers will be on their own in Japan by 1952.

Five major companies have dispatched reps here in recent weeks to look over the territory and to begin laying plans for the forthcoming solo operations. Currently in Tokyo are Jack Dagal, of Warner Bros., who is supervisor for Hong Kong and Formosa and slated to become general manager for Japan; Floyd C. Henry, Paramount Far East manager with headquarters in Manila; Leon Britton, RKO Far East supervisor from Singapore, and Edward F. O'Connor, Metro Far East manager who recently established his headquarters here. Carl Nathan of Republic recently wound up a short visit here.

Although Metro is the only major to open an office here, other distributors are now shopping for office space as well as living quarters, both of which are scarce in postwar Tokyo. A dozen or so new office buildings are now under construction in the Nipponese capital, but film men, as well as other U. S. businessmen here, are complaining about the excessive rent and "key money" being asked for space in the new structures.

'BRIGADOON' A CLICK IN MELBOURNE OPENING

Melbourne, March 20.

The J. C. Williamson Theatres production of the musical "Brigadoon," which opened at His Majesty's here Saturday (17), got a rousing reception, and looks a solid hit. Production, principals and performance were all highly praised.

This is first time the Broadway musical has been done in Australia. Set up and cast by Williamson's N. Y. rep, Dorothy Stewart, show has three principals from the U. S., in James Jamison, who danced in the N. Y. production, and who staged this version as well as taking the dancing lead; Peter Turgeon, as Jeff and Virginia Richardson, as Fiona.

Mex Actors Union Eyes English-Speaking Films

Mexico City, March 13.

Training for film work has been started by the National Actors Union, members of which are practically all pix players. Jorge Negrete, pic actor-singer, is secretary-general of union.

Union is giving free instruction in English for all members who desire it, with a view to doing roles in English versions of films produced in Mexico, and maybe even Hollywood jobs.

Cartlidge ABC Manager

London, March 13.

W. Cartlidge, who was appointed personal assistant to D. J. Goodlatte, managing director of Associated British Cinemas, about 18 months ago, has been promoted to general manager of the company.

New appointment took effect March 9.

'Storm' Beats London Film Slump, Sock \$11,000; '14 Hours' Oke 8½G, 'Helmet' Fairish 5G; 'Grande' 5G, 2d

London, March 13.

Rank's 'Browning' Gives Brit. 3 Cannes Entries

London, March 13.

A last-minute entry by the J. Arthur Rank Organization has increased the total of British films to be screened at the Cannes Festival beginning April 3. The Rank can bidate for honors is Terence Rattigan's "Browning Version," starring Michael Redgrave. Other two British entries will be "Tales of Hoffman," the Powell and Pressburger production starring Molra Shearer, and "Pandora and Flying Dutchman," produced and directed by Albert Lewin, with James Mason and Ava Gardner.

Three British shorts are being submitted by arrangement with the Assn. of Specialized Film Producers. They are "Magnetism," "River of Steel" and "Family Portrait."

2 German Towns Ban Harlan Pic

Frankfurt, March 13.

"The Undying Lover," first post-war film of Veit Harlan, Nazi Germany's No. 1 director, was banned from two major cities and further protests are coming in against film's release. Pic was banned first in Wiesbaden after a few days of showing there despite trade union protests, when the mayor, Hans H. Redhammer, told the city council that the local police can give no guarantee for protecting the house where it played.

Owner of the Metro in Schwan, one of the biggest houses here, cancelled his booking in view of threatened protests by Socialists, trade unions and Jewish-Christian organizations. At the same time, the city council ruled it will not permit poster advertising; in case of release. Earlier, two of the most prominent dailies announced they would not run ads or reviews of the film.

The other action came in Aachen, where a glass of black paint was thrown against the screen at one performance. In Brunswick, after protest of the local Jewish community, the city council announced it will attempt to "persuade" exhibs not to book the film.

In North Rhine-Westphalia state the government announced the constitution would not permit a ban, but Prime Minister Karl Arnold stated that "it would be better if the film were not shown. I can only view with pleasure the mounting public indignation and only hope that it will eventually stop further showings of the Harlan film." The teachers' association and the district executive committee of the Social Democratic Party launched a protest against in Giesen against the film's release. Similar action was taken in Munich by the Lessing Society and in Cologne by Moritz Goldschmidt, chairman of the local Jewish community group. Protest movement also has spread to Austria. In Vienna, after unanimous rejection of pic by local ex. its Austrian distributor decided to withdraw it.

Resentment against Harlan is because of his Nazi past in directing the overly anti-Semitic film, "Jew Sues." Harlan was twice acquitted by denazification courts of having committed crimes against humanity by directing the picture.

Arnold on U. S. Looksee

London, March 20.

Tom Arnold sails Thursday (22) on the Queen Mary and will spend about three weeks in the U. S., including possibly a visit to Hollywood.

Arnold, who is on the lookout for new shows, intends to gander the current ice and rink spectacles. He also will take in the Barnum and Bailey circus at the Madison Square Garden.

There were five new entries in the West End last week but only one beat the current doldrums. This was "Storm Warning" at the Warner which did a handsome \$7,000 in first four opening days. Pic has been such a hit that it will play day-date with another house because previous commitments restrict the Warner theatre run to two weeks. The next best newcomer was "14 Hours" which topped \$3,500 in four days at the Odeon, Marble Arch.

Two British pix disappointed, "The Adventurers" doing under \$3,500 in its opening Gaumont week and "Flesh and Blood" hovered reaching near \$7,000 at the Plaza.

"Steel Helmet" is only fair at London Pavilion. "Rawhide" still is nice in second Leicester Square week.

Estimates for Last Week
Carlton (Par) (1,128; 65-\$1.60)—"Rio Grande" (Rep) (2d wk). Big publicity and John Wayne personal helped, but first round was not up to hopes at \$3,600; second stanza looks okay \$3,000. "At War With Army" (Par) opens March 16.

Empire (M-G) (3,099; 50-\$1.60)—"3 Guys Named Mike" (M-G) and stagershow (3d wk). Dipped to below average \$13,700. "Wedding Bells" (M-G) in next.

Gaumont (CMA) (1,500; 45-\$1.60)—"Adventurers" (GFD) and "Admiral Was Lady" (UA). Poor \$3,500 or less looks. Stays another two weeks.

Leicester Square Theatre (CMA) (1,733; 45-\$1.60)—"Rawhide" (20th) (2d wk). Shapes nice \$7,500 after sturdy \$8,000 first round. "Bedtime for Bonzo" (U) and "Lights Out" (U) follows.

London Pavilion (UA) (1,217; 45-\$1.60)—"Steel Helmet" (Indie). Critics didn't help this, fair \$3,000. "Clochermier" (UA) opens March 23.

New Gallery (CMA) (1,376; 45-\$1.60)—"All about Eve" (20th) (3d wk). Still good at near \$4,000 in final week after long West End run and general release.

Odeon, Leicester Square (CMA) (2,200; 45-\$1.60)—"14 Hours" (20th) (GFD) (3d wk). Didn't come up to hopes with modest \$4,200 in final round. "Browning Version" (GFD) opens next.

Odeon, Marble Arch (CMA) (2,200; 45-\$1.60)—"14 Hours" (20th) and "Tougher They Come" (Col). Okay \$4,500. Stays two more weeks.

Plaza (Par) (1,902; 65-\$1.60)—"Flesh and Blood" (BL). This British-made is only fair \$7,000 or less in first week but stays on.

Warner (WB) (1,733; 45-\$1.60)—"Storm Warning" (WB). Likely to top \$11,000, powerful. Stays second round with "Tea for Two" (WB) in next.

U. S. Product Continues In Eront With Aussie Patrons; 'Annie' Leader

Sydney, March 13.

Aussie patrons are still buying U. S. product, although a few British films of the calibre of "The Blue Lamp," "Children Hundreds" and "Morning Departure" (Rank) are doing nicely. Current lineup includes "Inspector General" (RKO), "Mr. Music" (Par), "Annie Get Your Gun" (M-G) (13th week), "Pride of Kentucky" (WB), "Two Flies West" (20th), "Hasty Heart" (WB), "Man on Eiffel Tower" (RKO), "And Baby Makes Three" (Col), "Toast of New Orleans" (M-G), "Faust and Devil" (Col) (9th week).

Melbourne Grossers
Melbourne, March 13.
"Task Force" (WE), "Miniver Story" (M-G), "Fancy Pants" (Par), "All About Eve" (20th), "Whisky Galore" (BEF) and "Champagne for Caesar" (UA) are the current big grossers here.

Best Brisbane Bets
Brisbane, March 13.
"Father of Bride" (M-G), "Montana" (WB), "Blue Lamp" (Rank) and "Morning Departure" (Rank) are best boxoffice pix currently playing here.

"EVEN" BIGGER THAN THE FIRST TIME AROUND!

THE MOST HONORED PICTURE "BEST FILM of the YEAR!"

- N. Y. Film Critics
- Nominated for Academy Award
- Cleveland Film Critics
- San Francisco Film Critics
- N. Y. Newspaper Guild
- London Daily Telegraph
- Saturday Review of Literature
- A. P. Hollywood Correspondents Poll
- CBS Public Poll

POPULAR DEMAND

"all about eve"
The most honored picture of the year!
The most honored cast of the year!

Bette DAVIS
"Best Actress"

Anne BAXTER
"Best Supporting Actress"

George SANDERS
"Best Supporting Actor"

Celeste HOLM
"Best Supporting Actress"

Thelma RITTER
"Best Supporting Actress"

all about eve

ANOTHER CHANCE TO SEE THE PICTURE that has won more Academy Award nominations than any other in history!

Fox TOMORROW

Fox TODAY Don't Miss D.M.A.B. Tonight Last Feature at 10:15 P.M.

RETURNING TO PHILADELPHIA

POPULAR DEMAND!
The picture everyone wants to see AGAIN!

"all about eve"
The most honored picture of the year!
The most honored cast of the year!

Bette DAVIS
"Best Actress"

Anne BAXTER
"Best Supporting Actress"

George SANDERS
"Best Supporting Actor"

Celeste HOLM
"Best Supporting Actress"

Thelma RITTER
"Best Supporting Actress"

"all about eve"

ANOTHER CHANCE TO SEE THE PICTURE that has brought more Academy Award nominations than any other in history!

Fox

Fox Don't Miss D.M.A.B. **Save TODAY** Don't Miss D.M.A.B.

BY POPULAR DEMAND

THE MOST HONORED PICTURE OF THE YEAR!
Inducted into the Hall of Fame by the National Academy of Motion Picture Arts and Sciences and the National Board of Motion Picture Review.

THE MOST HONORED CAST OF THE YEAR!

BETTE DAVIS
"Best Actress"

ANNE BAXTER
"Best Supporting Actress"

GEORGE SANDERS
"Best Supporting Actor"

CELESTE HOLM
"Best Supporting Actress"

THELMA RITTER
"Best Supporting Actress"

THE MOST HONORED PRODUCER OF THE YEAR!
MARY F. ZANDER
"Best Production"

THE MOST HONORED DIRECTOR-WRITER OF THE YEAR!
JOSEPH L. MANKIEWICZ
"Best Screenplay"

THE PICTURE EVERYBODY WANTS TO SEE AGAIN!

Bette DAVIS
Anne BAXTER
George SANDERS
Celeste HOLM
Thelma RITTER
all about eve

Bring it back for Greater Business!
"EVE" IS THE HOTTEST
DATE AROUND!

There's No Business Like **20** Business!

-CENTURY-FOX

N. Y. Exhib Committee Studies Varied Bally Program to Stimulate Patronage

Almost every avenue of approach to draw favorable attention to the film biz and to create greater patronage is embodied in the vast public relations program now under consideration by a committee of N. Y. exhibs. Campaign, which would run for a year, has been outlined by Arthur L. Mayer, executive vicepres of Council of Motion Picture Organizations, and sent to COMPO members for study.

While the tentative program has been designed for big-city operation, overall segments can be modified to apply to small situations, according to COMPO leaders and committee members.

To focus attention on the campaign, it's suggested that New York's mayor proclaim a "greater movie year," to be accompanied by full-page newspaper ads stating film industry's position in the nation's economic and social life. Newspaper publishers and critics would be invited to individual luncheons in order to outline purpose of drive and to seek their "help and guidance." Advertising agencies handling picture accounts would be asked to cooperate in the use of radio and TV material, pointing up contention that U. S. pix were never as good as they are now.

Church groups, women's clubs, schools and civic organizations would be recruited for roundtable discussions on all-industry improvements. Plan even goes into the baby-sitter problem and suggests a "you-sit-for-me-I'll-sit-for-you club," whereby families interchange when a baby-sitter problem exists. To offset TV, a "go-out-for-a-good-time" campaign is proposed under which restaurants, bowling alleys and other recreational enterprises would be brought in.

One suggestion calls for possible moving site of awarding Oscars from Hollywood to New York or some other large city where the public might participate. It's further suggested that the Academy of Motion Picture Arts and Sciences award Oscars on the basis of public polls. Greater effort to win back children patronage is proposed via various juke clubs and special shows.

Personal appearance of stars, sneak previews, gala openings of new theatres, special trailers and even the use of competitive television are advocated as part of the campaign.

Committee which has been developing proposed plan includes Fred Schwartz, Si Fabian, Sam Rinzler, Leo Brecher, Harry Brandt and Max Cohen, among others.

'Volpone,' 'Necklace' Pix Snared Via Judgment

A judgment against Ile de France Films held by A. Wallace Haendler and Leonard B. Smith proved simple enough to snare two of the debtor's films at a sheriff's sale in New York last week. No money changed hands in the transaction, which involved several prints of the French-made features, "Volpone" and "The Queen's Necklace."

Public auction was held at the Bonded Film Storage Co.'s plant in the Bronx after Ile de France, headed by the Princess Soutzo, defaulted on a \$9,506 judgment won by Haendler in N. Y. Supreme Court last year. Smith, an attorney, also reportedly held a judgment for an undisclosed amount.

Under a 1940 agreement Haendler loaned Ile de France 250,000 francs and was supposed to receive a percentage of "Volpone's" overseas earnings. He filed suit in 1948, charging the firm breached the pact. Affected by the auction were four prints and two trailers to "Necklace," and eight prints and five trailers to "Volpone."

'Kon-Tiki' Author Due From London for N.Y. Bow

Thor Heyerdahl, Norwegian scientist who filmed his adventures in the course of a balsa-raft trip from Peru to Polynesia, is scheduled to arrive in New York April 1 from London via plane.

Heyerdahl will attend a benefit showing of his picture, "Kon-Tiki," at the Sutton theatre, N. Y., April 2 for the American Seamen's Friend Society. Following day he'll return to London.

Kramer's Next

Continued from page 5

indie pix. Since producer will work on the Col lot and the studio will finance him, Cohn wanted him to use Col's staff. In that way the studio's own overhead would be spread among more pix.

Kramer insisted, however, and finally won a deal by which he'll pay only 25% overhead to Col for use of studio and facilities and keep his own staff. This includes production designer Rudy Sternad; composer-conductor Dmitri Tiomkin, editor Harry Gerstad and production manager Clem Beauchamp.

Also continuing in the Kramer unit, of course, are his partners. They are Sam Katz, board chairman; George Glass, v.p. and publicizing-advertising topper, and Foreman. They and their attorney, Sam Zagon, own the stock of the company.

Deal is similar to that which Col has with Louis de Rochemont, Edward Small and Sidney Buchman. Studio arranges for financing and shares equally in profits, with producer continuing to own the negative.

Col is committed to provide coin only up to \$950,000 per picture. Kramer can go as high as he likes, but he's got to provide excess funds himself. Since his success has been built on medium-budget producing, it's not expected he'll top the Col maximum.

No banking arrangements have been made as yet, but they'll present no problem. Talks are known to have been held by Col with Bank of America in Los Angeles, which has handled Kramer financing in the past. Bankers Trust, N. Y., does financing for all other Col indies. One of the two institutions will undoubtedly make the loans, since Col provides second-money financing and all guarantees.

Deal is exclusive save for completion of the Kramer commitment to UA.

3 Broadway Hits Top List

Topping the list of Kramer-owned properties involved in this deal are the three Broadway hits, "Death of a Salesman," "The Happy Time" and "Member of the Wedding." These three, plus the best-selling "My Six Convicts"; the Harper story, "The Cyclist Raid," and the British legit hit, "Four Poster," will make up the first year's package of six films which Kramer will make for Col.

Deals already have been made with directors Fred Zinnemann, Hugo Fregonese and Joseph Losey, and writers Hugo Butler, John Houseman, Eve Odell and Samuel Taylor, latter to screenplay his "Happy Time" legit.

Understood Kramer now is dickering with Claude Dauphin, French legit star who created the father role in "Happy Time," to repeat the chore on the screen. Among the other properties to be handled in the first year, "Convicts" will boast comparatively unknown thespas, as did Kramer's "Home of the Brave." Additionally, Kramer plans to new to original stage version of "Four Poster," which is a one-act, two-character play. Understood it will be filmed just that way with no one but the two protagonists ever seen on the screen.

Other properties owned by Kramer include the Taylor Caldwell novel, "The Wide House"; a "completely new" idea in children's fantasies by Ted Geisel, better known as "Dr. Seuss," which is now being prepared; Robert Louis Stevenson's "Markheim"; and Irving Reis' original "Four Shades of Blue," which Reis will script for Kramer.

BOLLENGIER NAMED TREASURER OF UA

A. E. Bollengier last week was named treasurer of United Artists. He will supervise all liaison for UA with the banks and producers on financial matters, operate as chief statistical control officer for the company and direct homeoffice and branch operations, procurement and personnel relations.

Harry J. Muller, who has been serving as UA treasurer, will function as controller. He'll devote full time to maintenance of company's books and records and to receipt and disbursement of funds.

Bollengier comes to UA from Hal Roach Studios, where he served as secretary-treasurer. He and UA prez Arthur B. Krim were associated at Eagle Lion when latter was prez. He was controller and later treasurer of EL.

Despite No Releases Since New Setup, UA Shows Small Increase in Income

UPT's \$2 Divvy For 2d Year of Operation

United Paramount Theatres went into its second year of independent operation with a continued dividend rate of \$2 annually.

Regular dividend of 50c per share on the outstanding common stock has been declared for the first '51 quarter, payable April 20 to holders of record on March 30.

Insurance, Pension Plans Sought By Salesmen's Union

Insurance and pension plans are part of the long-range program of Colosseum of Motion Picture Salesmen, which currently is negotiating new contract with major distributors in N. Y. Immediate goal of current parleys, however, is salary increase and hike in expense allowances.

David Beznor, counsel for the Colosseum, said Monday (19) that even if film salesmen should be governed by wage-freeze proposals, which would permit a maximum 10% boost, union would seek increases in excess of the freeze. Beznor has asked Eric Johnston, administrator of Office of Economic Stabilization, to exempt film salesmen from freeze on ground that film industry is not under price control. Johnston, in a letter to Beznor, said he understood the situation and would refer matter to proper authorities.

Committee of Colosseum reps launched exploratory talks with a group repping distributors Monday. Sessions so far have been limited to clarification of Colosseum's proposals, which will be carried to companies' top brass for decision. Beznor said he expected to have distributors' answers before the end of the week. Sessions are being held with all companies except United Artists, Monogram and Eagle Lion Classics. Negotiations with those distributors will be held at a later date.

Distributors' reps at conferences are Clarence Hill, 20th-Fox; Joseph McMahon, Republic; Henry Kaufman, Columbia; A. A. Schubart, RKO; Tom Murray, Universal-International; Charles F. O'Brien, Metro; Arthur Israel, Paramount; and Bernard Goodman, Warner Bros. and chairman of the distributors' negotiation committee.

Colosseum group in N. Y. for the huddles, besides Beznor, are Harris B. Wynn, Atlanta; N. Provencher, Milwaukee; Reville Kniffen, San Francisco; Grady James, Oklahoma City; Floyd Klingensmith, Pittsburgh; Harold Zeltner, Chicago, and Paul Fine, Omaha.

Goldstein Quits Schine For Own Buying Org

Gloversville, N. Y., March 20. Louis Goldstein has resigned as film buyer for the Schine circuit to form his own buying and booking organization.

Goldstein had been with Schine 18 years. Previously, he was with the Warner chain for five years as a booker at the N. Y. homeoffice and in Cleveland.

Col-ELC Sales

Continued from page 4

loved by the southern and western staffers.

By limiting the participants at each session, distrib closer link could be established by home-offices execs and the fieldmen. Col, on the other hand, called one three-day national meet, which opened at the Hotel Warwick last Monday.

However, the Col practice is to hold several such conclaves annually, instead of merely one. At the current meet, Col is giving full attention to plans for liquidating 16 new pix which are set for general release in the next six months.

ELC meet is the first presided over by Bernard Krantz as sales v.p. He's addressing each session along with prexy William C. MacMillen, ad-pub director Howard Le Sieur and other h.o. department heads.

The United Artists management, in one month of operation, has managed to achieve a small improvement in the company's income each week since it took over. Company hit what was probably an all-time low—billings of only \$140,000—the week that the Arthur B. Krim group acquired control.

Take has gone up only minorly since then, but Krim and his associates feel it is significant since no new pix have gone into release during that time and it thus represents increased effort by the sales organization.

Sizeable improvement is anticipated starting April 6, when the first new pic since Krim took over Feb. 19 hits theatres. It is I. G. Goldsmith's "The Scarf." It will be followed by nine other films between then and June 8.

Krim hopes to further improve UA's position by lining up four or more additional pix for the release schedule by the end of this week. These would carry the distrib until the end of July. New UA prexy heads for the Coast in a week or so to sew up as many deals as possible for new products to be made for company's release later this year and early in 1952.

Added Impetus

Added hypo to Krim's campaign for grosses will come April 1, when the Grand Sears Sales Drive gets under way. This is a campaign for billings and collections—not merely bookings—and is thus designed to put greatest possible pressure on getting coin in the bank.

UA's distribution fee runs about 27½%. This means that weekly collections must aggregate \$275,000 or better for the company's share to equal the approximately \$75,000 net. To get up over that figure as quickly as possible is, of course, Krim's immediate aim.

Full pressure of the revitalized company is evident in publicity-exploitation campaign going into tecton of "The Scarf." Max E. Youngstein, v.p. and pub-ad director, is using his enlarged staff and that of a special Goldsmith unit headed by Myer P. Beck to give pic greatest possible impetus. As the opening gun, UA has brought Mercedes McCambridge, star of the film, to New York for a two-week round of newspaper interviews and radio and TV spots. Similar round of personal appearances is planned for James Barton, who costars.

Exploitation is tying in the scarf angle with all of Miss McCambridge's personal appearances. She's using a scarf as her calling card with every newspaperman and radio personality. Special creations made of scarves, such as bathing suits, hats, dresses and bags are in the works. Sensational aspects of the true story sex murder on which the yarn is based are the key motif in the advertising campaign.

Kirsch Slugged, 3 Thugs Nabbed in Chi Robbery

Chicago, March 20.

Jack Kirsch, prexy of Allied Theatres of Illinois, was kidnapped by three thugs Friday (16) in Chi's film exchange area, subsequently pistol-whipped and robbed of \$45.

Hoodlums, who forced their way into Kirsch's car, were driving him toward Lake Michigan when police, noticing Kirsch bleeding in the auto, curbed the car and ordered the occupants out. All three were apprehended.

Allied spokesman said Kirsch's condition was not serious.

'Finn' for Wm. Warfield

Baritone William Warfield has been linked by Metro for a top role with Gene Kelly and Danny Kaye in musical version of "Huckleberry Finn." Negro singer is also in Metro's still-unreleased "Show Boat," for which he was signed without a test last year while on a concert tour of Australia.

Warfield will also warble on Eleanor Roosevelt's NBC-TV show next Sunday (25) and on Eddie Cantor's "Comedy Hour" tele program out of Philly the following Sunday. Deals were set by his personal manager, Larney Goodkind, former Universal story editor.

Reprinted from
Film Daily, March 13



♫
"The
grosses...
that bloom
in
the
Spring
tra...la..."
♫



Spring at 1540 Broadway

● ● ● "IN THE SPRING, a young man's fancy may, as Alfred Lord Tennyson wrote in his "Locksley Hall," turn to thoughts of love, but in the den of Friendly Leo, the Lion, vernal thinking is more concerned with those lovely grosses that bloom in the Spring, tra la. . . . And with the pictures which earn 'em. . . . And the campaigns which assure—or should Phil M say insure?—that said grosses will be earned, to the satisfaction of all concerned, down to and including John Q. Public.

▼ ▼ ▼
● ● ● DURING THE NEXT FIVE MONTHS, Metro will be sending out a total of 18 features, and you don't need to be an Einstein to figure that means almost four pictures each month. . . . What's more, eight of the big ones will be in Technicolor. . . . And you don't have to be told the box office potential of Technicolor. . . . Or that John Q's interest in color, per se, has been stimulated not a little o' late by the rhubarb over rainbowed television systems. . . . But Phil M is digressing—this little homily draws its inspiration from some of the promotional activities presently under way at 1540 Broadway. . . . And, as someone surely has remarked ere this, one thing at a time.

▼ ▼ ▼
● ● ● FOLKS AT 1540 are especially excited these mid-March days over "Father's Little Dividend," which will be going into release in April, and "Go for Broke," scheduled for availability the following month. . . . And, of course, there's the continuing drum-beating for "Quo Vadis." . . . (They will tell you, and proudly, too, "THIS is the year of 'Quo Vadis'") . . . They think rather highly of "Father's Little Dividend" at Metro, and it wouldn't surprise them at all if the picture shaded "Father of the Bride" at the box office. . . . Which admittedly would be quite a feat. . . . Metro and its agency, Donahue & Co., have come up with a swell newspaper teaser ad campaign for the picture. . . . It comprises a series of cute baby photos, with text restricted to the three words of the title, lettered on the tyke's training panties, as they're known in the infants' wear trade.

▼ ▼ ▼
● ● ● THE TEASERS WILL BREAK in some 150 newspapers of large circulation in 75 important cities. . . . Donahue & Co. estimates that over the course of the advance build-up the title of the picture thus should receive a circulation of 55,000,000 per insertion, or for the entire campaign something in the neighborhood of 250,000,000 impressions. . . . That, you will admit, is newspaper's pre-selling with a vengeance. . . . Metro is not slighting the national magazines, of course. . . . The first copy already has broken in some April issues, and by the time the last ad appears in May issues some 32 mags. will be represented in the campaign. . . . It's Phil M's guess this means an aggregate circulation of upwards of 62,000,000. . . . Promotional tie-ups for the pic, by the way, are figured at Metro as accounting for a further astronomical 670,000,000 readership!

▼ ▼ ▼
● ● ● AS FOR "GO FOR BROKE," Metro's "Battleground" successor, Phil M caught a glimpse of some of the roughs for the magazine ad campaign the other day, and they're corking. . . . They know how to key copy to picture content at 1540. . . . Meanwhile, "Quo Vadis" is in motion in a big way tie-up-wise. . . . Already some 40 manufacturers are set to turn out a varied array of products from a special set of 200 "Quo Vadis" patterns developed by the Knickerbocker Textile Corp.

Inside Stuff—Pictures

Theory of using fire to fight fire in combating hoodlumism in N. Y. nabes theatres is favored in results of opinion poll conducted by Richard Hoffman, WEVD (N. Y.) film commentator. Use of "tough school kids" to keep order in the nabes got a majority vote among listeners who replied to question of what could be done to solve the problem.

Original proposal was made by wife of an uptown doctor, who advocated same principle used in maintaining order in school. She suggested taking "rough, tough boys who are gangleaders and give them position of authority and responsibility." She pointed out that such leaders are put in charge of traffic on school staircases and their services could be transferred to theatre balconies. Season passes or cash could be given for the policing.

Replies to invitations for comment brought out that general behavior of teen-agers were keeping many women out of theatres.

Metro domestic and foreign distribution departments are joining in a unique tribute to Arthur M. Loew, prexy of Loew's International, who's celebrating his 30th year in the industry. Instead of the customary verbal bouquets, sales staffs are pledging extra effort in the promotion and merchandising of "Teresa," which Loew produced in N. Y. and Italy. Morton A. Spring, first v.p. of the foreign subsid, disclosed that a main feature of the overseas push will be a competition among the various territories for the best campaign for the pic and Pier Angeli, Italian player, introduced in the film. William F. Rodgers, M-G distrib topper, sent a special letter to branch managers citing Loew's contributions to the corporation and the industry and asked for a show of appreciation via intensified sales effort for "Teresa." Loew is son of Marcus Loew, corporation's founder.

J. P. Harris theatre, in downtown Pittsburgh, key house in Pittsburgh circuit, wanted to bring back "All About Eve" for Holy Week but 20th-Fox said nothing doing on any re-release dates for that Academy Award contender until after the Oscars are announced. Harris figured it had a legitimate excuse for the request since it had previously played the picture, but got the worst break imaginable, since opening was on day of biggest snow in Pittsburgh's history when entire town was paralyzed and closed down. Even theatres shut shop for 24 hours. Although "Eve" stuck around for three weeks and did well, it never got expected start and Harris thought it might pick up some of the biz it lost on account of the storm.

Spyros Skouras, prez of 20th-Fox, is scheduled to be guest speaker at presentation of the Foreign Language Press Film Critics' Circle awards over station WNYC, N. Y., tomorrow (Thurs.). Circle voted 20th's "All About Eve" as the best film of 1950, as well as the best American film. "The Titan" was named best foreign film while "The Winslow Boy" received the best British film prize. Other award winners were: Darryl Zanuck, best producer; Jose Ferrer, best actor; Gloria Swanson, best actress; Joseph Mankiewicz, best director-writer.

Whether or not Joe Mankiewicz wins an Academy Award for his "All About Eve," he's probably hit the biggest jackpot a writer-director can ever hope for in the way of publicity. Collier's, in its current issue, carries a lengthy piece on the 20th-Fox exec—the second big yarn devoted to Mankiewicz by a major publication in two weeks. The other was in Life.

Collier's article is by Frank S. Nugent. It includes a half-page color photo of Mankiewicz and his family.

Added Technicolor scenes for "Down to Earth," filmed in England last year, are costing David O. Selznick close to \$100,000. Rouben Mamoulian is directing the new scenes on the RKO-Pathé lot in Culver City—nine sequences calling for the services of Jennifer Jones, David Farrar and Peter Cusick. Under his deal with Alexander Korda, Selznick has the right to make any changes he deems necessary for showing in the USA.

SCOTA's Deferred Action

Continued from page 3

too busy concentrating on trade practices and other local problems to worry about anything else now.

Balk Comes As Surprise

SCOTA's balk came as a particular surprise, since it was largely at the insistence of Skouras and a few other TOA regional unit toppers that COMPO proposed the new setup. It provides for extension of COMPO control by establishing both a board and exec committee and permitting any regional exhib unit to elect a member to the board.

Both TOA exec director Gael Sullivan and counsel Herman Levy went to the SCOTA session at request of the latter's board to further clarify the COMPO setup.

Meantime, Pacific Coast Conference of Independent Theatre Owners last week became seventh of the 10 COMPO charter members to put imprimatur on the new format. The eighth okay is expected to come tomorrow (Thurs.), when the Metropolitan Motion Picture Theatres Assn. convenes in New York.

Ninth is Society of Independent Motion Picture Producers. Ellis G. Arnall, prexy of SIMPP, said last week approval is only a matter of formality and has not been given because there's been no meeting. He'll have members polled by phone if no session has been held by the time COMPO must have an answer. TOA's approval would make the 10th.

COMPO campaign to get in dues from theatres is progressing satisfactorily, with another regional organization this week sending out a bulletin urging its members to get their coin up. Unit is Associated Theatre Owners of Indiana (Allied). In sending to its members return envelopes in which to enclose checks to COMPO, ATOI stated:

"The most costly thing you may do is fail to support COMPO, which

has such great potentialities for illar pleas went out last week from Independent Theatres, Inc., Boston Allied unit, and Allied Theatre Owners of the Gulf States. "Sim—the welfare of our business." Sim-

MPAA's Tim Healy Seriously Ill in Cairo

Cairo, March 20.

Tim Healy, who covers the Middle East and part of the Far East for the Motion Picture Assn. of America, is seriously ill here from ptomaine poisoning. He'll be in the hospital for another three weeks.

Healy was stricken in Rangoon. It was first believed to have been a heart attack. He was on his way back from Indonesia and was flown to a hospital in Cairo, where he headquarters.

Arbitration

Continued from page 3

convention delegates appointed a special exec committee to call an industry-wide meeting to look into arbitration's chances. If the results were favorable, specific machinery for ironing out trade disputes was to be determined. Also left open for consideration was a proposal to bring the Department of Justice into the act, this looking to insertion of an arbitration clause in court decrees.

Stemming from this was the subsequent N. Y. meeting at which TOA and the distribists were agreed that a workable system could be devised but some semblance of industry unanimity would be required. Allied did not go along.

Following meetings with Rodgers, Myers presumably will report to the Allied board, from which a decisive answer determining arbitration's fate may be expected.

Soundmen's Local 695 Under Trusteeship As Finances Probe Voted

Hollywood, March 20.

Executive board of Sound Technicians Local 695 voted to place union under trusteeship pending complete investigation of financial affairs following charges of irregularity. Harold Smith, business rep since the local's inception in 1932, was placed under suspension along with other officers until the investigation is completed.

In the interim, board of trustees, consisting of Tom Lambert, chairman, Earl Crain, Sr., and James Masterson, will operate the local. Executive Board action was approved by Roy Brewer, International rep.

Wall Street

Continued from page 3

represent the trade's chief weapon in its battle for the consumer dollar.

Value Line is further impressed with industry prospects on the profits-loss front, taking the view that 1951 earnings for the top firms promise to exceed '50 results. Report states companies are aided by an "indicated improved trend of theatre attendance," healthier foreign revenue and accelerated production skeds. These factors are cited along with lower amortization charges and other economies which suggest that profit margins "may widen a bit further."

Television is rated a competitor but no serious threat to the welfare of the pic business. Existence of the new medium "has not fundamentally altered the moviegoing habits of the American people," it's declared.

Report accents "increasing evidence" that the novelty of TV entertainment is wearing off and adds, "The American people still want to 'go out' to enjoy their entertainment, especially since a larger portion of consumer income is now available for non-durable expenditures."

Subscribers are offered charts and graphs depicting earnings and dividend records of Columbia, Loew's, Paramount, United Paramount Theatres, Technicolor, 20th-Fox, Universal and Warner Bros.

UPT and WB shares are "especially recommended" for purchase. Stocks of the two firms are said in the best position to show substantial further appreciation in coming months. Col, Techni and U are given the second strongest recommendation. Loew's, 20th and Par shares are rated "may be held," which is a neutral recommendation implying the stock is less undervalued than the other two groups.

Distrib Sked

Continued from page 3

three which the company identifies as "A" product.

Columbia opened a three-day sales meeting in N. Y. on Monday (19) to map campaigns for 16 pic set for general release in the next six months. Seven of these are in color.

Col's distribution output for the entire current year, will number 54 pic, including westerns.

Metro has set dates for 23 through July and probably will add another 20 for the balance of the year for a '51 total of 45. This compares with 41 which the major turned out in '50 and 36 in '49.

No exception to the overall practice of upping skeds is 20th-Fox. This outfit, which had 30 releases last year, promises a total of 36 in the current calendar year.

Universal has 23 on its list, which runs to July, as compared with 21 for the same period in '50. RKO is counting on about 31 features this year, excluding Tim Holt westerns, which is almost twice the number of top pic released by the company in '50. Warner Bros. had 26 new productions and four reissues last year. Firm is expected to top that sked this year, although its full lineup has yet to be mapped.

HELLER'S 25c DIVVY

Chicago, March 20.

Walter E. Heller & Co., new United Artists coin backers, declared quarterly dividends on its two classes of preferred stock and increased the quarterly dividend on common stock by 10c with the declaration of 25c a share.

Loew's \$1.80 Excess-Profits Base Puts Spot on Films' Favorable Tax Position

Cuban Distrib Seeks To Bare Nudity Pic in U.S.

Feature-length pic in which one reel is devoted to life in a nudist colony for femmes has been produced by Tropical Films de Cuba, former Cuban distributor for Republic Pictures.

Cuban censorship requires that nude closeups be cut to the hip line and in profile only, but permits full-length long shots of the gals romping in the woods and swimming in a river.

Producers are hopeful that "dignified" treatment of the nude scenes will assure permit for U. S. distribution. Tentatively titled "Beneath the Havana Sky," pic is a straight romantic drama with the nudist scenes only one episode in a triangle theme.

J. J. Milstein Sues Al Young, Col Picts In Lab 'Conspiracy'

Suit for \$150,000 has been filed in N. Y. Federal Court by J. J. Milstein against Al Young, president of Duart Film Laboratories, and Columbia Pictures, charging conspiracy to ease him out of the lab as sales manager and half-owner. Milstein, production and distribution exec for various companies, claims that an agreement with the lab was violated.

According to complaint, Milstein moved from California to New York on promise of a 25% interest in the lab on condition that he purchase an additional 25% of the stock. He further was to serve as salesmanager at salary of \$200 a week. Milstein charges that Young subsequently negotiated with Col to buy a 50% interest in the lab, thus forcing Milstein to release Young from original agreement. Milstein, however, was to be given rights to pictures in lab's vaults. It is charged that agreement for the stored films was not executed. Milstein claims he suffered a loss of \$15,000 in moving family, furniture and cars from California to N. Y. He is being represented by Gustave Garfield, N. Y. attorney.

New Columbus Distrib Co.

Columbus, O., March 20.

Formation of the first film distribution concern to be located in the Buckeye capital in 15 years was announced last week by Lee J. Hoffheimer and Al L. Sugarman, who have set up the Motion Picture Sales Organization here with exclusive rights to Realart Pictures. Realart reissues foreign and domestic films.

Hoffheimer and Sugarman are owners of the H&S Theatres, neighborhood chain of five, including the World, city's only art house. Sugarman for 25 years was a salesman for Universal and RKO before joining Hoffheimer as an exhibitor.

UA's 'Odette'

Continued from page 3

already seen the film and okayed it, while others will look at it this week. After that the problem arises of working out a deal among Ilya Lopert, prexy of the outfit; Korda, and Wilcox, both of whom have a percentage interest in the returns, and UA on distribution fees.

There were reports some weeks ago that the new Lopert outfit would meld into UA under the new Arthur B. Krim regime there, since there has long been a close alliance between officials of the two companies. However, that is not being considered, although it might be a distant future possibility. Present talks are purely on the one film.

Korda has delivered 11 of the 13 pic to Lopert under the deal they made late last year. Still awaiting completion are "Cry the Beloved Country," produced by Zoltan Korda, and "Outcast of the Islands," produced by Carol Reed.

With delivery of this pair, Lopert will complete payment of \$1,000,000, the price agreed upon, to Korda. This is an advance against a percentage after the front money is recouped.

Disclosure at Loew's stockholders' meeting that the company has a \$1.80-per-share excess profits tax base served to spotlight the favorable tax position of the film firms under the formula established by the Treasury Department.

Firm's earnings last year amounted to \$7,500,330, which equalled only \$1.33 per common share. Outfit's net revenue consequently can climb an additional 57c. per share before the 77% excess levy takes effect.

Excess profit under the formula is any amount over 85% of the average earnings for any three years within the 1946-49 range. Pic firms chose as their base the '46-'48 period, when their revenue was at peak levels. Thus they escape the heavy tax bite until business skyrockets back to the prosperous immediate postwar level.

Other examples are shown in the cases of 20th-Fox, Warner Bros. and Columbia. WB's earnings for its last fiscal year reached \$10,271,000, or \$1.46 per common share. Firm's excess profits tax base is estimated at \$1.63 per share.

Col has plenty to go before it's forced to contribute further to the Treasury Department. Distrib chalked up \$1,931,457 as net for its last fiscal year, amounting to \$2.58 per common stock share. Tax floor is figured at \$3 per share.

20th's 85% Levy

Twentieth's earnings over \$4.20 per share are subject to the 85% levy. Company netted \$1.59 per share (\$4,683,581) for the first half of '50. If income held to the same level for the balance of the year the figure, of course, simply would be doubled to \$3.18 per share.

Loew's stockholders at their N. Y. session reelected all 11 members of the board who, in turn, reelected all officers of the firm. Meeting also approved stock options for six execs in the amounts of 100,000 shares for Dore Schary; 40,000 shares, Arthur M. Loew; and 27,500 shares each for Benjamin Thau, Joseph R. Voel, Charles C. Moskowitz and Louis K. Sidney.

Option price is 7/16 per share, which was the average on the day when the board earlier had okayed the arrangement. Amendment subsequently added removed from the plan the privilege originally given the option-holders to borrow from the major any money for the stock purchases.

Presiding over the meeting, J. Robert Rubin, vice-president and counsel, pointed out to the shareholders Loew's has earned over \$29,000,000 after taxes in the last 27 years. He added the firm never has experienced an unprofitable year.

Income has been off in the last 16 weeks due to a variety of factors, he reported. These included a theatre attendance decrease, hurricane losses suffered by Loew's broadcasting subsid, WMGM, and inability to convert \$1,000,000 in earnings in Italy.

Directors remained were Joseph Holleran, Rubin, Moskowitz, Vogel, Leopold Friedman, Eugene W. Lerke, William A. Parker, William F. Rodgers, Nicholas M. Schenck, David Warfield and Henry Rogers Winthrop.

OK 12 Theatre Hardships, 25 Others Nixed by NPA Since Construction Freeze

Washington, March 20.

Since the National Production Authority ordered its construction freeze on amusement and recreation construction late last December, it has approved a total of 12 theatre hardship cases and has nixed 25 others.

The approved jobs are mostly new drive-ins, but there are also several projects involving repairs and improvements to existing structures. Biggest okay was for a \$250,000 drive-in at Springfield, Mass.

Highest rate of approvals has gone to bowling alleys, for a reason not disclosed by the NPA. So far the agency has okayed construction of 14 bowling alleys around the country and has rejected only one application. There the operators wanted to tie in a restaurant and cocktail lounge for a \$360,000 project.

State-Wide Strike Of Janitors Seen Via Frisco Walk

San Francisco, March 20.

Walkout of janitors in 21 San Francisco theatres plus 20 more in the east bay area has touched off a labor situation that threatens to spread throughout the state. Cleanup men, who are affiliated with American Federation of Labor, are demanding a flat 10% hike over present \$12.50 daily wage.

In the wake of the strike, which started Saturday (17), San Francisco AFL Labor Council two days later voted to turn the janitors' walkout into a fight to establish a 10% wage increase pattern covering labor in general. At the same time, projectionists' union agreed to support the men-and-broom workers if action could get green light from Richard W. Walsh, proxy of International Alliance of Theatrical Stage Employees, which has jurisdiction over theatre janitors affiliated with AFI. As yet, projectionists have not been ordered to resume the picket lines which have been thrown up around the affected theatres.

In New York at a late hour yesterday (Tues.) Walsh had not decided on strike action by San Francisco projectionists. He informed VARIETY that he would have to study the contracts involved before a verdict could be issued.)

Full support of the AFL Labor Council will be thrown into the dispute in an all-out effort to help the janitors, leaders said. Twenty of the 180 affiliated unions have agreed to help man picket lines.

Strike will spread to Southern California unless exhibs and janitors' union can get together this week. Janitors in Los Angeles area currently are paid \$1.25 an hour, compared to base rate of \$1.00 hourly in Frisco, latter reported to be highest in the country for the type of work.

Mainly affected in Frisco are the Paramount, Nasser Bros. and Golden State circuits' houses. Theatres serviced by the American Building Maintenance Co. are not involved. Employers say that theatres will stay open as long as the projectionists stay on the job. Negotiations for settlement have not been started.

Walkout is due to spread also to Fresno, Sacramento, San Jose and Stockton by end of week unless truce is reached.

P. J. Wood Calls Ohio

Meeting Vs. Distribs

Columbus, O., March 20.

Incensed after a thorough study of the "enormous" profits of film distributors when compared to the steady drop in boxoffice receipts, P. J. Wood, secretary of the Independent Theatre Owners of Ohio, has called a statewide protest luncheon at noon, March 29, in the Deshler Wallick hotel here.

Wood, sounding the tocsin in the weekly IOTA service bulletin, wrote, "How much longer can this condition continue before scores of theatres will have to close their doors?" The distributors, Wood asserted, "are absolutely relentless and don't give a damn what happens to the exhibition end of this industry."

He noted that boxoffice figures for January, 1951, were 19% less than for the same month of 1950, and the February report shows a further drop of 23%.

"While the undersigned," he wrote, is the last one to desire any further governmental interference in our business, it might be well to have the distributors cited before the Un-American Activities Committee of Congress, and questioned as to what motives they have in view in continuing their uniform policies of gouging exhibitors of film rentals that are entirely out of line with what is being taken in at the boxoffice."

Wood has invited every exhibitor in Ohio to the protest meeting, whether he is a member of IOTA or not. There won't be any popcorn peddlers or film salesmen around, Wood declares—just exhibitors. He urgently requested every exhibitor to attend, saying "a small attendance... will encourage the distributors to enlarge their present gouging methods."

Indiana Allied Warns

On Tax for 'Free' Kids

Indianapolis, March 20.

Because of tax responsibility, Allied Theatre Owners of Indiana is advising members to be cautious in following Fanchon & Marco's policy of admitting kids free in circuit's St. Louis nabe houses. Exhibit unit reminds members that, according to Dept. of Internal Revenue, theatres must pay Federal tax on every child admitted free when accompanied by an adult if a taxable admission is charged to an unaccompanied child.

Association claims that F&M's plan had been tried in the Indiana territory with result there was no measurable change in amount of children's business.

Ask Supreme Court

For Switch to Texas

Trial of 2 Trust Suits

Washington, March 20.

Supreme Court was asked last Friday (16) not to upset a ruling of the 3d Circuit Court of Appeals switching two treble-damage suits from Delaware to Texas. Request was included in a reply brief by the defendant companies—Paramount, Loew's, RKO, Warners, 20th-Fox, Columbia, UA, Universal, Texas Consolidated Theatres and the Interstate Circuit of Texas.

The damage suits were brought by Tivoli Realty, Inc., operating a film house in Dallas, and I. B. Adelman, Houston exhibitor. They launched the suits in Wilmington on the ground that several defendants were not Texas corporations and could not be reached by a suit filed in that state.

The defendant corporations promptly filed to have the cases tried in Texas but Judge Richard S. Rodney, of the Delaware U. S. District Court, declared he lacked authority to shift the jurisdiction. The defendants carried the case up, and the 3d Circuit Court of Appeals found that Rodney did have power to move the cases to Texas. Thereupon Adelman and Tivoli asked the Supreme Court to overrule the 3d Circuit.

The treble damage suit cannot go to trial until a location for it is decided by the courts.

R. E. Brown Sues Pard

For Share of Penn. Co.

Pittsburgh, March 20.

Richard E. Brown, Sr., veteran Pittsburgh showman, went to court here last week with a suit against his four partners, William Anast and James, Alex and John Jaffurs, in the Wilmer Amus, Co. He asks that the assets of the group be split up so he can get his share out of it.

According to Brown, the son of the late Harry Brown, longtime legit manager here at the old Nixon, the five men have been associated in various phases of the enterprise since 1936, when the first corporation was organized. Anast and James and Alex Jaffurs put up \$2,000 each to finance the deal. Now, Brown says, James Jaffurs, as president, has tossed him out of the management of the Grant theatre in Millville, and the other partners are holding secret meetings without him, he claims.

Other houses operated by the partnership are the Star in Glassport and the Wilmer in Wilmerding.

Borscht Battle

Continued from page 1

prises Joey Faye, who will emcee, a la bandleader Mickey Katz; Dinah Goldberg & Irving Grossman, Yiddish music-comedy stars; the Barton Bros., Adeline Nice, and Lane, plus some others.

When Zeiger-Katz played their "Borscht-Capades" at the Brandt's Roosevelt theatre, Miami Beach, on percentage, that 41st St. house—a former cinema—averaged \$3,000 as its weekly share of the gross. There were some reported differences on sharing expenses, and this is said to have inspired the theatre owners to engage in their own "Bagels & Yox" venture. Duplication methods on the advance ballyhoo, ads, etc., are said to have irked Zeiger-Katz to the degree of threatening action of some sort.

Briefs From the Lots

Hollywood, March 20.

Arthur Hornblow, Jr., drew production reins on Metro's United Nations picture, still untitled... "Rain, Rain, Go Away" is the new title of "Come Again Another Day" at Metro... Frank Nugent completed screenplay for the John Ford-Merian C. Cooper production, "The Quiet Man," starring John Wayne... John Krueger resigned as Mary Pickford's business manager to go into film production in Mexico City... Jack Cummings returned from New Orleans and started production preparations for "Montes the Matador" and "Lovely to Look At" at Metro.

Charles Laughton signed for one of the top roles in Wald-Kraus's "The Blue Veil" at RKO... Noel Langley, British scribe, signed to work on the "Ivanhoe" screenplay at Metro... Next production by Gottfried Reinhardt at Metro will be "The Family Man," starting April 23... Edward Tierney makes his screen bow in the Jack Schwartz production, "The Hoodlum," starring his brother, Lawrence... Mike Mazurki, Rhys Williams and Norman Lloyd joined "The Light Touch" cast at Metro... Bob Roark and Ross Ford signed for "Force of Arms" at Warners... "The Man in the Street" is the new tag on Maxwell Shane's indie picture, "The Hostage."

Spring Byington joined Sally Forrest and Keefe Brzelle in "Bannerline," a Henry Berman production at Metro... Cecil B. DeMille stars in "The House on Any Street," Technicolor short filmed by Paramount in connection with the annual drive of the United Celestial Palsy Association... Sol Lesser signed Hans Jacoby and Shirley White to screenplay "Tarzan the Hunted," slated for a July start.

Berle's 'Dream Deal'

Continued from page 1

of five years and five years (i.e. the 11th and 16th year brackets) he need not appear, but becomes a producer-writer-director and production consultant to NBC, committed again to only 25 weeks' work out of 52. The last 10 years he need not even say hello to anybody at NBC-RCA, and he still collects around \$50,000 per annum.

The monetary equation can be elastically interpreted. While the gross total value of the Berle-RCA deal is near the \$1,500,000 mark, for the entire 30-year span, the \$50,000 per annum basis is a false computation. For one thing, only 20 years' services must be rendered for 30 years' stipend, so right there Berle averages actually 75% a year. Considering that the star only renders services for 39 weeks during the first five years, and then cuts his obligation to 25 weeks per year, in actuality it may be said that he would be averaging a half-year's services for a full year's stipend. In other words, that could be interpreted as a guarantee at the rate of \$150,000 annually, were he willing to be committed an entire year to the corporation.

From NBC-RCA's viewpoint, this deal may cost them little since, by percentage recoupings, they can get back their annual fees at least for the first 10 years when Berle continues as an active performer. Since Texaco pays him personally at a reported \$13,500 per program (and his guest-shots can call for elastic, astronomical fees), the recouping to NBC-RCA is painless to Berle, during his continuing active days as a trouper. It's on the 11th-20th year range that Berle has the best of the deal, and his life expectancy for the remaining 10 years (i.e. up to the 30th year of his deal) put him way ahead.

From the viewpoint of the electronic corporation, this may be trade-interpreted as an insurance policy on "Tuesday night TV." What Jack Benny's switch to CBS did to NBC on Sundays is the measurement of comparison. Incidentally, it was an open trade secret that William S. Paley & Co. were wooing Berle with an equally fabulous CBS deal.)

Berle's pact is terminated by death; CBS is reported to have even offered an estate deal. NBC prexy Joseph H. McConnell, RCA veepee Emanuel Sacks and NBC general counsel Gus Margraf handled the negotiations for the corporation. Wally Jordan and Nat Lefkowitz, of the William Morris office, agented the deal.

Advance Kaye Pic's Date

To Coincide With P.A.

Twentieth-Fox is advancing release date of the Danny Kaye starrer, "On the Riviera," in England in order to open pic day-and-date with Kaye's personal appearance in London.

Kaye has been set to open at the Palladium, London, May 12. Pic originally was to bow in London in mid-summer. "Riviera" goes into the Roxy theatre, N. Y., in May.

Paal in From England

To Line Up Players

For Anglo-U. S. Pix

Following completion of "Cloudburst" in Britain, producer Alexander Paal planned into New York over the weekend and left for the Coast Monday (19) to line up stars for several more Anglo-American projects. A medium budgeted, "Cloudburst" was filmed in England in association with Col. James Carreras' Exclusive Films, Ltd.

Prior to his departure, Paal disclosed that he's readying two other pictures to be made in England in association with Exclusive. "The Stolen Face," an original by Steven Vas, is scheduled to roll Aug. 6. Screenplay will be by Guy Morgan. Second venture is "Channel Island," a Mansell Black original. It's due to go before the cameras Sept. 24. Both pic will be directed by Terry Fisher.

Fresh deals with Exclusive will follow the same lines as "Cloudburst." For that film Paal provided Robert Preston as the star in return for worldwide distribution rights with the exception of the United Kingdom. Carreras owns the United Kingdom rights and will also share in 25% of the profits in the rest of the world. Meanwhile, Paal is scouting for American stars for the upcoming "Face" and "Channel."

Aside from the Carreras joint productions, Paal expects to make a picture on his own as a location on the Mediterranean island of Majorca sometime this year. Project will be a color version of "The Terrorist." Producer recently acquired the rights to the Theodore St. John work. A top British distributor will furnish 75% of the budget and the balance is to come from the government's Film Finance Corp. Paal will supply the American stars. He's already signed Michael Anderson to direct.

Distribution of "Cloudburst" has been set through Eagle Lion Classics for the U. S. market. Release deals for the other ventures haven't been worked out yet. Also still to be negotiated is a U. S. distribution pact for "Tale of Five Cities," which Paal made last year in association with Boris Morros and Maurice Wilson.

Metro 'Sold Out' On

'The M-G-M Story'

Metro claims it's "sold out" on "The M-G-M Story," 56-minute institutional special which heralds the major's upcoming product.

All 450 prints of the film are reported to have been booked for the first month of its release. Pic goes to exhibs gratis. Takers so far have included the Interstate, Great State, Butterfield, Warner Bros. and Loew's chains.

Twin City Area Demand

Better Drive-in Clearance

Minneapolis, March 20.

Distributors here already are receiving demands from operators of drive-in theatres in the Twin City area and throughout the territory for better clearance than in previous seasons. Several of the outdoor spots, in fact, are insisting on either a split of major product with the first-run conventional stands or at least the right to bid for exclusive first-runs.

On the other hand, a number of the owners, including those of the Minnesota Entertainment Enterprises in the Minneapolis-St. Paul zone, plan to continue with the last-run and oldies. The MEE comprises leading Twin City conventional theatreowners, and it will operate five elaborate drive-ins hereabouts. The same policy has been highly successful the past two seasons despite recent competition from three new "independent" drive ins.

Eastern Pa. Allied

1st Exhib Group To

Take Sides Vs. NSS

Philadelphia, March 20.

Allied of Eastern Pennsylvania went on record at its general membership meeting in the Broadwood Hotel last week (13) as the first exhibitor group to take sides against National Screen Service in the anti-trust suits against that firm now looming in the U. S. District court here.

The action followed a long discussion and the resolution approving and offering moral support to the court action was passed by the overwhelming majority of 43-2.

Action against NSS and the major distribs and producers was started by the Independent Poster Exchange of Philadelphia and followed by a half-dozen postermen throughout the country. National attention and the interest of Allied was brought to the suit when counsel for the postermen lunched an exhibitor action which sought to enlist every theatre operator in the country as a litigant and a potential claimant for damages from NSS. The exhibitor action was kicked off by Max M. Korr, of Allentown, Pa., a member of Allied of Eastern Pennsylvania.

The NSS issue took precedence over all other matters at the Allied meeting. Sidney Samuelson, president and general manager of Allied, sparked the support for the resolution, calling NSS a monopoly and reviewing the long fight of the indie exhibitor and the Government against all forms of monopoly in the film industry.

Samuelson reminded his listeners that before NSS was started the distributors furnished free trailers and advertising accessories to exhibs, even on flat rental pictures. "When National Screen entered the trailer business, the cost was low. Later the cost increased, and still later when National Screen took over the accessory business, the cost increased still more. Meanwhile, the quality of the trailers and advertising material decreased," Samuelson charged.

Though NSS has claimed that cost increases were due to rising operation charges the company was able to declare enormous dividends during 1949, the Allied president said. Film companies releasing their trailers through NSS receive huge royalties, he stated.

Push Free Trailers

At Indiana Allied

Indianapolis, March 20.

Trailers on a gratis basis were advocated by some directors at recent meeting of Allied Theatre Owners of Indiana's board. Argument was that in most other industries, manufacturers were happy if a representative was able to get a retailer's permission to set up an advertising display in a good location. It was further claimed that a merchant wasn't asked to pay for a display that plugged the wholesaler's product.

Some directors took position that trailers helped biz and that exhibs should pay share of ballyhooing a picture. But proponents of the no-charge trailers insisted that prevue was only a small part of the ad program and that the exhib paid for everything else. Claim was that if distrib paid for only the trailer, he'd still be contributing a minor share of the ad expense.

Despite disagreement on issue, ATOI members were unanimous in believing distribs should not demand royalty payments from National Screen Service inasmuch as the film companies had turned the trailer-making job over to NSS to relieve themselves of a department that was a continual loss.

Film Reviews

Continued from page 1

Caroline Cherie

young count but circumstances keep them apart as she goes through a series of hectic adventures, with her battle one between faithfulness and the flesh. She has four affairs before she is finally reunited with her true love. Pottier has given this "lowery direction but manages to how a straight line in plot development. Lensing is good. Pic could stand some pruning for the U. S. Miss Carol is properly seductive as the abused Caroline. Mosk.

WARNER BROS.

LULLABY ON BROADWAY



STARRING **DORIS DAY** ★ **GENE NELSON**

AND STARRING **S. Z. SAKALL** ★ **BILLY DE WOLFE** ★ **GLADYS GEORGE** ★ **DAVID BUTLER** ★ **WILLIAM JACOBS** Written by **EARL BALDWIN**
Musical Direction by **Ray Handberg**



A NEW SELLING IDEA!!

For your opening-day a merry box-office
sendoff that makes a gala plus for
your campaign. Watch the way
it works at the Palace,
Cincinnati March 28/

Wage Earners Seek Cap Gain

Continued from page 3

at a price generally agreed upon by directorates and stockholders. This was the case when Columbia linked Irving Briskin to a seven-year employment pact as executive producer.

Briskin has voted options to purchase 5,000 Col common shares, starting July 1, 1953, at \$14 per share. Privilege ends three months after he leaves Col or two years after termination of the pact, whichever comes first.

Similar deals have been given recently to Dore Schary, Metro production chief, and five other M-G toppers, as well as officials of United Paramount Theatres. Numerous other firms in the trade have been granting such option deals to key personnel for some time.

Stockholder approval last week of Nate J. Blumberg's new employment contract as Universal proxy pointed up another measure which has the effect of easing the revenues' big grab. Under this arrangement payments to the exec are spread over a longer period than his actual employment.

Blumberg's deal gives him \$1,500 weekly for five years, during which he gives his full time to U on an exclusive basis. However, he collects an additional \$1,000 weekly for the subsequent five years, beginning in 1956, when he is to serve only as a consultant non-exclusively.

On the talent front, the capital gains plans take another form. Hollywood formula provides for stars, directors and others to participate in the ownership of the films they're working on, instead of taking the entire payoff in salary. In this way they collect capital gains income as the pix reap profits. This has the added benefit of easing the pressure on the producer when he's angling production financing.

Further, there's the tax-saving device of setting up independent production units, stock profits from which are chalked up as capital gains. Latest to take this

route is Clark Gable, who set up an indie outfit in partnership with Wayne Griffin. Indie company skedded "Lone Star" as its first, with Vincent Sherman to direct and M-G to distribute.

Important part of the deals which Jerry Wald and Norman Krasna have with Howard Hughes at RKO and Stanley Kramer linked with Col. stemmed from tax considerations. Although working on major lots, the producers collect only on their films' profits, measured, of course, by the amount of stock they own in their respective units.

Metro Cartoon

Continued from page 3

Sutherland, for Harding. M-G serves only as the distributor, as I would with any other indie producer with whom it enters a releasing pact.

Touchoff of the fireworks in the "Plans" instance, however, is the fact the short has been interpreted in some quarters as treating of Government agricultural planning in satirical fashion. Carrying this thought still further, Alfred D. Stedman, farm editor of the St. Paul (Minn.) Pioneer Press, questioned whether handling of the short might mean that a "big segment of the movie industry is going to bat to knock the Government out of agriculture." Stedman further branded "Plans" as a "one-sided editorial in pictures" and declared its purpose was to sway public opinion in a hotly-contested farm issue.

Hits at Price System

Editor alleged the short hits specifically at the farm production and prices system advanced by Secretary of Agriculture Charles F. Brannan, known popularly as the Brannan Plan. Also linked in the pic's production is the Alfred P. Sloan Foundation which grant-

ed funds to the college for its lensing.

Denials of the Stedman charges have been made by a spokesman for the Foundation, who said the film had neither the intent nor effect of satire, and by Sutherland. Producer said he merely tried to "point out the impossibility of planning our lives from a central authority."

Other four cartoons made by Sutherland who, incidentally, formerly was associated with Walt Disney, were: "Make Mine Freedom," dealing with free enterprise; "Meet King Joe," concerning the capital-labor relationship; "Why Play Leap Frog," focusing on prices and wages, and "Albert in Blunderland," a satire on the Russian system.

Three others now are in preparation, centering respectively on profits, taxes and inflation. M-G's pacts with Harding have been on a single-pic basis. Distrib has made no commitments for the future, as yet.

RKO Theatre Probe

Continued from page 3

on RKO operation for the last year, and these have been provided by Hughes.

While negotiating on the swap, Greene is also anxious to get favorable word from the Justice Dept. on its study of the directorate. Although Hughes is supposed to have no further connection with the theatres, having put his stock in trusteeship, Greene group maintains that his appointment of the five-man directorate violates the divorce decree.

If Philip Marcus, who is handling film matters for the D. of J., finds the board appointments were in contravention of the decree, preliminary steps will probably consist of confabs with Hughes' reps on a change. Should Hughes refuse, Marcus is expected to go into court to force the issue.

Prospects of a proxy fight or other legal maneuvers to unseat Hughes from his control of RKO management appear to have vanished now. Wall street operators who held large blocks of the stock have been incensed by Hughes' policies for a long time and there were many rumors on the street a couple months ago that they'd fight him.

A&C Pattern

Continued from page 3

years that there is no problem. It agrees, as a matter of fact, that better distribution terms can probably be had on the completed product.

Deal between the bank and the actor-producers is still in the earliest talk stages, but since there is basic agreement it is thought that it will probably be consummated. Pic is being made by A&C under their new deal with Universal which provides that for each pic they appear in for that studio they can make one on their own.

An incentive for making films without lining up release first is "At War With the Army," Dean Martin-Jerry Lewis starrer which was co-produced by Abner J. Greshler. Greshler made a deal with Paramount upon completion of the pic under which he received \$800,000 cash—twice as much as the negative cost—against a percentage. Success of the film has given Par an easy profit on the deal.

Home 16m Down

Continued from page 3

pix, new medium has not affected the market for special groups. Association Films, Inc., which has handled 16m bookings for youth organizations, churches, etc., for several years, reports an increase in volume. Rentals last January were up 15% over January, 1950, while February bookings climbed 10% above the same month last year.

Other outlets report that special group engagements are holding steady, with little deviation in volume from year to year. One 16m film library, however, said it had rented only four features and one short subject for home consumption since the first of the year. Since television offers variety of entertainment gratis, demand for home projector films has dwindled almost to the zero point.

Hot 'n' Cold O'Seas Coin

Continued from page 3

with Gilbert Symon, of the Economic Cooperation Administration. German coin received by the Yank firms is via convertibility guarantees provided by the ECA.

American companies receive \$25,000 in convertibility as a contribution toward the negative cost of each pic they send into Germany, plus about \$6,000 in print costs for black and white pix or \$11,000 for Technicolor. Approximately 95 films are being shipped into the Reich this year.

Pact Expires Aug. 31

Pact expires Aug. 31, and MPAA aims to renew it on the same terms. They provide, among other things, that convertibility is at the official rate of 4.23 marks to the dollar. Open market rate is about 8 1/2 to the dollar.

ECA must screen and approve every pic the companies send in as contributing toward promotion of the democratic way of life in Germany. O'Hara and McCarthy have maintained in their contacts with the Government agency that films do this job at a small fraction of the per capita cost of such other media as radio, magazines or newspapers.

Italian situation, which was one of the easiest in Europe up until last spring, is now utterly impossible on remitting of coin. Rome officials have refused permission for any sort of compensation deals, and have watched film funds closely to prevent any of them getting out. Thus the more than \$6,000,000 has piled up in frozen lire.

Metro alone, it revealed last week, has \$1,000,000 in deep freeze in Italy. That's accumulated in the past six months, since virtually all unthawed monies before that went into production of "Quo Vadis" there.

It is hoped that arrival of an Italian film and governmental delegation in New York next Thursday (27) will be an initial step toward arriving at a deal for thawing funds. The reps are guests of the American companies and will get a first-hand look at the distribution-exhibition situation here. It is expected that it will become evident that it is impossible under the distributors' setup or under U.S. law for the companies to guarantee payoff and income from Italian pix in this country. Italians have wanted such guarantees as the price of relenting on remittance of coin from Rome.

British Funds

London, March 20.

A substantial amount of frozen British currency on the continent of Europe is being thawed by Hollywood majors under the agreement made last year, with government consent, between the Motion Picture Assn. of America and the British Film Producers Assn.

Although official figures are not

being disclosed, it is understood that something like \$1,500,000 is involved. More than half this total is being unfrozen for U. S. production in France.

Under terms of the agreement, British earnings led in Europe can be exchanged for frozen sterling held by the Hollywood outfits in London. In this way British and American producers are able to exchange their blocked earnings and foreign currency made available in the countries where it is needed.

TV Competition

Continued from page 3

ness in Canada, which he visited last week, is particularly good in comparison to a year ago. Davis asserted. Australia-New Zealand biz is also up, he added.

Davis was in the U. S. for four weeks to meet with Al Daff, worldwide sales chief of Universal, which handles Rank product here and of which Rank is a 15% owner. Davis also talked with much of the U sales organization in the field and visited with a large number of exhibs.

He flew back to England last Thursday (15) and will return May 22 with Rank, when latter arrives for his annual visit.

Exhib talks were very encouraging regarding prospects of British pix in this country, he declared. Theatre men were beginning to realize that an audience could be built for foreign films if they are played regularly, he said, and he sees the prospect of opening many new accounts outside of New York.

Rank Organization will stick to its plan of producing 18 to 20 films this year, Davis stated. He added that he saw no prospect of building up the output in the future, plan being to restrict production to what can be turned out on a quality basis at reasonable budgets.

MPAA May Meet

Continued from page 3

die should the previous day's proxy session not come off.

Only chore facing the membership is election of the directors. And the directors' principal job next week is election of officers. Since both the same board and same officers are to be renamed, whole deal is merely a technicality.

A further "if" added to the whole thing is possibility that the association won't even be able to get enough members together to hold the board meeting. A number of company prexies are vacationing in Florida or elsewhere and sessions depend on return of a quorum to New York.

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But on—let dry—wipe off

30 Seconds. No Rinsing

16 oz. \$1.75

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It's really miraculous and sold with a money-back guarantee!

4-oz. also \$4. 8-oz. ECONOMY SIZE includes 12 SILVA-CLOTHS (handy application cloths) only \$7.

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Currently STRAND, New York

HARRY HERSHFIELD (N. Y. Mirror) says—"Josephine Baker at the Strand—now we know where the power comes from that turns on those Broadway lights."

Personal Management: NED SCHUYLER

See Page 53

"A Pleasure and an honour — thanks London"—BELITA



AS "ROBIN HOOD" IN
"THE BABES IN THE
WOOD" (EMPRESS HALL,
LONDON) **BELITA**
THE BEAUTIFUL
CUTS A PRETTY
FIGURE—
ON OR OFF
THE ICE

ARTHUR FERRIER

"NEWS of the
WORLD"

"Belita acts as brilliantly as she
skates." **OLD TROOPER. WORLD.**
NEWS OF THE WORLD, Dec. 10th.

"Skating champion Belita is a splendid
Robin Hood." **WM. DRURY.**
SUNDAY DESPATCH, Dec. 24th.

"A big asset in the person of
skating star Belita, who makes a
handsome and brilliant Robin
Hood." **HAROLD CONWAY.**
EVENING STANDARD, Dec. 22nd.

"Dancing Belita seems to accom-
plish more on ice than most other
principal boys on their long ex-
tended legs." **ROBERT OTTAWAY.**
SUNDAY GRAPHIC, Dec. 24th.

"The cast is headed by incom-
parable Belita." **THE STAR,** Dec. 22nd.

"Top—Belita as Robin Hood."
JOHN G. DRUMMOND AND KEN SMITH.
SUNDAY CHRONICLE, Dec. 24th.

"A flashing spirit of beauty and exquisite grace."
ARNOLD RUSSELL.
REYNOLDS NEWS, Dec. 24th.

"Amazing actress-athlete Belita."
EVENING NEWS, Dec. 22nd.

"If angels wore skates instead of wings they could
hardly move more gracefully than Belita."
CECIL WILSON
DAILY MAIL, Dec. 22nd.

"Belita's blade-flashing brilliance."
LOGAN GOURLAY.
SUNDAY EXPRESS, Dec. 22nd.

"The shapeliest of Robin Hoods—(Belita)."
DAILY HERALD, Dec. 22nd.

"Belita succeeds in reducing 7,000-seat
arena to intimate proportions with her style,
grace and charm that took her to Olympic
standards."
DAVID LEWIN
DAILY EXPRESS, Dec. 22nd.

"Belita superb as Robin Hood achieving
to us earthbound creatures the seemingly
impossible on skates."
THE QUEEN, January 17th.

"Belita is dazzling audiences as the swiftest Robin Hood."
THE PICTUREGOER, January 6th.

"Lovely international skating and film star—Belita as prin-
cipal in 'Babes in the Wood'."
ARNOLD RUSSELL.
REYNOLDS NEWS, December 17th.

"Belita whose skating is graceful and
brilliant does not rely on that alone, and
her portrayal of the part of Robin Hood
is full of good things."
STAGE, Dec. 29th.

"The legsquid Belita as Robin
Hood takes London by storm."
ARTHUR FERRIER
EVERYBODY'S

Clips From Film Row

NEW YORK

Arthur Davis, foreign film distributor, off to Detroit, Chicago and Kalamazoo to set up bookings and publicity tieups for his German import, "Joseph Schmidt Story."

Both sons of E. K. (Ted) O'Shea, Paramount veepee, are back in the service. James O'Shea, former Air Force captain and fighter pilot, has been recalled for active duty. His brother is a U. S. Marine lieutenant, now in Korea.

In a series of promotions, Loew's Theatres moved Helen Lupo from manager of Loew's Broadway to the Sheridan, replacing Douglas Helgeson, resigned to move to California. Edward Schwartz transfers from the 116th Street to the Broadway. Robert Camman upped from assistant at the Paradise to acting manager of the Kameo, replacing Mrs. Dorothy Solomon, who moves to Loew's 46th Street as manager. Morris Tanney, 46th Street manager, transfers to the Alpine.

ALBANY

Six first-run circuit theatres in Albany, Troy and Schenectady held week night admission prices 5c and Saturday night and Sunday prices 6c. The WB Palace and Fabian Palace here; Proctor's, Fabian, and the WB Troy in Troy; Proctor's and the State in Schenectady. All are now charging 70c weeknights, with 80c Saturday night and Sunday.

Herb Gaines, Warner salesman in this exchange district for two years, transferred to Buffalo as city salesman.

The Colonial, closed in last January by Harry Eisenstein, of New York, will be reopened soon with "Cyrano" at roadshow scale and with Attorneys Jack Olanovsky, of Albany, and J. Stephen (Jack) Holt, of New York as operators.

Louis Goldstein resigned as assistant film buyer for Schine circuit in Gloversville, and may become a drive-in operator in the Mohawk Valley. His duties will be handled by Bernard Diamond and William Kraemer. Diamond, one-time booker, is now director of personnel. Kraemer is head booker and zone manager.

BOSTON

Charles E. Kurtzman, northeastern division manager of Loew's, Inc., elected head of Suffolk county chapter of National Foundation for Infantile Paralysis.

Mel Strauss in town setting up publicity for "Tales of Hoffman" opening in April at Majestic.

New England Theatres headquarters moving from Scollay Square to Metropolitan building April 1.

Cobb theatre, fourth pic house built in Hub, shuttered recently.

Rialto in Scollay Square, gutted by fire several years ago, being readied for reopening.

One of country's greatest showbiz landmarks, the old B. F. Keith

here, purchased by the Herald-Traveler Corp. Present plans call for it being razed for future expansion of the plant when building restrictions are eased. House, built in 1894 and one of the plushier ones on the Keith-Albee Circuit, dropped vaude in 1928 when RKO interests opened the newer 3,500-seat Memorial a few doors away and inaugurated a straight pic policy. The vaude policy moved across the street to the RKO Boston.

ST. LOUIS

The Town, a new 500-seater, Flora, Ill., operated by Flora Amus Co., opened March 17.

The Williams, Union, Mo., a William Theatre Co. unit, undergoing a facelifting.

The Rodgers, Carbondale, Ill., owned by Rodgers Theatres, Cairo, Ill., hiked its admish scale for adults.

George W. Martin appointed manager of Capitol, McLeansboro, Ill., soon to be lighted after being dark while getting facelift.

Fred Bleyer, Jr., resigned from Frisina Amus Co., to become manager of Bond, Greenville, Ill., Allied Theatres unit.

Sam Pirtle, Jerseyville, Ill., exhib convalescing in a St. Louis hospital after third major operation in less than a year.

Robert Jones, Metro Southern Illinois salesman, resigned to join a Detroit theatre circuit.

Howard Albertson moved from manager of the Union to the Avalon, both St. Louis Amus Co. houses.

Robert Jones, St. Louis Metro salesman, resigned to join United Detroit Theatres Corp.

"Buck" Spalding, one of owners of Flora, Ill., Amusement Co., tossed his chapeau into ring, seeking job of mayor of that town in the April election.

Vince Shomaker, Centralia, Ill., purchased a 50% interest in Triangle Film Co., St. Louis, from Cliff Mentle.

William Humphrey, of Chicago, here as office manager, a newly-created job at Warners St. Louis exchange.

CHICAGO

Ben Elrod, former Warner's city sales manager, takes over this week as Republic branch manager. A. H. Fischer, former branch chief, was upped recently to division manager.

Herman Robbins and George Denbow in town last week for National Screen Service confab at the Drake.

Len Utecht, formerly with Essaness circuit, is new slack for Manor Amus. Co.

Four of 13 local drive-ins kicked off new season over weekend. They are the Twin Open-Air, Drive-In, Starlite and Double Drive-In.

St. Griever, indie ozoner booker, will book for 17 ozoners this season.

PITTSBURGH

Manos circuit has named four district managers in Western Pennsylvania and West Virginia areas. Francis Aiello will have charge of Tarentum, Vandegrift and Jeanette; John Coussule is to supervise theatres in Indiana, Hollidaysburg and Homer City; V. L. Wadkins, in addition to heading Manos concession sales and service, will oversee Ellwood City, Monessen and Latrobe. Nick Giovan continues in West Virginia to manage chain's two houses in Elkins and supervise Grafton.

Roxy in Martinsburg, W. Va., taken under lease by Lester Housel of Roaring Springs. House formerly was operated by Blatt Bros. circuit.

Pete DeFazio, just promoted by Warners from manager of Buffalo exchange to head of the Washington Branch, is a brother of Sam DeFazio, long-time house manager for Harris circuit here.

Gabe Rubin, owner of Art Cinema, where "Bitter Rice" is now in its 12th week, took over distribution of this Italian pic in this area.

A former Film Row girl, Phyllis Sidney, sang the role of Micaela here with the Pittsburgh Opera Co. She formerly was with RKO exchange.

H. G. Pattison, controller at Manos Theatre circuit homeoffice for last five years, resigned.

With the closing of the Folly in Erie, Boyd G. Neyland is retiring from exhibition; will remodel theatre into apartment house.

William Nidetch, Claysburg exhib, and Harry Horoff, Portage ex-

hibitor, purchased Freedom Tavern in East Freedom, 10 miles south of Altoona.

Ed Schafer of Dipson circuit, formerly staff assistant at Bradford, now manager of company's Abbott in Buffalo.

MINNEAPOLIS

Bill Mussman, Paramount sales manager, back from Florida jaunt. Louis Orlove, Metro exploiter, in from Milwaukee and piloting air line stewardess as publicity stunt for "Three Guys Named Mike" at Radio City.

Irving Mills, formerly at Eagle Lion, took over at Columbia as office manager, succeeding Bill Wood, promoted to sales staff.

Succession of blizzard, deep snow and icy roads, coupled with sub-zero temperatures, make going tough for film salesmen who cover territory in their autos.

St. Louis Park, ace suburban house, turned down distributors' offer to be permitted to bid competitively with nearby Uptown and Edina for 28-day run, in place of present 35.

Triple features on Sundays, as well as other days, are breaking out in local neighborhood houses. Princess, Independent uptown theatre, recently offered "Panic in the Streets," "Cariboo Trail" and reissue of "Tillie's Punctured Romance," along with usual newsreel.

"King Solomon's Mines," which recently ran six weeks at Gopher, downtown here, and since has played nabe houses, brought back for second loop run by Pix, sure-seater.

A fourth local nabe and suburban theatre, the indie Hollywood, granted 35-day clearance.

DALLAS

Fostered by the Allied Theater Owners Assn., 15 drive-in operators in Dallas county have banded together and pooled their ad budgets to inaugurate a big campaign to sell the public on "go to a Drive-in tonight." If project is successful, ATO may foster campaigns in Houston, San Antonio and other large ozoner areas.

Harold S. Gilbert, son of Al Lever, city manager in Houston for Interstate Theatre Circuit, called into the service.

Clarence H. Ross, manager of the Broadway in San Antonio for Interstate, recalled to active duty with the Air Force. As a major he will be chief of personnel services at Walker Air Force Base, Roswell, New Mexico.

CLEVELAND

Paul Bader, owner of Memphis theatre, inked deal with Casino Film Exchange of N. Y., calling for booking of a complete German film program four days every week. House made German pix a permanent policy following a brief trial with such product.

Admission prices for roadshow run of "Cyrano" at 704-seat Lower Mail were cut after Community Circuit owners of house beefed to Stanley Kramer Distributing Co. about high prices hutting film's chances here. On first week the pic did sluggish \$4,500 at \$1.80 top for matinees and \$2.40 at night.

PHILADELPHIA

Taking advantage of continuing press for "All About Eve," Harold Seidenberg, managing director of the Fox here, brought back the film for a fast return date.

Amusement taxes here for 1950 totaled \$3,589,201, as compared with \$4,261,105 for 1949, according to the report issued by the city treasurer.

Moorestown (N. J.) Township Commission passed an ordinance prohibiting commercial amusements on Sunday. The community has one theatre, the Criterion, which for several weeks had run in defiance of the old Moorestown regulations. New ordinance carries a penalty of a \$200 fine or 90 days in jail, or both.

OMAHA

Latest theatre closings were in Emerson and Macedonia, both in Iowa, and Gretna, Neb. These follow several other shutterings in the Omaha territory. However, several houses may be reopened shortly. The 40th Street here, owned by Ralph Goldberg, reopens soon after closing during Lent. Three theatres, now closed, may be turned into some other kind of biz.

Opening of the \$125,000 Center Theatre in city's growing south-west section is an indication of continuing confidence in theatres in the face of an area which now has 70,166 TV sets. The 725-seater was built by Walter Creal, who for some years operated the Beacon on the far north side. All this despite fact that four neighborhood houses have dropped out since last fall.

Picture Grosses

BOSTON

(Continued from page 8)

"Wicked City" (ELC). Mild \$11,000 shapes. Last week, "Climb Highest Mountain" (20th) and "Hue and Cry" (Indie), \$14,000. Metropolitan (NET) (4,367; 40-85)—"Great Missouri Raid" (Par) and "Navy Bound" (Mono). Light \$11,000. Last week, "Lightning Strikes Twice" (WB) and "Cuban Fireball" (Rep), \$10,500.

Orpheum (Loew) (3,000; 40-85)—"Vengeance Valley" (M-G) and "Big Fix" (Indie). Best in town with trim \$16,000. Last week, "Born Yesterday" (Col) (4th wk), \$12,000.

Paramount (NET) (1,700; 40-85)—"Sword Monte Cristo" (20th) and "Mask of Dragon" (Lip). About \$10,000. Last week, "Redhead and Cowboy" (Par) and "Missing Women" (Rep), \$11,500. State (Loew) (3,500; 40-85)—"Vengeance Valley" (M-G) and "Big Fix" (Indie). Dull \$7,500. Last week, "Grounds for Marriage" (M-G) and "Cockeyed Wonder" (Col), \$8,500.

Pitt in B.O. Doldrums; 'Mo. Raid' Drab \$11,000, 'Tarzan's Peril' OK 8G

Pittsburgh, March 20.

It is Holy Week, and that is the boxoffice story here currently. Some pic did get in fairly good opening two days, which will help tide them over but for the most part the outlook is very grim. Penn with "Great Missouri Raid," should get top coin but light. "Tarzan's Peril" teed off strongly at Warner and may stay in the black. Stanley has a couple of Errol Flynn oldies, "Virginia City" and "Dodge City," which will do about as well as anything else.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Sword Monte Cristo" (20th). Started TV showings, too, last night (Mon.) with Golden Gloves finals; but impossible to tell yet what this is going to mean since amateur fighters have limited appeal. Barely okay \$5,500. Last week, "Steel Helmet" (Lip) (2d wk), \$6,500.

Harris (Harris) (2,200; 50-85)—"Stage to Tucson" (Col). In for only 5 days, with "Valentino" (Col) opening Friday (23). In abbreviated session will be lucky to do \$4,500, sad. Last week, "Groom Wore Spurs" (U), in 5 days, and "Man Who Cheated" (Col), in 4, only \$8,000.

Penn (Loew's) (3,200; 50-85)—"Great Missouri Raid" (Par). Holding over 2 extra days in order to get house on a Friday opening (23) for Vic Damone show. Drab \$11,000 in extended stanza. Last week, "3 Guys Named Mike" (M-G), also 9 days, \$13,000.

Stanley (WB) (3,800; 50-85)—"Virginia City" (WB) and "Dodge City" (WB) (reissues). Lean \$8,000 but almost as good as some new pix. Last week, "Lightning Strikes Twice" (WB), \$9,000.

Warner (WB) (2,000; 50-85)—"Tarzan's Peril" (RKO). Kiddies giving this one a strong play and with Easter vacation coming up, may do surprising good \$8,000 or near. Last week, "The Enforcer" (WB) (m.o.), \$5,000.

SEATTLE

(Continued from page 8)

ball" (Rep) (2d wk), fairish \$6,600. Music Box (Hamrick) (850; 65-90)—"Magnificent Yankee" (M-G). Slow \$3,000. Last week, "Trio" (Par) (3d wk), \$3,100.

Music Hall (Hamrick) (2,200; 65-90)—"3 Guys Named Mike" (M-G) and "Inside Hollywood" (M-G). Big \$10,000. Last week, "Lightning Strikes Twice" (WB), slow \$5,500.

Orpheum (Hamrick) (2,600; 65-90)—"Groom Wore Spurs" (U) and "Mask of Dragon" (Lip). Slow \$6,500 in 6 days. Last week, "Raton Pass" (WB) and "Missing Woman" (Rep), not good \$6,700.

Palomar (Sterling) (1,350; 50-51)—"Joan of Arc" (RKO) and "Mr. Universe" (EL) (2d runs) plus local vaude show. Fair \$5,500. Last week, "Montezuma" (20th) and "Frenchie" (U) (2d runs), mild \$3,300 at 45-70 scale.

Paramount (Evergreen) (3,030; 65-90)—"Mudlark" (20th) and "Gasoline Alley" (Mono). Lean \$8,000. Last week, "Great Missouri Raid" (Par) and "Navy Bound" (Mono), only \$8,000 in 10 days.

'Gambling' Big \$15,000, 'Monte Highway' 13G

Montreal, March 20.

Three new entries are perking up biz here this stanza. "Grounds for Marriage" at Palace looks good while "Gambling House" shapes big at Princess. "Highway 301" looks strong at Imperial.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Grounds for Marriage" (M-G). Good \$17,000. Last week, "September Affair" (Par) (2d wk), \$12,500.

Capitol (C.T.) (2,412; 34-60)—"Dallas" (WB) (2d wk). Off to \$11,000 following socko first at \$17,000.

Princess (C.T.) (2,131; 34-60)—"Gambling House" (RKO). Big \$15,000. Last week, "Breakthrough" (WB), same.

Loew's (C.T.) (2,855; 40-65)—"Mudlark" (20th) (2d wk). Fair \$13,000 after solid first at \$19,500.

Imperial (C.T.) (1,839; 34-60)—"Highway 301" (WB) and "Our Relations" (WB). Strong \$13,000. Last week, "Flying Missile" (Col) and "Texan Meets Jane" (Col), \$9,000.

Orpheum (C.T.) (1,048; 34-60)—"City Lights" (UA) (reissue) and "Counterspy Scotland Yard" (UA) (2d wk). Steady \$8,000 after rousing first at \$10,500.

Buffalo Very Sluggish; 'Redhead' Mild \$10,000

Buffalo, March 20.

Biz is way off here this session. "Redhead and Cowboy," mildish at Paramount, looks as good as any new entry. "Steel Helmet" also is mild at the Buffalo.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Steel Helmet" (Lip) and "Magnificent Yankee" (M-G). Offish \$10,500. Last week, "Climb Highest Mountain" (20th) and "Big Fix" (EL), mild \$12,000.

Paramount (Par) (3,000; 40-75)—"Redhead and Cowboy" (Par). Mildish \$10,000 or near. Last week, "Molly" (Par) and "Quebec" (Par), \$9,500.

Center (Par) (2,100; 40-75)—"Dodge City" (WB) and "Virginia City" (WB) (reissues). Firm \$8,000. Last week, "Sword Monte Cristo" (20th), \$7,200.

Lafayette (Basil) (3,000; 40-70)—"Al Jennings Oklahoma" (Col) and "My True Story" (Indie). NSG \$10,000 or less. Last week, "Yank in Korea" (Col) and "Operation X" (Col), \$11,500.

Century (20th Cent.) (3,000; 40-70)—"Salerno Beachhead" (Lip) and "Fighting Sullivan" (Lip) (reissues). Okay \$8,000. Last week, "Oh, Susanna" (Rep) and "Belle Le Grand" (Rep), \$7,500.

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ABC'S ALL-OUT RAID ASSAULT

Not Show Business

The "raiding season" appears to be on in full force again among the networks. Only this time the stakes are gilt-edged rather than mere blue chips. The ABC overtures to romance a wholesale block buy of afternoon programming from NBC at bargain-basement prices represent a new trend in mass jockeying for sponsorship coin. Indicative, too, of the spreading raiding fever is the CBS acquisition of the Pepsi-Cola-sponsored Phil Regan show from NBC, and the Tintair transfer of allegiance from CBS to NBC of its Somerset Maugham video dramatic stanza.

The eyeing-with-envy of other network properties stems from the current economic uncertainties which find the webs playing around with more sustaining radio time than they care to be reminded of. A few years back radio was going through the same cycle of stalemated activity, with a resultant switchover of accounts and programming from one network to another as the sales boys were dreaming up new angles for luring sponsors away from rival webs.

Now they're at it again—in spades. Instead of applying the same energies and ingenuity in the creation of new program ideas, and talent development, and displaying a resourcefulness in "selling" radio as a still vitally potent and effective sales medium in order to attract new and untapped business (NBC's "roadshowing" of its newly-promulgated sales presentation is a commendable step in this direction), too many broadcasters prefer to play the "angles" and attract old clients at the expense of rival broadcasters.

It's bad business, bad show business, and hardly calculated to elevate radio's stature in the eyes of the advertisers.

Tax on N.Y. Studio Audiences Urged To Aid Legit; Excises on Sets Decried

Washington, March 20.

The House Ways and Means Committee was urged last week to tax the studio audiences of radio and TV stations and webs, and to turn down the administration's request that the 10% manufacturers' excise on radio and TV receivers be increased to 25%.

The committee, working on the new tax bill, heard the somewhat conflicting proposals from James F. Reilly, executive director of the League of New York Theatres; and spokesman for the radio-TV set manufacturers and retailers.

Reilly urged that the free studio audiences be socked to protect legit from "unfair competition." He pointed out that the number of legit theatres in New York has declined from 68 to 30 since 1930. Since 1937, he added, 14 former New York legit theatres have converted their 16,935 seating capacity into studios for radio or TV.

"It must be borne in mind, too," continued Reilly, "that these theatres are filled several times daily

(Continued on page 30)

14 UN Members Set For New CBS Series

New public service series, in which top officials of the United Nations will state their governments' policy on various world problems, has been set by CBS for early Saturday evening airing, starting March 31. Titled "The Price of Peace," and to be produced by the web's pub affairs division in cooperation with the UN, the series is to be broadcast simultaneously throughout the world via disks recorded in advance. It's slated for broadcast in some 25 different languages.

Fourteen-week series will provide an opportunity for the chiefs of UN delegations from 14 different countries to be heard. Included in the prospective lineup is Jacob A. Malik, head of the Soviet delegation, although he hasn't yet confirmed that he will be willing to participate. On the list, in addition to Malik, are UN representatives of the other Big Five countries, including the U. S., England, France and China, with the other nine to be selected by the UN.

Show, which will replace temporarily CBS' "Memo from Lake Success," is to be aired on the network outside N. Y. from 6:15 to 6:30 p. m., Saturdays. Show will be broadcast one hour earlier on WCBS, the web's key N. Y. outlet. It is available for sponsorship.

45% DISCOUNT TO NBC CLIENTS

ABC network, launching a mass raiding attack this week on NBC's entire four-hour block of daytime soap operas via offers of a 45% time discount and "program contributions," frankly conceded that they're raiding. But, in answer to charges from competing webs that they're cutting the ground out from under radio, they claimed their raiding is not new to the industry. Other webs have been guilty of similar moves in the past, they said, reprising the "people who live in glass houses" maxim.

All-out assault on NBC's complete cross-the-board block from 2 to 6 p. m., which represents 20 hours of programming per week, is grounded on the fact that ABC's commercial schedule is completely barren from 12:30 to 7:30 p. m. Mondays through Fridays. Web execs figured that soapers would represent the only way to get back into the daytime picture on a paying basis and, as a result, dumped the policy established some six years ago of banning the housewives' serials from their airwaves. "We looked around and found that the strongest soap operas on the air were those in NBC's afternoon block and those are the ones we want to get," one ABC exec said.

He claimed that any attempt to build new shows would represent a hefty investment in time and money. In addition, he said, a "sustaining network," such as ABC represents during afternoon hours, is in a bad position ratingwise and, too, affiliate stations would be impatient if forced to give up some lucrative local sponsors in order to take the net's soapers and then wait for bankrollers to step in. Also, he said, it would be extremely difficult to line up sponsors for anything but a program block, since each individually would be adverse to feeling off in an "island" position. "By proposing that these shows move in a block," he said, "nobody will be forced to play the pioneer and they would all retain their basic strength."

ABC radio veepee Ernest L. Jahncke emphasized that the offer has been made only to the specific programs, sponsors and agencies on NBC's daytime block and is not a blanket offer to the industry. Involved, he said, are six clients and seven agencies. Sponsors buying the deal would get a 45% time discount on the \$16,500 standard gross charge for a 15-minute show cross-the-board on a partially-full network of about 215 stations, plus a contribution of \$1,000 towards program costs. On a minimum full net, the 45% discount would apply to the standard gross of \$15,000, with a program contribution of \$750 per quarter-hour show per week.

Attempting to refute the claim of competing webs that ABC could not provide the same coverage as NBC, Jahncke declared that all coverage maps stress nighttime. Difference among the nets for daytime programming is far less pronounced, he said, adding that ABC's pre-noon sponsors should prove that the web can deliver a sizeable daytime audience. He said, too, that ABC would not be the first network in the industry to offer contiguous time discounts to non-contiguous advertisers, which the plan involves.

Rex Harrison Tape Series Being Readied by NBC

NBC program veepee Charles (Bud) Barry is working on a new program for Rex Harrison. Actor is expected to tape 13 broadcasts in the series, once the property is selected, before going to the Coast. Harrison was supposed to do title role in a revival of "Buildup Drummond," in a Hi Brown-produced stanza for the web. However, negotiations fell through when Brown and owners of the British copyright couldn't come to terms.

Networks Alerted to Ad Cutback By Auto Sponsors; 25% Lopoff Seen

NARTB Now Official

Washington, March 20.

From April 1 on its no longer NAB but NARTB. The change in name to National Assn. of Radio and Television Broadcasters was formally sanctioned in a referendum of the NAB membership by a vote of 676 to 49, it was disclosed last week.

NAB will operate on its 1950-51 budget until April 1, and its prexy, Justin Miller, will continue as head of the new NARTB until a new president-general manager is signed up and until Miller's present contract is revised and he becomes chairman of the NARTB board.

The next convention of the broadcasters, April 15-19 in Chicago, will also be NARTB's first. The new TV board of directors of the trade association will hold its first business meeting on April 19, which is TV Day in Chicago.

Radio and television networks were alerted this week to expect a drastic cutback in advertising budgets by the various automobile manufacturers now represented on the air. While no specific programs were mentioned, web execs predicted that at least 25% of the shows on radio and TV now bankrolled by car companies will not be back on the air next season.

Reason for the anticipated slash in ad budgets is the steadily-growing number of defense orders being handed the auto plants by the Government, coupled with their resultant cutbacks in production of cars for civilian use. Network sales execs, as a result, believe the record earnings achieved by General Motors and other major manufacturers for 1950 will not provide more money for AM and video. There's no need for the car companies to advertise, they pointed out, when it will be impossible for them to produce enough to meet the demand.

Webs have ruled out the possibility that some of the auto firms will stay on the air for institutional purposes. Unlike manufacturers of other hard goods, they noted, the car companies are represented on radio and TV mostly by their dealer organizations. And, they added, the dealers don't worry about institutional plugs when it costs them money, as their profits start to decline because of shortages.

Listed as possible casualties are programs now bankrolled by Ford, Oldsmobile, Dodge, DeSoto-Plymouth and Packard. Ford Dealers recently bought a new package starring James Melton to replace their current "Ford Star Revue" on NBC-TV, which means that company at least expects to stick around for a while. Nets are pessimistic, however, about most of the other shows sponsored by the auto firms.

WOR May Inherit Dodger Ballcasts In '52 Vice WMGM

WOR, N. Y., is mulling taking over the Brooklyn Dodgers ballcasts in 1952. Station's tele adjunct is currently airing the Dodgers' games and has option for the AM rights next season, which could make it a two-way spread. WMGM this season winds up its present three-year contract for the radio coverage.

WOR has a problem in that it is the Gotham key for Mutual, which would prevent its carrying the night games and would also require its interrupting the afternoon play-by-plays at 5 p. m., when it feeds the web's kid strip. Station has been thinking of pacting another N. Y. outlet to carry the evening games.

Split-up of day and evening games between two outlets may not be acceptable to the sponsor, Schaefer Beer, since it interferes with identifying the games with one station. WOR some years ago beamed the ballcasts, but dropped them because they interfered with its network feeds. WOR therefore may not elect to pick up its option, in which case WMGM would probably sign with the Ebbets Field club.

WJZ Acquiring WOR's Cameron; Mulls Wilson, Gosch Late Nite Shows

WJZ, Gotham outlet of ABC, which a few months ago pulled Mary Margaret McBride and her full complement of sponsors from WNBC, is now taking over the "Dean Cameron Show" from WOR. Cameron, who is actually Arthur Van Horn, will be skedded in the same time slot, 4:30-5 p. m., and WJZ general manager Ted Oberfelder expects to bring along most of his WOR bankrollers. Shift will be made on April 23.

WJZ is talking to Earl Wilson, syndicated columnist of the New York Post, and indie packager Martin Gosch for late evening shows on WJZ. Wilson, who last year did a stint for WJZ and WINS, would do a disk jockey and chatter show. Gosch, who did announcing and gabbing years ago and is currently producing Chico Marx's "Sugar Bowl" on ABC-TV, would do a late-night theatrical reviewing airer.

CBS Lures Pepsi Show From NBC

In one of the fastest program raids on record achieved by a network, CBS this week succeeded in luring Pepsi-Cola's "Phil Regan Show" from the NBC web. Program was launched on NBC only two weeks ago, but moves to CBS starting June 3.

Reason for the switch in networks was not disclosed. It's reported, however, that Pepsi, with an eye on summer listening, wanted a later time slot. CBS will air the show Sundays from 5:30 to 5:55 p. m., whereas it is now broadcast by NBC from 3 to 5:25. CBS plans to fill the remaining five minutes of the half-hour period with a news program, which it will attempt to sell.

Move of the Regan show into that slot means that Frank Sinatra will probably bow off CBS radio prior to the June 3 date. Although Sinatra's contract with CBS runs to the middle of July, his last remaining sponsor bowed off two weeks ago and the singer is now completely sustaining.

AFRA Wins \$11,691 Back Pay on 'Box 13'

Hollywood, March 20. American Arbitration Association unanimously returned a judgment in favor of AFRA in its case against Mayfair Transcriptions for payment of \$11,691 to members who worked on the firm's Alan Ladd starrer, "Box 13." Federation took the case to arbitration after Mayfair nixed demands for compensation for repeat performances here and abroad.

Mayfair first aired the package over KNX and later over KECA. Same series ther was aired in South Africa with Towers of London firm handling distribution.

Broadcasters to Huddle With FCC On Emergency Operation Setup

Washington, March 20.

Radio and television broadcasters will meet with the FCC next Monday (26) in a highly important conference to prepare stations to operate during an emergency. Letters have gone out to all licensees, it was learned, summoning them to a meeting "to discuss plans and discuss problems relative to the operation of broadcasting stations during periods of impending air attack."

To reach as many broadcasters as possible, the meeting will be repeated in the form of a round-table discussion April 16 at the NARTB convention in Chicago. Application forms will be sent out by the FCC to all broadcasters, who will be required to certify the documents for attendance. FCC Chief Engineer Curtis Plummer will participate at the NARTB discussion, accompanied by an officer representing the Air Defense Command, U. S. Air Force.

The Washington meeting was described by FCC Commissioner George Sterling as "a technical discussion, but vital to the future of our broadcasting stations." Otherwise, the Commission would give no information as to the conference.

It was believed, however, that the discussions will concern plans of the Air Force and the Office of Civil Defense in the event of emergency. Recently, the Air Force requested legislation to give the President power to control all radiation devices, including broadcasting stations, which might be used by enemy planes or guided missiles for homing on targets.

Civil Defense has been planning emergency networks to operate without telephone communications during an emergency. In the event of atomic attack, it is contemplated that radio would form the principal means of communication.

Philly Stations Clock 33 Hours On Forum Pickup

Philadelphia, March 20.

Widest radio and television coverage was given the fifth annual Philadelphia Bulletin Forum, with local stations and commercial networks clocking up a total of 33 hours, more than four times the actual number of hours consumed by the Forum itself.

Only the Republican and Democratic conventions received more air time for an event held here. Taking part in the Forum air umbrella were three major radio networks, two local television stations and a TV net, 14 local radio stations, regional and foreign networks and the "Voice of America" facilities.

CBS carried 55 minutes of the Forum sessions (held in the Bellevue-Stratford hotel, March 13-14). Mutual carried four half-hour broadcasts and NBC carried a half-hour panel discussion. WCAU-TV, owned by the Bulletin, telecast five hours of the Forum—a substantial part of all three sessions. WPTZ filmed Forum activity, which was telecast over the 26 stations in the NBC television web, and released to other stations as part of a TV newscast.

Local radio stations carrying Forum proceedings included KYW, WTEL, WCAU, WPEN, WPWA, WDAS, WHAT, WNAR, WIP, WJMJ, WKDN, WIBG, all of which broadcast one or more Forum excerpts. WCVB carried the entire second session and WFLN (FM) scheduled several excerpts. "Voice of America" recorded the entire proceedings for later condensation.

Sues Biow Agency

Hollywood, March 20.

Biow agency was sued last week by Maurice Morton, who was replaced by Charles Herbert as producer of the Phil Regan Camp Show after one week. He claimed he had a verbal agreement for at least 13 weeks at a salary of \$400 a week which escalated to \$500.

Serutan to Bankroll Gardner, Drops Kennedy

Serutan has signed to pick up the tab for an additional five-minute strip on ABC.

Edwin C. Hill, who had been aired at 12:25-30 p. m., moves up Monday (26) to 12:15-20, with Don Gardner taking the 12:20-30 p. m. period. Serutan will start bankrolling the Gardner show on April 23 and will drop the John B. Kennedy 2:30-35 p. m. strip on April 20. Cancellation of the five-minute show and adding the 10-minute stanza gives the web a net gain of five minutes cross-the-board.

Bob Sweeney and Hal March are now in the 12:20 p. m. slot. They'll keep their WJZ local morning show.

ABC's Pop Music Sat. Nite Marathon

Following settlement of the networks' contract with American Federation of Musicians, and to show the windjammers that AM is not sluffing off live music, ABC is prepping a 90-minute "Dancing Party" on Saturday evenings. Show will be aired at 8:30-10 p. m., starting April 7.

Stanza will be a "Big Show" in the musical field, headed by ABC v.p. Paul Whiteman and the chain's 40-piece house orch. Idea of Ray Diaz, who will supervise the airer, is to present not only the full orch, but to split it into smaller combos which will specialize in various rhythms—waltz, polka, samba, rumba, tango, hillbilly, foxtrot, etc.

Plan is to give members of the orch an opportunity to showcase their talents as conductors of the various units, thus developing new baton-wielders. "Pops" Whiteman, who will build the show and rehearse the orch, will not be on hand for the actual broadcasts, due to the fact he has his "TV Teen Club" show on ABC-TV Saturday nights, which originates from Philly. Working with Whiteman on the airer will be Frank Vagnoni, ABC musical conductor.

As part of the concept of reviving interest in popular music on radio, the show will eventually include pickups from ABC orchs in Chicago, Detroit, Hollywood and San Francisco.

Minn's Gov. Takes To Radio on Campaign, So Legislators Vent Spleen

Minneapolis, March 20.

Gov. L. D. Youngdahl is using the radio to a record-breaking extent in a campaign to get the public behind his legislative program, which the state legislature has been ignoring to a greater or less degree. Letters pouring in on the legislators from their constituents attest to the campaign's success, and have caused the jittery and harassed lawmakers to vent their spleen on the governor.

Campaign was made possible by action of 17 Minnesota radio stations making time available for the governor for a weekly report. The governor is utilizing all of them.

KMBC-KFRM Personnel Revamped: Sign Hal Storm

Fansville City, March 20.

Realignment at KMBC-KFRM here has John McDermott moving into local sales, and stepping out as director of promotion and publicity. He had been on the promotion end for the past three years, and formerly handled sports and special events. In the new setup he'll be working under George Higgins, new sales manager.

Post as director of promotion has been taken over by Hal Storm, according to an announcement by Karl Koerper, veepee of Midland Broadcasting, parent organization. Storm came from Omaha.

KCMO's Mo. Citation

Kansas City, March 20.

A special award was made to KCMO last week at the semi-annual meeting of the Missouri Broadcasters Association in Jefferson City. Station was cited "for the most aggressive job of integrating itself into the life of its community, consistent with the American ideals of freedom and justice." Joe Hartenbower, general manager, accepted for the station.

Award was made by the Kansas City Advertising and Sales Executives Club, and henceforth will be an annual affair.

Revise Sought On FCC Turndown Of K.C. Church Bids

Washington, March 20.

Oral argument was asked of the FCC yesterday (19) on its initial decision rejecting both competing church-affiliated applications for a 5kw daytime station in the Kansas City, Mo., area. Request was made by the Kansas City Broadcasting Co., whose majority stockholder, Wendell Zimmerman, is pastor of the K. C. Baptist Temple.

Today the Mormons also asked for oral argument. They challenged the FCC turndown, claiming the Constitution raises no objection to granting radio facilities to a church, and added they would make time available to other religions, besides providing a diversified program service.

Both the K. C. application and that of the reorganized Church of the Latter Day Saints (Mormons), which applied for the frequency (1380kc) in Independence, Mo., were denied in an initial decision last July by Examiner J. D. Bond. The K. C. application was rejected on a finding that Zimmerman lacked the requisite business ability to operate a station. The Mormons' application was turned down because one director is an alien. In a revised decision last December, Examiner Bond again rejected the Mormons' application because of plans to use the station partly to further their religious purposes. In doing so, he held that a grant of the application would be a violation of the First Amendment.

In taking issue with the examiner's disqualification of Zimmerman, the Kansas City applicant claimed there is no standard defining the degree of competence required for a broadcasting licensee. The applicant also asserted that Zimmerman will not manage the station and that a man with radio experience will be hired.

Testimony during hearings on the case brought out that Zimmerman received an annual income of \$30,000 from three different sources: as pastor, as publisher of a religious magazine and from contributions from listeners to his religious broadcasts. The examiner found that he incorrectly reported his income over a five-year period and made revisions to meet tax requirements.

The applicant claimed that "an all-out effort was made in the hearings to brand Wendell Zimmerman as intolerantly anti-Semitic, anti-Negro and Anti-Catholic. The effort was abortive, due both to the failure of competent proof of the charges and the strength of the affirmative evidence showing Mr. Zimmerman's freedom from bias or prejudice."

'VIRGINIAN' SERIES ON ABC AUDITION AGENDA

"The Virginian," novel by Owen Wister, which was filmed with Gary Cooper in the title role, is being auditioned by Leonard Reeg, ABC program veepee. A Louis Cowan package, "Virginian" will be scripted by Paul Franklin, former Radio Writers Guild proxy, who worked on "Red Ryder" on the Coast. Franklin, now relocated in Gotham, is also to script ABC's "The Sheriff," which will be sustained after Pacific Coast Borax drops the veteran airer.

As part of the web's Americana emphasis, Jerry ("This Is Your FBI") Devine's "This Is Our Heritage" will get a one-shot showcase Sunday (25) at 7:30 p. m. Stanza will originate from Hollywood.

From the Production Centres

IN NEW YORK CITY . . .

June Valli replacing vocalist Kay Armen for a few weeks on ABC's "Stop the Music" . . . Murry Salberg, CBS promotion copywriter, to California Friday (16) for two weeks . . . Harry S. Goodman Productions has added Sam Searfoss to southern sales staff and Bert Rosenberg to New England . . . Modernaires to be heard five times weekly on CBS' "Club 15," instead of present twice-weekly sked . . . Radio Execs Club lunch on March 29 will be a tribute to Linnea Nelson on her retirement from the industry . . . RCA board chairman David Sarnoff honored with one of two world brotherhood awards made by the Jewish Theological Seminary . . . Look mag's cover spread on "TV's Old-New Comics" by George Rosen, Radio-TV editor of VARIETY, due bn stands next Monday.

WNEW is looking for a production manager to replace John Grogan, who has resigned to spend six months in Europe. Indie also seeking successor to Hal Hackady, script chief who has joined NBC-TV . . . Aaron Rubin elected assistant treasurer of ABC . . . Dave Nyren has moved to Gotham from Ruthrauff & Ryan's Baltimore offices, for post as head of new program-talent development department of the agency . . . Lonny Starr, WNEW disk jockey, celebrates his 20th anni in radio this month . . . CBS correspondents Ned Calmer and Winston Burdett switch posts, Calmer going to Rome and Burdett to N. Y. . . Milt Brown upped to column ed in NBC flackery . . . Second edition of "NBC Handbook of Pronunciation" off the Thomas Y. Crowell presses . . . Dynamic Stores added another Sunday hour on WOR.

CBS producer Ralph Backlund back from European trip with documentary material . . . Max Wemels, WWRL German-language gabber, winged to Europe for three-week tour . . . Burl Ives, en route to Coast, stops today (Wed.) in Pittsburgh to confer with Duquesne Beer on sponsorship of his transcribed show . . . Reggie Schuebel and Jack Wyatt's new consultant firm has placed its first radio biz (for Barton's candy) on WOR . . . Compton publicity director Joe Field back from Sarasota vacation . . . Abraham Elstein, WEVD Yiddish performer, reports 16,000 members in his "Elsies Bagel and Cream Cheese Club" (for Borden's) . . . Ruth P. Moodie (ex-CBS) has joined John P. Blair station rep as research assistant . . . Harry A. Berk, former prez of Foote, Cone & Belding International, has joined Warwick & Legier as partner-veepee.

Hal Block, comedy writer and panelite on CBS-TV's "What's My Line?", will do a disk jockey stint for WJZ on Tuesdays and Thursdays from 6-7 p. m. . . WOR's Dorothy and Dick Kollmar originate from the Hotel Plaza on Easter Sunday . . . Philip Morris is sending Johnny and Penny Olsen and ABC's "Lunchbox Club" to the Tobacco Dealers convention in Chi on April 11 . . . In past fortnight, WLIB has premed five shows, including "Vistas of Israel," "This Week in Israel" with Estelle M. Sternberger, "Israel Spotlight" with Arthur Holzman, a Ruth Ellington James series and "Dinner with Jeannette Diamond and Bert Childs" . . . Legit-film actress Marsha Hunt co-stars with Dane Clark in "Golden Boy" tomorrow night (Thur.) on Philip Morris "Playhouse" over NBC and also guests April 3 with the same film star in "Guinea Figs," for the benefit of the Runyon Cancer Fund on the "Sure As Fate" tele series on WGBS-TV and is set for a series of appearances, at dates to be determined, on the Sid Caesar video show.

IN HOLLYWOOD . . .

Ducat demand for Lux airing March 26 of "Seventh Heaven," with the picture's original stars, Janet Gaynor and Charles Farrell, has forced Thompson agency's Cornwell Jackson to admit the public to the dress rehearsal day before. Tickets were spoken for even before they were printed, the broadcast being an early sellout . . . Another run on tickets (radio is dead?) cleaned the rack early for Screen Directors Playhouse broadcast of "The Jackpot"—not because of James Stewart, who starred in the picture but the lady who'll play along with him in her first dramatic role—Margaret Truman . . . If he can take the time away from radio and television for rehearsals, Ralph Edwards will play the lead in "Male Animal" at N. Y. City Center. His only previous legit experience is in summer stock . . . ABC's Frank Samuels moved up four more of the underlings to fill the spots opened up by Dresser Dahlstead's elevation to program director. Moving up are Rollo Hunter, Harry Walstrom, Cliff Anderson and Jack Meyers, all in program and production . . . Don Quinn and Phil Leslie created their first new character, for "Fibber and Molly" in years. He's "Georgie Nothing" and played by George Pirrone, the Gillis of "Life of Riley" . . . Harry Malish kicked out two and a half hours of night time commercials to carry final season of World Brotherhood Institute . . . Not even Cy Howard or John Guedel could escape the flu epidemic, packaged by nature . . . James Melton jumped into town from his concert tour for a pair of guest shots with Edgar Bergen . . . Mel Baldwin came down from Tillamook, Wash., where he manages a station, to audition for the midnight shellac shift at KNX and got the nod as replacement for Bob Hopkins, short time successor to Steve Allen . . . CBS officially took over the second floor and studio space at Don Lee, but they'll still need traffic lights to avoid colliding personnel . . . Producer Bob Redd, Jo Stafford and Jimmy Wallington going east to pick up Tony Martin for the Carnation airer . . . Thompson agency's Jim Patterson called to the colors with his old rank of air force major.

IN CHICAGO . . .

Bob Knapp upped from radio-TV copy chief to exec AM-TV director at Schwimmer & Scott agency . . . Don Brinkley ankles the assistant program director berth at WBBM end of the month, to join Don Searle and Jimmy Park's National Home Institute as writer of tele-version of package beamed on KNBH, Los Angeles . . . Don Feddersen, radio-TV prof at Northwestern U., has been appointed to the "Voice of America" advisory committee . . . Jack Sheffrin, former program chief at WOAK-FM, has boarded the Liberty net as disk jock . . . Chi NBC staffers have launched a 12-week AM-TV workshop in conjunction with Chi Junior Achievement, Inc. . . . Chi ABC v.p. John Norton in N. Y. conferring with web brass . . . Jazz expert Sam Evans conducting a cross the-board post-midnight disk show on WGN . . . Frank DeRosa transferred from WMAQ sales staff to Chi NBC national radio spot sales crew, with Ken Nelson exiting the WMAQ-WNBQ sales traffic manager slot to join the WMAQ sales department. John Walker, mail room supervisor, has been upped to Nelson's slot.

ABC's "America's Town Meeting" making two Illinois stops next month, with the April 3 show coming from Peoria and following week's aired from Urbana . . . WBBM producer-writer Shree Wolf to the Coast this week to wire-record landing of group of Korean wounded for Armed Forces documentary he's winding . . . John Sandberg, who recently exited a Lever ad veepee post, joins Chi J. Walter Thompson office May 1 as account exec . . . WGN publicity topper Jim Hanlon off Monday (19) for a two weeks' auto trip through the south . . . WCFL next week launches Ziv's "Bold Venture" series, featuring Humphrey Bogart and Lauren Bacall, with Bardahl Oil Co. picking up the tab . . . Local loan has renewed its two-weekly quarter hour segments of Bill Evans' platter show on WGN . . . Zenith Radio blossomed with a 50c common stock dividend, plus an "extra" of the same amount . . . Dave Von Sothen joined the WBBM newscroom crew . . . NBC AM-promotion manager George Wallace and sales promotion chief Norman Glenn in town last week . . . ABC Chi general manager Jim Stilton in Florida for three weeks . . . John Keys, WMAQ ad-promotion topper, launching a six-week ad drive in 13 Chi community newspapers.

RADIO HITS BACK AT ANA STUDY

D. C.'s Giveaway Furore

Washington, March 20. A real battle over the giveaways has broken out here in the Capital as the result of an offer made by one station to protect listeners from missing out on prizes given away by another. The offer resulted in WWDC, third ranking station in the district area, applying to court for an injunction to stop WEAM from continuing the practice.

Adding fuel to the fire is the rivalry between WEAM, until recently the Mutual affiliate in the Capital, and WWDC, which has taken over the network affiliation. The shift takes WWDC out of the indie class and puts WEAM back into it.

WEAM is pulling no punches in its war against giveaways. Station's manager, Howard Stanley, announced that he "is going after Washington broadcasters that 'buy' their audience with the ring of a cash register." To protect his station so that it "will not lose even temporarily any of its audience," Stanley established a 20-hour-a-day monitoring check of "all local stations that lure listeners with gifts and money."

WEAM's target is particularly directed at a program on WWDC which gives \$100 to the listener with the right Social Security number. WEAM promises it will look after its listeners' chances all day long, "relay the lucky digits hourly, tell you where to pick up your cash within 24 hours" and "toss in an extra check of its own for \$13.90 as a reminder that you don't have to budge from 1390 on your dial to get rich."

The station adds it will do the same on other giveaways and even attempt to furnish the right answers to jackpot questions.

The furore has prompted a local columnist to ask: "If raising the bid isn't buying an audience, you name what it is."

FCC Okays WMIE, Miami, Sale; Clears Owners of Racketeer Claims

Washington, March 20.

An initial decision favoring the assignment of the 5kw station WMIE in Miami, to the Sun Coast Broadcasting Corp., owned by Arthur B. McBride and Daniel Sherby, Cleveland taxicab operators, was issued last week by FCC Examiner Leo Resnick. Effect of the assignment is to divest Lincoln Operating Co., theatre operator in Miami, which has a minority interest in the station, of its trusteeship holding of the permit.

In favoring the assignment, the examiner cleared the station and its owners of various questions concerning their qualifications, such as horse-race broadcasts, failure to carry programs of the Greater Miami Crime Commission, a charge that McBride had once attempted to intercede on behalf of Al Capone, and McBride's relationship to Continental Press Service.

Regarding a charge by ex-Gov. James M. Cox of Ohio that McBride once tried to enlist his aid in Capone's behalf prior to the gangster's conviction for violating Federal income tax laws, the examiner said that in view of "elaborate and persuasive testimony" at hearings, he could only conclude "that Gov.

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WTUX's 6-Week Nag Rap Reprieve

Washington, March 20.

Station WTUX in Wilmington, Del., whose license was revoked by the FCC last October because of its horse racing broadcasts, got a six-week reprieve last week and will be allowed to stay on the air at least until April 30. The station had been given up to March 21 to wind up its affairs and cease operations but the Commission extended the deadline to consider a petition for reconsideration of its revocation order.

In another revocation action, the Commission ordered station KFST in Fort Stockton, Tex., to suspend operations effective April 18 because of illegal transfer of ownership. However, the station was given opportunity to ask for a hearing on the revocation order.

The Commission simultaneously scheduled hearings at Big Spring, Tex., on May 14 on the application for license renewal of station KTXC, whose owners have interests in KFST.

The agency also instituted an inquiry to determine whether station KDAC in Fort Bragg, Calif., has been withholding vital information regarding its ownership and source of financing. Hearings were set for May 7 in Fort Bragg.

National Dairy to Back David Lawrence Gabbers

National Dairy Assn. is picking up the tab for a 15-minute newscast on NBC from Washington on Sundays at 3:30 p. m., starting April 1. Series will feature David Lawrence, syndicated columnist and publisher of U. S. News and World Report magazine.

Show will take part of the half-hour which opens when Miles Laboratories drops the AM "Quiz Kids" after the March 25 broadcast. ("Kids" will continue on NBC-TV.) NDA agency is Campbell-Mithun.

20% of 'Voice' Seen Breaking Thru to Moscow

Washington, March 20.

Asst. Secretary of State Edward W. Barrett told a Congressional committee yesterday (19) that more than 20% of "Voice of America" broadcasts are getting through to Moscow despite intensive Russian jamming. Barrett said that 70 to 85 transmitters are broadcasting the "Voice" daily to the Soviet in the Russian language.

Barrett appeared as the first witness at an inquiry into "Voice" operations by a Joint subcommittee representing the Senate and House Foreign Relations Committees. As part of his testimony, a recording was played to show the effect of actual jamming of "Voice" broadcasts.

About 18 months ago, Barrett testified, Russian jamming almost kept the "Voice" outside the Iron curtain. But use of more powerful transmitters in Germany and elsewhere has broken through the jamming, he said. He estimated that 60 to 80% of "Voice" broadcasts are being heard in various parts of the satellite countries.

Coincident with the opening of the hearings, Rep. Karl E. Mundt (R., S.D.) asked Congress to establish an independent commission to study the "Voice" program with the view to stepping up its impact.

Allemand's Philco Post

Philadelphia, March 20.

Herbert J. Allemand has been named vice president on the Philco Corp. executive staff. In his new capacity Allemand will head the forward planning program of Philco.

CHARGE ATTACK IS UNWARRANTED

Broadcasters are directing fire at the new "Radio Time Values" study released Monday (19) by the Assn. of National Advertisers in what the AM industry feels is an unwarranted attack on the network rate structure.

Radio sales toppers charge that the ANA report, a supplement to its original report which served as prelude to a rate-axing drive, takes no account of what television has done to other media, such as newspapers and magazines. They argue that radio was underpriced in the past, and that even if audiences have fallen off radio is still a better buy than competing media. AM is cheaper than TV, they say, so why should it pare rates?

Researchers for the webs see holes in the ANA's reasoning because it's based on C. E. Hooper and A. C. Nielsen data, which they feel short-changes the industry by not measuring out-of-home and second-set listening. They make the point that ANA rests its case on network time rates alone, but ignores the fact that program costs have been reduced, which is in effect giving AM bankrollers a reduction.

One network veepee said that if the advertisers gang up on any medium they can force rates down. If they do this, he warned, they will be hurting a medium which is giving them good value. Advertisers can ruin any medium, the exec declared, without having any acceptable substitute. It's pointed out that some ANA members take this view and also feel that if the organization presses for rate cuts it may find consumers similarly pushing for price cuts.

ANA reported "significant and continued declines" in average ratings for CBS and NBC sponsored evening shows between Oct.-Nov., 1949, and Oct.-Nov., '50. For the same time interval, ANA said, cost-per-thousand homes reached by these programs increased 24.6% for CBS and 27.7% for NBC. Corresponding increases shown in the original report for March-April, '49, to March-April, '50, were 21.0% for CBS and 18.4% for NBC.

In TV cities, video's share of the total broadcast audience continued to increase sharply, ANA said, passing 70% in one city. Report also estimates declines in radio values for individual stations, showing some outlets off as much as 60%. For the two full nets (including non-TV markets), video inroads caused reductions in time values of 19.2% for NBC and 19.4% for CBS.

ANA reported that the decline in radio time values approximates 1 1/2% per month, or 18% per year. The bankrollers' organization said that the advertiser must approach the problem on a local basis, since TV's inroads vary in each market.

Network salesmen challenge the ANA survey on the grounds that it deals with only a limited number of shows, 21 on CBS and 20 on NBC. These were chosen by ANA because they remained on the same web in the same time period.

Chains also object to the fact that ANA statisticians ignored "vestigial listening" in TV homes. They argue that in tele homes there is considerable radio listening, on second, third and fourth sets.

'Jane Doe' New CBS Sat. Drama Show for Toni

Chicago, March 20.

CBS completes its three-hour block of Saturday dramatic shows, with Toni moving its new "Alias Jane Doe" series into the 12-30 to 1 p. m. CST slot April 1, replacing quizzer "Give and Take." "Jane," still being cast, will originate in Hollywood.

Rogers Brackett will handle directorial reins, with John Neuman and John M. Hayes doing the scripting. Toni agency is Foote, Cone & Belding.

ABC Builds 'Pyramid' Plan to Snag Sponsors Wanting Dispersed Plugs

Mary Margaret Goes Full Web on Co-op Basis

Mary Margaret McBride, currently beamed on WJZ, N. Y., from 1-2 p. m., starts a co-operative show on ABC from 2-2:30 p. m. on April 9, cueing in a shift of the web's co-op sked.

As a result of the move, Nancy Craig will give up her ABC co-op, although retaining her WJZ stanza. "Welcome to Hollywood," which has been in the 2 p. m. slot, will drop to 4:30-5 p. m. on the web's sked. Ted Malone, who has been aired at 4:45 p. m., will take over the 1:15 p. m. spot currently occupied by Miss Craig.

NBC's 'Blue Skies' Radio Presentation Gets Gotham Bow

Hard-hitting presentation of radio's penetration, effectiveness and economy which NBC has been making to affiliated stations across the country was unveiled for the trade press in Gotham Monday (19).

Slide-film presentation with accompanying talk makes a cogent argument on an industry-wide basis for AM. Aimed at selling advertisers on increased use of AM in the '51-'52 season, pitch is titled "Forecast for Fall, 1951" and stresses these points:

1—In a period of increasing spending power, network radio is the "greatest open channel of communication to the buying public."

2—Radio will not be threatened by shortages and rationing which may hit other media.

3—Radio provides flexibility that can tailor hookups to meet bankrollers' distribution patterns (even plugging different products in various markets for an additional 5% facilities cost), with copy changes permissible on a few hours' notice.

4—AM reaches more people at less cost than any other medium.

5—Radio's selling power is demonstrated by the number of top advertisers who invest more heavily in AM than in any other medium. Of the top 25 spenders, 15 were

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Mutual 'Game of Day' Gets 7-Day Spread; Helfer Adjacency Sold

Mutual has sold a five-minute sports commentary by Al Helfer to follow its "Game of the Day" co-op broadcasts and is also expanding the diamond play-by-plays to seven days weekly.

GOTD last year had been sked Monday-through-Saturday, but this year—presumably to meet the stiffer competition from the Liberty Broadcasting System—Sunday will be included. Web will beam a double-header on each Sabbath. First game will be aired at 2 p. m. and second will be taped for delayed beaming at 8 p. m.

As with the weekday games, the ballcasts will be fed to the "B" network, stations in the south and west, outside the major-league-prohibited territory. Affiliates will have the choice of airing either, both or none of the co-op games. Ballcasts won't interfere with the web's commercials, since its first bankrolled show on Sunday afternoon starts at 4:30 p. m., and its last commercial is over at 7 p. m.

Camels, which is picking up the tab for Helfer's quickie after the GOTD, last year backed both pre- and post-game roundups. This year, the pre-game broadcast, with Stan Lomax at the mike, is going co-op.

As a result of advertisers' increasing demand for dispersing their plugs over various days of the week and different kinds of programs, ABC is building a "Pyramid Plan." New setup gives bankrollers one-third sponsorship of any or all of three programs, "Fat Man," "The Sheriff" and the 8-8:30 p. m. period of "Stop the Music."

Pyramid will give backers audiences on Sunday, Wednesday and Friday and varied formats—musical, whodunit and western. Plan is being inceptioned not as a summer "clearance" sale, but as a year-round operation, and if it clicks may be extended into daytime. Key to the demand for dispersion is that it gives added circulation, by tapping non-duplicated audiences, as contrasted with repeating messages on one stanza.

Time costs are calculated at one-third and half-hour rate, instead of the higher 10-minute rate, with the advertisers getting a one-minute plug in each 10-minute segment they buy. Web is offering frequency discounts of 20% for 52 participations and 25% for 104 participations. Additionally, bankrollers will get a 10% discount for using a minimum full network. For about \$13,800, an advertiser can buy one participation on three shows, over a minimum full network, which ABC sales topper Charles Ayres figures is less than the cost of the average evening half-hour show.

Ayres is also stressing Pyramid's flexibility, which will permit advertisers to take as little as only the top 75 markets. Further, the web will allow substitution of certain markets for others to tailor the hookup to a backer's particular distribution requirements.

Idea is aimed at advertisers who are more interested in circulation than controlling their own show. Spotting of the participations will be on the basis of first-come, first-served, with the earliest buyer getting choice of opening, middle or closing commercial.

In order to snag small as well as large bankrollers, Pyramid will permit purchase of as little as one participation weekly, although bigger spenders will be able to pick up more.

Trammell, White Webs' BAB Reps

Broadcast Advertising Bureau has appointed two network representatives to serve on its committees, after a cooperative decision by all four webs. Chain reps are NBC board chairman Niles Trammell and MBS prez Frank White who will sit on executive and research-promotion committees, respectively.

Web participation is on rotating basis, with ABC and CBS to serve at end of first year.

BAB's objectives were backed last week by the National Assn. of Radio & TV Station Representatives. Endorsement was qualified by suggestion that BAB devote a substantial portion of its budget to develop national spot business. NARTSR declared BAB subscribers have such a large stake in spot biz the industry organization can "easily justify serious attention to the national spot industry."

Hugh Terry to NAB Directorate in Runoff

Washington, March 20.

Hugh B. Terry, general manager of KLZ in Denver, was elected to the board of NAB last week in a run-off election to choose a director-at-large to represent medium size stations. Terry's term is for two years. The run-off was necessitated by a tie in last month's election between Terry and John Esau, general manager of KTUL in Tulsa, Okla., who is completing a one-year term as director.

Hooper in Sweeping Denials Vs. Sindlinger; Presses Counterclaims

Philadelphia, March 20.

In the latest legal move in the Sindlinger vs. Hooper and Nielsen litigation in U. S. District Court here, counsel for C. E. Hooper, Inc., of New York, filed an answer and counterclaim which categorically denied all of the Sindlinger group's charges, declared they were maliciously and falsely made for the sole purposes of bolstering the plaintiffs' case against Nielsen, and asked the court for exemplary damages.

Early last year Albert E. Sindlinger, in conjunction with Harold K. Reiss, the Electronic Radox Corp. and Sindlinger & Co., Inc. (the latter two since dissolved) filed suit in District Court here asking \$1,500,000 from A. C. Nielsen & Co., of Chicago, and C. E. Hooper, Inc., of New York, on three general counts alleging violation of the anti-trust laws, unfair business practices and violation of patent rights.

In a recent appeal both Nielsen and Hooper attempted to have the case moved from the Third District on the grounds that neither firm maintained offices in this city, and that any violations must have transpired elsewhere. Judge Guy K. Bard dismissed the motion and upheld his own ruling that the suit must be held in Philadelphia.

The Hooper answer, entered by the law firm of Pepper, Bodine, Stokes & Hamilton, averred the company has never been involved "directly or indirectly in any of the discussions, negotiations or controversies." The plaintiff's complaint, it declared "makes extravagant and false allegations of fact and alleges false and unwar-

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Omaha's 71,600 Sets

Omaha, March 20.

Heavy selling pressure via large newspaper space and many big window displays are keeping the TV sales going at a surprising rate considering limitations, price, etc.

March total sales in the Omaha area as reported by the Nebraska Electrical Council was 3,081 sets. This brings the grand total now to 71,600 sets. One year ago this week, there were 20,425 sets in the area, an increase in 12 months of 250%.

Coast Stations Near TVA Pact

Los Angeles, March 20.

Long negotiations between Television Authority and the local television stations may come to a satisfactory conclusion tomorrow (Wed.) when reps of both sides sit down again. Only a few fringe details remain to be worked out before complete agreement is achieved between TVA and KTTV, KNBH, KECA-TV, KLAS-TV and KTLN. KTLN previously okayed a TVA contract and the union has asked for a strike vote against KFI-TV, which has refused to negotiate.

Chief problem still to be surmounted is the question of "doubling," union contending that a performer should be paid separately for commercials and the stations claiming that a performer on a program should handle at least part of the commercials without extra charge. Another stumbling block still is the question of whether existing contracts will be re-drawn or allowed to run to the expiration date at the old rate.

Present indications are that daytime strip show scale will be around \$80 per hour. Stations also are asking that late night telecasts in time segments following Class A time be scaled the same as daytime shows.

D.C. Station's Plunge Into Classroom Education By Tele Gets General Kudos

Washington, March 20.

Public and official kudos were WNBW's (NBC) reward for its debut into classroom education via video.

The 45-minute TV class last week, first in an experimental series of eight lessons in music appreciation, was directed to a half-dozen selected classrooms of sixth-grade pupils in public schools. Programs, planned and executed by the youngsters themselves, their teachers, and the D. C. Board of Education, were viewed by the general TV audience. Format followed regular classroom procedure, with the teacher giving her lesson to a studio class, while the selected groups, including one class of student teachers, saw lesson on their screens.

Purpose of the experiment is to measure potential value of such TV instruction. Following completion of the series, tests will be made by educators to evaluate results.

General Board of Education reaction to the initial lesson was favorable though cautious. Dr. Carl F. Hansen, associate school superintendent, stressed the fact that TV was no substitute for the classroom teacher, but applauded results. Most interesting observation was that pupils actually participate, as well as watch the screen.

Kaufman's TV Awards

The William L. Kaufman Awards for 1950's outstanding TV dramatic shows will be awarded today (Wed.) at American Television Society luncheon at Hotel Roosevelt, N. Y. Recipients will be Donald Davis, for Actors Studio, Worthington Miner, Studio One, Herbert Bayard Swope, Jr., "Lights Out"; Bernard Prockter, "The Big Story"; John U. Reber, Kraft Theatre.

Citations are by Merline Press, publisher of Kaufman's "Best Television Plays of the Year." Kaufman is NBC-TV script director.



WILLIAM GARGAN

Starring as
"Martin Kane, Private Eye"
NBC-TV (Now in 74th week).
Trendex Rating—36.6 (7th position)
Nielsen Rating—41.6 (16th position)
P.S. Also 2nd Highest Sunday Daytime Radio Program (Mutual)
Sponsored by
United States Tobacco Co.
Kudner Agency

DuMont in Bid To Unshackle Itself From Par's Hold

Washington, March 20.

DuMont Television's action here last week in attempting to force the FCC to settle the Paramount-DuMont control issue left no doubt the company is trying to free itself from the hold Par has on it. That hold, which the FCC says is controlling and which both Par and DuMont say is not, is nevertheless sufficiently strong to hold up the latter's TV expansion plans even without help from the FCC freeze.

It was considered significant that DuMont acted alone in asking for dismissal of its long-standing application to be transferred to Paramount Pictures Corp., a step it took as a consequence of the Par consent decree and the separation of theatre and film operations. But that application, filed last July, unlike the dismissal request, was submitted by Par and DuMont jointly, with the stipulation it was not to be considered an admission of control.

This turn of events made it clear that from now on DuMont is playing it alone in its problems with the FCC. Mortimer W. Loewi, director of DuMont network operations, said as much in denying reports last week that Par has been trying to buy out DuMont's three TV stations. "Our whole emphasis," said Loewi, "is devoted to the task of making DuMont free and clear to prosecute our applications for the maximum number of owned - and - operated stations, which would permit us to serve two additional cities."

Whether DuMont's action will have the desired effect is questionable. The Par-DuMont issue, it appears, is tied up with the broader question of Commission policy re-

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LIFT NCAA BAN FOR WESTERN CAGE PLAYOFF

Kansas City, March 20.

Ban by the National Collegiate Athletic Association on telecasts from the court-side will be lifted for a single shot by WDAF-TV at the final game March 24 in the western basketball playoffs here. The Kansas City Star's TV outlet will move into Municipal Auditorium at 9:30 p.m. to carry the final game. Chevrolet dealers of greater Kansas City bought the telecast.

Demand for tickets was largely responsible for the permit. Following the first announcement of tickets sale, requests for over 25,000 seats flooded the NCAA officials. With only about 9,000 capacity in the auditorium, it was felt the move to televise the game was a necessity.

WDAT-TV is cancelling "Hit Parade" and "Toast of the Town" to clear time for the game. Jay Harrington and Phil Rodwell will do the court-side reporting.

Plenty of Idle TV Sets in Retail Stores, But Only Admiral Cuts Price

CBS-TV Comedy Panel

Hollywood, March 20.

Frank Cooper is putting together a comedy panel show with the unfinished title of "How To . . ." which CBS will audition as summer TV standby for Alan Young. If it passes muster, show will be telecast live here and kinked for the east.

Week's choice of subjects will be at the whim of the panelists, to include Roger Price, caricaturist-comic; Leonard Stern and Stanley Adams, writer-comics, and Ann Martel, British comedienne. Cooper is packager of the Young show.

Lehigh Valley In 'TV University' Bid

Easton, Pa., March 20.

Leading educators in this section have begun a campaign for the allocation of Channel 8 to the Lehigh Valley as they made tentative plans to form a TV University.

Meeting here Friday (16), officials of five colleges and a number of high schools made it clear that they are not interested in operating a television station, but only seek a definite allocation of a channel to a commercial licensee.

Dr. Levering Tyson, president of Muhlenberg College, who was with NBC before he became a college president, was named chairman of the group. He was directed to appoint a committee to work with him in developing plans for a co-operative effort to obtain the allocation.

Other colleges represented were Lafayette, Lehigh, Cedar Crest and Moravian College.

If a channel is allocated, it was stated, the five colleges and high schools in the section would cooperate to present educational and other public service programs.

A spokesman for the group said that it will advocate allocation of a VHF channel and the operation of a station in that range because the receivers in use in this section are built only for VHF reception.

It was agreed among the educators that it would not be feasible for colleges to operate their own TV stations because of the expense involved, but that it would be desirable to have time on a commercial station for educational purposes.

'Maugham Theatre' Shifts Webs Next Month With Its Format Upped to Full Hour

"Somerset Maugham Theatre," now sponsored Wednesday nights on CBS-TV by Tintair, moves over to NBC next month under the same bankroller but in an expanded hour-long format. Series takes over the 9:30 to 10:30 p.m. period on alternate Monday nights, which was vacated this week by Bernard L. Schubert's "Musical Comedy Time," sponsored by Procter & Gamble.

Maugham show, in its new slot, will be alternating with Robert Montgomery's "Lucky Strike Theatre." Extension of the program from its present half-hour format on CBS to a full hour on NBC, consequently, actually is not expected to cost Tintair much more in time or production charges, since the hour show will be aired only once every two weeks.

Move from one web to another is believed based on two factors. Primarily, it's the bankroller's desire to sew up the Monday night period on NBC with an eye to next season, when available network video time is expected to be at a premium. In addition, the sponsor was reportedly dissatisfied with a pending switch on the CBS web from its Wednesday night airing to early Saturday evenings. CBS earlier had committed the Wednesday night slot to Wildroot for its "Charlie Wild, Private Eye," which moves there next month. As a result, it had planned to schedule the Maugham series Saturday evenings from 6:30 to 7 p.m.

Conflicting reports of a slump in television receiver sales cropped up in the trade this week. While execs of the various manufacturing and retailing firms surveyed by VARIETY did not agree that business has actually fallen off, they were unanimous in stressing exceptionally heavy inventories of sets standing idle in retail outlets. Admiral Corp., apparently feeling a dip in sales, announced new low prices on three table models but, so far as could be learned, is the only manufacturer contemplating such a price reduction.

Emerson proxy Benjamin Abrams averred that receiver sales are keeping pace with the corresponding period last year but noted that the period is usually a low one in the market. Abrams attributed the extremely heavy inventories in the hands of retailers to the fact that most stores, anticipating a shortage of receivers, have overstocked themselves. Production cutbacks, which would have caused the shortages, have not yet been felt to the extent anticipated. Abrams predicted, however, that most manufacturers before the year is out will be forced to trim production because of shortages of vital materials needed by the Government for defense purposes.

Admitted Sales Slump
Spokesman for Bruno-N. Y., exclusive metropolitan area distributors for RCA Victor products, admitted the trade is now suffering from a slump in sales. He attributed the decline to a number of factors, including the Easter holiday season, income taxes and, paradoxically, the Kefauver crime committee hearings in N. Y. While more people are probably watching the hearings on TV than have

(Continued on page 36)

'Bible,' 'Medicine' Series for United

Indicating the steadily-growing trend towards producing television shows on film, United TV Programs this week set plans for distribution of two more vidfilm series. Gerald King, prez of UTP, the recently-formed organization specializing in release of films made especially for TV, planned to the Coast this week to huddle with Kirk Douglas on a series titled "The Bible Speaks" and also sewed up distrib rights to "Medicine on the March," a series conceived by RKO producer John Beck.

"Bible Speaks" is a 15-minute dramatic series, starring Douglas and dealing with modern-day influences of the Bible. Pilot film has been completed and the second one will be turned out early in April. Present plans call for Douglas to act in six of the 13 films in each cycle, with other Hollywood name stars filling in the alternate weeks. With an eye to the eventual commercialization of color video, the pilot film was lensed in 16m Kodachrome.

"Medicine" series, which is being produced in association with Dr. Joel Pressman and Dr. John Egan, chief-of-staff of Santa Monica's St. John's Hospital, is to be a weekly panel show featuring doctors on the St. John's staff and a different film personality each week from Hollywood. King declared the series is owned by the hosp and all profits will be used for the construction of a new wing to the building. Beck, as well as others working on the show, will be contributing their services gratis.

Swope Pacts Rights To Sax Rohmer Properties

Herbert Bayard Swope, Jr., NBC-TV producer-director, has acquired the rights to all properties of Sax Rohmer, creator of Dr. Fu Manchu, and will use them as basis of several AM and TV series. NBC will get first crack at the programs. Wyllis Cooper is associated with Swope on the projected airers and will adapt the Rohmer stories. Shows in preparation include "Fu Manchu" and "Sax Rohmer Presents," latter featuring the author as narrator of his short stories.

Cantor's '5 Video Stars of Tomorrow'

In a switch away from the usual roster of name artists, Eddie Cantor has mapped his April 1 "Colgate Hour." NBC video show, around a "Five Stars of Tomorrow" format with the airer to showcase a flock of new talent. Program will spotlight Joel Gray, 16-year-old comic, son of Mickey Katz, co-producer of "Borschteapades" show; Evelyn Gould, Toronto operatic songstress; Tony & Eddy, a pantomime act with records, one of the boys being a paraplegic; Michelle Auclair, a violinist; William Warfield, Negro singer who just completed Metro's remake of "Show Boat"; and a boy-girl hoofing team to be named later.

This particular video show will originate from Philadelphia to accommodate Cantor's one-man concert in that city the same night. Cantor is reading the April 1 show (an "extra") in the middle of setting his next "Colgate Hour" stint next Sunday (25), with Jimmy Durante guesting, and his next regular appearance on the show April 22.

Dick Joseph 'Going Places' Via WABD Aft. Series

Dick Joseph, whose "Vacation Wonderland" strip was forced off NBC-TV after an eight-week run by the "Miss Peters" serial, is starting a "Going Places" show on WABD, N. Y., outlet of DuMont. New series will be aired a half-hour on Monday, Wednesday and Friday afternoons, under sponsorship of Friendly Frost Stores and Crosley appliances.

Joseph, travel editor of Esquire mag, author of "Your Trip Abroad" and head of the Travel Writers of America, also appears as a regular panel member on "Ladies Before Gentlemen," also backed by Frost and Crosley on DuMont, Wednesday evenings. Format of the travel stanza will include interviews integrated with travel pix. Rick Fredricks, writer-director of "Vacation Wonderland," will serve in the same capacity on the new series, which will be beamed Mondays and Fridays at 1:30 p.m. and Wednesdays at 2 p.m.

THAT OLD LUX MAGIC TV SPELL

Hams—With Money

Minneapolis, March 20.

An increasing number of prominent business men here are not only finding TV a good advertising medium for their products, but also an instrument that permits an outlet for hitherto suppressed urges and desires to attain more of the public limelight. They're going for it like ducks to water, appearing regularly on their own TV shows, KSTP-TV and WTCN-TV heads point out.

Two such industry leaders who have TV shows and who make regular appearances on them are I. J. Fink, head of a dry cleaning firm, and Peter B. Juster, owner of one of the city's largest clothing establishments. Their avowed reasons for the appearances are a belief that they can bring their sales messages home better than a regular announcer, a wish to have the public acquainted better with the merchant with whom it's doing business and a more intimate approach to the task of enlisting more patronage.

The dry cleaning company offers movies for its TV entertainment and Fink is on "between the acts" being interviewed by the station announcer relative to various phases of the services offered by his company. Juster participates in various style discussions on his shows.

Both men have developed topnotch TV personalities. In fact, in the stations' opinion, they've taken to their roles like regular Milton Berles.

NBC Peddling 34 Low-Cost Video Packages for 'Operation Summer'

With its summer incentive plan for advertisers already in the hands of agencies, NBC television this week turned over to its sales department for peddling a list of 34 different packages not now on the air which will be available for summer sponsorship. Emphasis on the shows is on low-cost programming, with the average half-hour program designed to carry a \$4,500 talent and production budget.

Web has also finalized its plans for a summer-time version of its "Saturday Night Revue." Show, designed for a 13-week run, will be two-and-a-half hours long, same as the current "Revue," but will cost far less. Producer Max Liebman and stars Sid Caesar and Imogene Coca of "Revue" will definitely vacation during the summer. NBC, declined, however, to divulge the talent lineup for the summer program, since some of the names have not yet been pacted. Current sponsors on the Saturday night program will be given first crack at the replacement.

Under its "Operation Summer," which is being mapped out by Davidson Taylor under the overall supervision of exec veepee Sylvester (Continued on page 36)

Easter Sun. Tried As Special 1-Shot

Easter Sunday has been added to the list of holidays attracting special one-shot programs on radio and television by major network advertisers. Nash Motors this week signed Milton Berle to star in a special vaudeo presentation on the full NBC video web Sunday (25) from 3 to 4 p. m. Supporting talent on the program is being lined up this week by the William Morris office.

Berle did a similar show on NBC-TV Christmas Day, but that one was sold on a co-op basis. Other major advertisers, such as Wrigley's, Elgin-American and Coca-Cola, have sponsored similar programs on the various webs on both Christmas and Thanksgiving, and Nash hopes to prove with the Berle show that a sufficient family audience is available Easter Sunday to make that holiday worthwhile also.

Nash, incidentally, dumped its "Nash Airlyte Theatre" series from the CBS-TV web after the broadcast last Thursday night (15). Agency is Geyer, Newell & Ganger.

WHAM-TV's 'Meek' Preem

Rochester, N. Y., March 20. WHAM-TV, Rochester, and the Genesee Valley Players will give a performance of "The Terrible Meek" on Good Friday (23).

It will be the first television performance of the Charles Rann Kennedy Easter play. It will also be the first TV appearance of the Genesee Valley Players.

IMPACT CARRIES OVER FROM RADIO

Impact of the carryover of the Lux tag line from radio into video appears to be writing an interesting addenda to the almost fabulous rating career of the long-running Lever Bros. dramatic stanza. Fact that, after nearly a score of years, "Lux Radio Theatre" showed up in the most recent Nielsens (Feb. 4-10) with a 24.5, outstripping any other rating of the season, has come to be taken in stride, for the Lux leadoff in the Nielsen radio parade has become a year-in-year-out bonanza for the client.

What wasn't anticipated, however, at least so early in its TV career, is the payoff accruing to the Monday night video counterpart of the Lux dramatics. A modestly-budgeted half-hour show without any of the bigtime pretensions surrounding the Hollywood-originating full hour AM show, the TV segment nonetheless has come up with ratings calculated to baffle the video pulse-takers. On the Jan. 15-22 Nielsens, for example, "Lux Video Theatre" came up with a 39.1 tally, which left such major league dramatic entries as "Ford Television Theatre," "Studio One," "Pulitzer Prize Playhouse," the Robert Montgomery "Lucky Strike Theatre" and "Somerset Maugham Theatre" trailing behind.

Aside from the magic overtones accompanying the Lux tag line, the pulse takers appear at a loss to explain the show's extravagant audience payoff, although around CBS they are inclined to attribute it in some measure to capturing a large segment of the preceding "Godfrey's Talent Scouts" show. Fact, too, that "Lucky Strike Theatre" and "Studio One" overlap for 30 minutes of their respective full hour productions is held responsible for shaving their audiences.

Full Week of On-the-Air Auditions for CBS 'Rider'; 1st Time for Vidpic Show

The Lilli Palmer Show, renewed for another 13 weeks by Pond's on WCBS-TV, N. Y., moves into the Thursday night 7:15 to 7:30 slot starting next week (29), which will give the key CBS station a chance for a full week of one-the-air auditions of a new series produced on film especially for video. Series is "Range Rider," half-hour western produced by Gene Autry's Flying-A Enterprises with partial CBS financing.

CBS plans to air the show Monday through Friday next week from 6:30 to 7 p. m. in an attempt to interest agencies and potential clients in buying it. It's believed the first time a vidfilm show has been auditioned on the air in that way. Jack Mahoney, who plays the title role, is flying in from the Coast this week to appear on the show live each day. He'll be introduced by "Sheriff" Bob Dixon, whose "Chuck Wagon" is broadcast immediately preceding.

On-the-air audition has also been made possible by the moving of the Steve Allen show from its present 7 to 7:30 p. m. cross-the-board time to a new strip slot next week, from 11:30 a. m. to 12:30 p. m. With "Range Rider" going next week only from 6:30 to 7, the "Real McKay" show will go from 7 to 7:30 daily except Thursday, when Miss Palmer's program takes the first 15 minutes. For the week starting April 2, the McKay program will be moved back into the 6 to 6:30 period, with WCBS-TV planning to inaugurate a new series of feature film oldies from 6:30 to 7:30—but again excluding Thursday, to permit Miss Palmer's show to be aired.

'Comedy Hour' Name Comic Problem Cues Colgate Format Switch Next Fall

Scrapple Scrap

Philadelphia, March 20.

When Arthur Godfrey took time out on his program to look at the station break commercial and announced with some disgust, "Dogfood!," he unwittingly stirred up a temporary tempest here.

The station break on WCAU-TV at that moment was plugging scrapple and sausage. In Philadelphia, when you call scrapple "dogfood," you'd better smile. The station's switchboard was kept busy all evening explaining that the "dogfood" referred to a New York commercial and was not intended to cast aspersions on the local breakfast ambrosia.

Colgate, encountering considerable difficulty in keeping the name comics on its Sunday night "Comedy Hour" via NBC-TV to a steady schedule, is reportedly mulling the possibility of switching to a completely new format next fall. It's believed definite that the bank-roller will retain its hold on that 8 to 9 p. m. slot, considered one of the best franchises in video, but may decide next season to try an hour-long dramatic series or two half-hour shows back-to-back.

Illustrating the troubles facing Colgate and NBC in filling the star role on each week's stanza is the lineup set so far for the remainder of the season, which finds Eddie Cantor doing three shows in five weeks—a switch in itself from the original intention of rotating four comedians on a once-a-month basis for each. Cantor takes his usual turn this week (25), but then is forced to come back for the following week (April 1) and for the April 22 stanza. Bob Hope takes over April 8; the April 15 date is still open and then Dean Martin and Jerry Lewis, originating their show from Chicago, have been booked in for April 29. Nothing has been set yet past that date.

Under the original plan, Cantor, Fred Allen and Martin & Lewis were each to have done one show a month, with Hope and Bobby Clark alternating each eighth week to fill out the fourth stanza of each month. Since the series premed last fall, Allen has bowed off; Clark's appearances have been erratic, and Hope and M&L have been forced to bypass several scheduled dates because of film or other commitments. NBC, as a result, has been filling the dates with such names as Bea Lillie, she was star last Sunday night (18), the Spike Jones orch. Abbott & Costello and Tony Martin.

Further complicating the setup are such factors as the amount of costly, longrange program juggling to which NBC will be forced, in (Continued on page 37)

Bearded O'Keefe Beefs as NBC Cuts 1 Kine P.A. Into 2

Hollywood, March 20.

Television Authority may be called on to answer question of whether NBC-TV has right to use two segments of an hour show a week apart without duplicate payment to an actor. Question has been posed by Dennis O'Keefe, who contends he should be paid a second fee, countering NBC's claim that fouled up kine made it necessary to split it into two sections. Net says it has right to use kine once in every market without additional payment and that playing the kine in two installments constitutes only one screening.

O'Keefe guested with Jack Carter March 3, material including a standup routine in which Carter introduced the film star, followed by a vaude sketch with Carter. In second half, he did comedy takeoff on famous and infamous brothers with both Carter and O'Keefe affecting beards which made them unrecognizable.

In Los Angeles listings of March 10, Buster Keaton and Beatrice Kaye were listed as Carter guests. Unaware of switch, O'Keefe was called at home by Glenn Ford, who told O'Keefe he was on kine. Latter tuned in, saw his opening number. (Continued on page 36)

Arrid Set to Sponsor Two Programs on CBS-TV; Web Waits on 'Prudential' Sub

Carter Products, for Arrid, this week bought the Thursday night 10:30 to 11 slot on CBS-TV, which had been vacated by Nash-Kelvinator. While the program to be bankrolled by the new sponsor has not been definitely selected, there's a chance that Arrid may take a TV version of "Crime Photographer," CBS house package which has been heard on radio.

New sponsor is slated to tee off April 19, with CBS filling the time until then with a sustaining series. Arrid only recently renewed for another cycle on its segment of CBS' "Sing It Again" simulcast, thus giving it two programs on the web's video network.

CBS, meanwhile, has not yet decided on a show to replace its "Prudential Family Theatre," aired alternate Tuesdays from 8 to 9 p. m., which the life insurance firm is dropping end of this month. Web will probably extend "Sure As Fate," its sustaining hour-long dramatic series which rotates with "Prudential," to a weekly basis. Also in the works however, is a new Army show which will originate from various GI bases on the cable and which CBS may toss into the Tuesday night slot.

Kukla's Hike From 3 1/2 G to \$10,600

Chicago, March 20.

Kukla, Fran & Ollie jump from \$3,500 to \$10,600 a week under their new five-year NBC-TV deal, just finalized, commencing September, 1951, until 1956. Deal thus sews up 2 1/2 hours of video time for NBC, in light of the multiple sponsorship by Procter & Gamble (two shots) and one half-hour nightly under Ford. Life mag and RCA sponsorship.

RCA originally had KF&O for two half hours, but relinquished one of its segments to P&G which wanted two half-hour spots.

Pact provides yearly increases which will hit the \$15,000 mark by 1956.

Contract covers the personnel and production of the half-hour cross-the-board show with Burr Tillstrom paying out of his \$10,600 package fee the eight other persons connected with the strip, including Fran Allison, producer Beulah Zachary, musical director Jack Fascinato, costumer Joe Lockwood and office staff.

SCHNOZ CALLS IT QUILTS AFTER MAY 16 TV SHOW

Jimmy Durante will do his last show of the season on NBC's "Four Star Revue" May 16. Originally contracted to do nine shows, Durante will complete his contract one show earlier than originally specified.

Durante's April 18 show will mark the television bow of Jose Hurbis, pianist-conductor. The Schnoz is Eddie Cantor's guest this Sunday (25) on the "Colgate Comedy Hour."

FRONT PAGE DETECTIVE

("Honey from the Bees")

With Edmund Lowe, Paula Drew, others

Producer: Riley Jackson

Director: Arnold Wester

Writer: Curt Siodmak

30 Mins.; Fri., 9:30 p.m.

WINE GROWERS GUILD

WARD-DuMont, N. Y.

(Guild, Bascom & Bonfigli)

This new series, produced on film especially for television by Jerry Fairbanks with his multimic process, is just another in the long list of crime mellers which have hit video in recent months. Ex-film actor Edmund Lowe, playing the standard newspaper columnist-amateur sleuth character, should attract some viewers. In addition, DuMont's WARD has logged the show back-to-back with its "Hands of Mystery," so it has that much better a chance of luring the whodunit fans.

But, judging from the preem show (16), Fairbanks and his staff should pay more attention to the scripting. Initiator, an original by Curt Siodmak titled "Honey from the Bees," was a fantastic, generally implausible yarn about an ex-matinee idol turned dramatic coach when an unidentified illness crippled his body. He found, however, that the poison from a bee sting gave him back his complete health for three minutes at a time, just long enough for him to strangle the boy-friend of the beautiful young actress with whom he had fallen in love.

Lowe was acceptable in the title role but the part gave him little opportunity to display much of his old thespian ability. Paula Drew played the inevitable "girl Friday," in this case Lowe's gal-friend who's a fashion designer. Midge Ware fared slightly better as the young actress. John Close, as the villain of the piece, had no chance to overcome his lines. Show evidenced plenty of attention to production mountings, and the multimic system, which permits the use of three or four cameras simultaneously, made for good lensing.

Commercials for Guild Wine were integrated into the film, signifying the same bankroller will sponsor the series in a number of markets. Plugs were spotted, however, at strategic points where they could be clipped and other commercials inserted, in case Fairbanks sells the series elsewhere. *Stal.*

HOSPITALITY HOUSE

With Marion Maul, Steve Hall

Trio: Jenny Coyle

Director: Gordon Tuell

15 Mins.; Sun., 10:45 p.m.

UNION-FERN FURNITURE CO.

WRGB-TV, Schenectady

(Hercor)

"Hospitality House" furnishes moderate entertainment on a modest budget. Its doors would open wider to viewers if the program were lightened, a better setting for Marion Maul were provided, the camera work were sharpened and the advertising reduced. Youthfully attractive singer appeared slightly slow and uncertain on introductions for the last block viewed. The latticed setting in front of which she warbled two selections detracted from femme's appearance.

Miss Maul, who has sung on other WRGB shows and filled a guest spot on Roberta Quinlan NBC-TV program, is reasonably good with pop tunes. Femme possesses an engaging video personality, but the impression remains she could register stronger than here. Steve Hall Trio led on a Hammond organ by Hall. WGY-WRGB staffer, accompany nicely and take a solo spot capably. Jenny Coyle delivered and demonstrated the siesta equipment assignment solidly. *Jaco.*

FOOD'S FUN

With Bonnie Ross

15 Mins.; Mon.-Wed.-Fri., 1:30 p.m.

Sustaining

WRGB-TV, Schenectady

"Food's Fun," is the way this television newcomer prepares it for display. Starting with a five-minute segment in Bob Stone's show, Bonnie Ross is now on the screen for three 15-minute periods weekly, prior to his program. The same generous portions of attractively arranged, tasty appearing dishes are being shown in a fashion which should appeal. Miss Ross' layouts are among the finest televised here.

She's a little nervous in speech and manner, but photographs rather well and talks quietly though authoritatively about foods. On two shows viewed, femme tried a different angle. The first time, she ate a meal with children which they had helped to fix. The second time, Miss Ross discussed "traditional Jewish dishes" with a woman. Telecaster would do well to strive for the development of a more fluid, even delivery. *Jaco.*

THE BUSTER CRABBE SHOW

Producers: Bob Bondy, Crabbe

Director: Mende Brown

30 Mins.; Mon.-Thru-Fri., 5:30 p.m.

Sustaining

WOR-TV, N. Y.

"The Buster Crabbe Show" is a modestly mounted cross-the-board entry slanted for moppet audiences. For kids who aren't too particular about the quality of their late afternoon entertainment this half-hour program of talk and film will prove adequate. However, the format is hardly strong enough to lure many youngsters away from NBC-TV's "Howdy Doody" which is beamed in the same 5:30 p.m. to 6 segment.

In an attempt at atmosphere, the camera picks up Crabbe sporting a cowboy outfit against a log cabin background. He spends about eight minutes reading mail and answering questions from youthful fans at the outset of the show. Next 15 minutes or so is filled in with part of an old Crabbe western. Under the time allotment it takes three days to run off the complete film.

Session on Thursday (15) wound up with Crabbe reading more q. & a. about his background, how many oaters he's appeared in and is it true that the chairs broken over your head are made of balsa? Star maintained a paternal and indulgent attitude in handling the queries. But the "Buster Crabbe Show" needs more animation and color before it can lift itself out of the mediocre bracket it's now in. *Glib.*

PAL SHOW

With Andre Baruch, emcee; Deputy

N. Y. Police Commissioner

James B. Nolan, others

Producer-Director: Howard Davis

30 Mins.; Sat., 12:30 p.m.

Sustaining

WNBT, N. Y.

What the Police Athletic League of New York City's Police Dept. is doing to keep youngsters out of mischief and delinquency is outlined in the "PAL Show." Half-hour program via WNBT, N. Y. Saturday (17) had its rough edges, but the PAL goals were made clear by emcee Andre Baruch, PAL prez James B. Nolan, who also is a N. Y. deputy Police Commissioner, and other guests.

For Saturday's stanza, awards were distributed to youthful winners of a poster contest, and practical demonstrations of the kids' talents in music as well as arts and crafts were picked up by the camera. Throughout the session Baruch circulated among the moppets and helped dissipate their self-consciousness as best he could. Withal, the PAL's message—"the policeman is your friend"—can be considered safely delivered to viewers. *Glib.*

SCIENCE SKETCHES

With Prof. Jonathan Karas

Producer: Paul Burgraff

15 Mins.; Fri., 6 p.m.

Sustaining

WBZ-TV, Boston

A new entry in WBZ-TV's pitch for painless education via TV is this 15-minute weekly segment tabbed "Science Sketches" conducted by Jonathan Karas, asst. professor of physics at U. of New Hampshire.

On the second show of the series, using a table, a few props and a sketch pad, the professor explained the workings of "torque," a force or combination of forces that tends to produce a rotating or twisting motion. (Webster.) Demonstrating the phenomena with a large spool wound with ribbon, he caused the spool to roll forward and back depending upon the angle the ribbon was pulled. It's all a case of leverage, the professor pointed out, his explanation and sketches amply simplifying the mystery.

Prof's approach is direct and authoritative, launching into his subject with no wasted verbiage, in language understandable by small-fry viewers, but at the same time not talking down to the older element. He winds up each session with a brain teaser for viewers to mull over during the week.

At present unsponsored, show appears to have the ingredients for potential bankrolling, with the professor promising to unveil the mystery of many everyday scientific bafflers on future programs. *Elic.*

Houston—Application has been made to the FCC for license to operate a new television outlet here by the South Texas Television Co. The outlet would operate on Channel 4 with 50 kw visual and 25 kw aural. Equal owners in the new company are John Paul Goodwin, local radio and TV announcer and advertising agency man; C. P. Simpson, local General Motors dealer, and Howard T. Tellepsen, a contractor. *Dave.*

HELP WANTED

With John Dunham

Producer: Phil Bondelli

Director: Fred Ross

15 Mins.; Sun., 3:15 p.m.

Participating

WBKB, Chicago

WBKB adds to its rather extensive list of all-plus shows with this quarter-hour presentation. A sort of a video classified ad section, it consists of "Help Wanted" pleas from participating clients. As such, it's of practically no interest to the non-job hunting viewer—undoubtedly, the majority—but does a good job for the limited segment at which it's aimed. Such specialized programming, with little value to most dialers, would probably cut a niche in indie's rating if used too widely but gets by when held to a weekly quarter-hour.

Unique idea is handled with best possible visual appeal with film clips of the various man-hungry firms' activities used. Emphasis on segment seen (18) was on draftsmen, with several of the 10 bank-rollers pitching their need for the slide rule artists. Defense work activities of the clients—which included such blue chip firms as U. S. Steel and Western Electric—were also underscored. Film clips used were of generally good quality. John Dunham handled the off-screen pitches in okay fashion. *Dore.*

SONGS OF FAITH

With Robert Fisher, Patricia

Lynch, Robert Hedges, Gertrude

Anderson, Herbie Koch, Edward

Barrett; C. Douglas Ramey, narrator

Director-Producer: Pete Kats

15 Mins.; Sat., 5:45 p.m.

HONEY KRUST BAKERY

WHAS-TV, Louisville

(Doe-Anderson)

A hymn-singing session without a denomination slant, this homey type quarter-hour with a nicely blended mixed quartet fills an early evening spot on the WHAS-TV screen, correspondingly long occupied by similar shows WHAS-AM. The transition is smooth, and if anything the impact on the listener is more personal than when the audio medium fulfilled the same mission.

One marked difference noted on this show, as against other commercials, is the complete absence of spoken plugs. Only evidence that the 15 minutes is sponsored by a bakery is the printed captions, and these only at the opening and close.

Quartet of two men and two women are spotted with the men in front, a slight variation in usual quartet groupings. Vocalists are local church singers, and give reverent treatment to "Rejoice Ye Pure in Heart," "In the Garden" and other religious faves. Narrator C. Douglas Ramey has a couple brief readings of a philosophical nature, which register. He also voices brief intros to the hymn tunes, all in a quiet, well-modulated tone. Herbie Koch, staff organist, experienced and routine at the console, gives just the proper amount of tonal background.

Based on its lengthy record on AM, this TV series should have an equally long run and continue to find favor with local viewers and the Honey Krust Bread sponsor. Whole show evidences smooth and sensitive direction by Pete Kats. *Hold.*

TALKING WITH TONI

With Toni Rodgers, guests

Producer: Sherwin Rodgers

Director: Ernie Lucas

15 Mins.; Mon.-Thru-Fri., 9:45 a.m.

Participating

WGN-TV, Chicago

WGN-TV opens its daily schedule with this satisfactory femme-angled show which draws its strength from the easy-to-take chitchat from hostess Toni Rodgers. Nicely appointed set in one of the station's lush new studios also helps the strip maintain at least par for the housewife course.

Miss Rodgers got a strong assist on show seen (16) from guest Joey Bishop with deadpan comic demonstrating briefly but effectively his peculiar brand of low-pressure humor. Idea, however, of pretending the interview took place backstage in a theatre came off stiffly. Timing on frame also was apparently slightly off as Miss Rodgers had only a fast minute to spend with her other guests—a family who won the kiddie bright saying contest. Device was only worth a few seconds, actually, but hostess' swift visit with the family group might have given viewers the impression of a brushoff when none was intended.

Pitches for participating bank-rollers was given an okay selling job by emcee. *Dave.*

Tele Follow-Up Comment

Bea Lillie and producer-director Edward Duryea Dowling wrapped up an entertaining package with an international flavor for NBC-TV's "Comedy Hour" Sunday (18). Stanza successfully dispensed with the encee format in favor of having the acts come on without wordy intros. Rex Harrison was nicely teamed with Miss Lillie in a "Hamlet" sketch which had the British comedienne play the non-stop-talking boor in the audience, with Valerie Bettis as the friend on the opposite end of her disruptive chatter. Miss Bettis also clicked in another amusing sketch, in which Miss Lillie was an uppity servant posing as her mistress. Dancer also socked over a satire bit of choreography which spoofed over-dramatized psychological terping.

Jean Sablon was effective in two Gallic tunes, done in a lush Parisian boite setting. Less successful was Wally Cox's bit as a frustrated actor. Cox's humor has developed a sameness which dulls its impact and his takeoffs on confused, hesitating simpletons borders on the pathetic. There'd be more point if the target of his jibes was the cause of the frustration. Bit of Cox's ending up with Bettis, however, provided a slick climax to her dance.

Final "Red Pepper" routines, which were written by Noel Coward, didn't measure up to the rest of the show, although the vocals were well done by Miss Lillie and Harrison. Nelson Case's commercials for Frigidaire were deftly handled and production throughout was well done, except for the chopping of Miss Lillie's closing pitch for the Red Cross.

Margaret Arlen wound up three full weeks of civil defense lessons for the housewife audience Friday (16) via her cross-the-board morning show on WCBS-TV key N.Y. outlet of the CBS web. During the 15 lessons, which have occupied about 15 minutes of her 45-minute program each day, Miss Arlen and Woody Klose, her vis-a-vis on the show have probed as thoroughly as possible into the entire subject of civil defense in case of an A-bomb attack on N. Y. city, mostly through interviews with civic authorities. Despite the fact that Miss Arlen, Klose and their various guests spoke at all times dispassionately about the problem, there's no denying the necessity and value of such material brought directly into the homes. As such, the series represented an excellent public service job for the femme commentator and the station.

On the last show caught (Thurs.), Miss Arlen and her cohort pitched questions to a woman doctor about the civil aid stations being set up by the city and to a civilian defense officer about methods of tracing relatives and friends in case of an attack. Set simulated a classroom, with the guests as lecturers, and the use of charts, graphs, etc., made it interesting as well as informative. While the show was obviously ad libbed, Miss Arlen and Klose are to be commended for not trying to talk above each other, as some times happens on such programs. Vern Diamond's direction was competent.

Value of television as an exploitation medium for films was forcibly demonstrated on CBS-TV's "Fred Waring Show" Sunday night (18), when Waring and his Pennsylvanians crew "premed" part of the score and a few short scenes from Walt Disney's upcoming "Alice in Wonderland." With 12-year-old Kathryn Beaumont, who plays the title role in the film, as guest, the entire second half-hour of the program was devoted to the film. Besides being good entertainment, it served as a terrific plug for the Disney picture. (Edgar Bergen also premed part of the film in a special Christmas Day show on the same web, which was bankrolled by Coca-Cola.)

With Mary Blair, Disney's set designer, functioning in the same capacity for Waring, the show duplicated as much as possible the backgrounds spotted in the film, Disney himself, in a specially-lensed film from Hollywood, introduced the sequence, which reportedly upped the show's budget for the one-shot to almost \$50,000. Entire cast, suitably dressed, played the roles done via animation in the picture. Sterling Holloway, who plays the "Cheshire Cat" in the film, which is part live-action, was also on hand. Several of the six tunes presented sounded like Hit Parade potentials. Miss Beaumont was apparently suffering from mild laryngitis but

nonetheless impressed with her ease before the cameras and her sprightly demeanor.

First half of the show was marked by the usual Waring excellence in production and musical presentation, with the medley of sea tunes being particularly standout. Also fine were the short production intros to the General Electric commercials.

Vocalist Ginny Simm's made her video bow on Morton Downey's "Star of the Family" series Friday night (16) via CBS-TV, scoring with that smooth thrashing technique evidenced in films and on radio. Attractive, and with a figure that can show to advantage the standard TV neckline, she registered nicely with a rendition of "St. Louis Blues." Program's format gave her no chance to do anything else, so it's impossible to judge her TV ability for anything more than guest vaudeo shots, which she can fill capably.

Show bore the usual difficulties inherent when non-professionals attempt lengthy speeches before the camera. Downey, of course, sang his several tunes with his usual verve and personality but did little in his interviews to ease the apparent nervousness of the relatives who introduced the talent. Helene & Howard were good for some yocks with their clever satire on Apache dancers, although that "bump" executed by the femme member of the team should have been caught by the web's continuity acceptance department. Wally Brown rounded out the guest lineup with another of his monologs, in which he rambles through a story without finishing his sentences.

"Dark Corridor" made an appealing if not outstanding vehicle on NBC-TV's "Philco Television Playhouse" Sunday (18). The Stephen deBaux adaptation of the Richard Reich novel was obvious in its plot, but it was generally well acted and had a few engrossing characters.

The Fred Coe production, directed by Gordon Duff, was the story of an unhappy household in which a man and his wife waited for the death of his ill-tempered, untrusting mother so they can collect her estate. As telegraphed, the son murdered his mother and tried to implicate the maid, but was caught in his own trap.

Edgar Marr was restrained as the killer and Stella Andrew did an effective job as the sweet, innocent servant. Viola Keats turned in a neat job as the wife and Viola Roache was generally good as the mother. William Whitman handled the role of the blind grandson effectively.

"Toast of the Town" had some exceedingly bright moments on the Sunday (18) program. The show generally played well and had some good variety. One of the strong points, in a vaudeville sense, was of all things, a dog act. Labeled Excess Baggage, it's one of the more amazing canine turns in the business. The pooches show a good assortment of tricks and are deftly handled by a femme and a male trainer. It's a repeat for this act on the Ed Sullivan stanza.

Sullivan also displayed some good taste in showcasing Carmen Cavallaro, who does an affable job of 88ing. His performance was engaging, showmanly and good video fodder. Also along excellent lines was the ballet performance of Diana Adams and Hugh Laing, man-and-wife team who performed at the N. Y. City Center recently. They did a fetching pas-de-deux from Antony Tudor's "Lady of the Camellias" to music by Verdi. Their work was graceful with good composition marking their routines throughout.

Following this number was an exhibit of bad taste. Nancy Walker lampooned ballet with her execution of "First Girl in the Second Row" from "Look, Ma, I'm Dancin'." Miss Walker's performance, spotted at this point, seemed crude, vulgar and showed poor taste in programming. Of course, gimmick has been employed in vaudeville and elsewhere for comedy relief, but it didn't work out that way in this instance.

The song-sector was especially potent. Roberta Peters, one of the Met's finds, showed up excellently in a coloratura aria. It's amazing to hear a voice of that magnitude in one so young. Miss Boyer, who opens March 28 at the Versailles, N. Y., showed up excellently on this display, her video preem. She's been in her native France for the past few years. She sang only one

(Continued on page 36)

18th ANNUAL

VARIETY

SURVEY OF

RADIO-TELEVISION

SHOWMANAGEMENT

It's SHOWMANAGEMENT Time.

For the 18th year, VARIETY is conducting its annual SURVEY of SHOWMANAGEMENT in American broadcasting.

This is a particularly good point for re-appraisal and stock-taking. Only a short year ago they were bemoaning radio's fate in the face of TV's ascendancy. There were too many overexuberant trade gentry who were willing to relegate AM to the smalltime. Little did they realize that, come '51, Radio's circulation and set sales would spiral to new high levels; that attempts to hasten Radio's demise by slashing rates would not only be cried down but in some instances repudiated by deserved hiking of rates in the face of increased mass circulation.

VARIETY wants to find in this SURVEY of SHOWMANAGEMENT the outstanding leaders who are helping to perpetuate AM as smash boxoffice; those radio broadcasters, stations and personalities who during the past year contributed the most in demonstrating that radio is still an effective and potent medium for entertainment, education and sales. We want to know about those shrewd and realistic radio showmen who refused to write off their own great medium, and accepted video as a newer—and tougher—competitor that could be met by ingenuity and resourcefulness.

By the same token VARIETY wants to single out the imaginative leaders in TV who have played dominant roles in helping the medium achieve its present stature; those who have, in the postwar span of only five years, parlayed video into one of the major forces on the American scene. Naturally VARIETY recognizes that, for all its progress and profound effect on living habits, TV remains a pioneering medium, always on the prowl for new techniques, new patterns, new formulas. It still doesn't know all the answers. But in appraising the contributions of the TV entrepreneurs and creators, VARIETY believes the pace of TV development has been so rapid as to warrant judgment on the same high professional standards as applies to radio broadcasting. The era of "timid programming" is over. There's no longer room for the cliché.

As usual, VARIETY has set no categories for awards. They may range from recognition for programming, promotion, public service, to sales effectiveness, technical advances and all-around managerial skill. Above all, showmanship will be the dominant factor in keynoting this year's appraisals.

VARIETY will also reprise its Phi Beta 'Variety' keys for outstanding personalities in both AM and TV. So tune up. The overture is April 25. Don't make a fuss over orchestrating your contribution. Keep it short and concise. How it sounds is more important than how it looks.

Address Reports to
RADIO-TV EDITOR

VARIETY

154 West 46th Street
New York 19, N. Y.

Deadline for Entries is April 25

Inside Stuff—Radio

Radio Followup

PHILIP MORRIS PLAYHOUSE

("The Heiress")
With Dorothy McGuire, Louis Calhern, Richard Carlson; Bud Collyer, Joe King, announcers
Producer-Director-Writer: Charles Martin
30 Mins. Thurs., 10 p.m.
PHILIP MORRIS
CBS, from New York
(Blow)

"Philip Morris Playhouse," which the cliche outfit first bankrolled 10 years ago, is back again on CBS. Initialer Thursday (15) was a topflight vehicle, "The Heiress," based on Henry James' "Washington Square." It was given a good performance, although losing some of the impact of its Broadway and film versions.

The story of a domineering father, who frustrates his daughter because her mother died in bearing her, has rich psychological overtones. Louis Calhern was fine as the father and Dorothy McGuire was appealing in the title role as the shy girl who can't live up to her father's perfectionist ideal. However, she did not quite get across the full bitterness of the ending, in which she stands up the man who had previously felled her. Richard Carlson nicely portrayed the fortune-seeking suitor.

All in all, this made a mature, listenable drama. Yet it was somewhat episodically scripted and some scenes didn't register with the full emotional sock they could have had. Part of the reason may have been the need for condensation.

Charles Martin, who produced the original "Philip Morris Playhouse," hosted the show, in addition to serving as producer-director-writer. Commercial for the cigarette stressed the familiar candid nose test—monial, which was handled by Bud Collyer, with Joe King doing the other announcing chores. **Bril.**

JIMMY EVANS SHOW

Producer-Writer: Evans
15 Mins. Mon.-Thru-Fri., 4:15 p.m.
JAYS POTATO CHIPS
WCFL, Chicago

Here's a show idea that perhaps too infrequently tried by indie stations anxious to carve their niche in the highly competitive AM audience sweepstakes. This Jimmy Evans airtel is a specific format, aimed at a specific audience—in this case, the high school group. Show probably won't cop top rating honors but should do a real job for the sponsor.

Program heard (16) was adeptly tailored to the audience sought, with Evans incorporating a hefty array of ingredients designed to capture the high schoolers. Emphasis properly was on sports with gabber giving scores and background anecdotes on the current state high school basketball tourney. Heavy play was given to names for good listener identification. Bobby soxers weren't bypassed with a yarn on blonde vs. brunet stars. Another good idea was credited items culled from high school papers. Fast paced session included "top disk tune of the week" and ended with a "So you want to be a newspaper reporter" anecdote.

Evans spiced with a rapid and not overly dramatic delivery and injects some warmth into his well-prepared material.

Plugs were nicely sold by a staff announcer. **Dave.**

CARTOON PARTY

With Pauline Comanor, Bob Benson
Producer: Patricia Hole
Director: Bob Kriger
30 Mins. Sat., 11 a.m.
WPTZ, Phila.

Former Walt Disney and Fleisher staff cartoonist (more recently with WTVJ, Miami), Pauline Comanor depicts children's fables related by "Uncle Bob" Benson, and illustrates the lyrics of cowboy disks and younger set recordings. Drawing quickly and with a rhythm coordinated to the music, Miss Comanor's speed is aided by visible tracing.

Studio audience of about 15 embryo cartoonists draw along with obvious concentration and absorption. Children are taught by standard cartoon method of instruction: ABC's, circles, triangles, etc., to form figures. Method is simple for juries to copy and can make the mamas recognize incipient talent. Formalistic style, however, would seem to destroy the natural charm of children's drawing.

Bob Benson, local radio disk jockey, narrates with the right amount of excitement and also does the commercials. Small fry are asked to send in cartoons, story suggestions and also recipes for the sponsor of the first 15-minute segment. Miss Comanor had made appearances at children's hospitals and institutions with the basically same format of juve entertain—**Gagh.**

THE KILLERS

With Howard Phillips
Producer: Phillips
Director-Writers: Leon Goldstein, Phillips
30 Mins. Mon.-Fri., 9:30 p.m.
Sustaining
WNCA, New York

This indie has come up with an excellent public service stanza in "The Killers," which will run cross-the-board for five weeks. It's aimed at cutting the huge cost in lives of automobile accidents. On the initialer Monday (19), the heavy toll was dramatized by a recording of the atomic blast, with the significant statistics of 92,000 deaths in the Hiroshima holocaust compared with 910,000 auto accident deaths in the U. S.

The impact of sudden death on city streets and country roads was underlined by taped interviews with a woman who was gravely injured by a car; with another woman whose eight-year-old grandson was killed by a truck; and with an eyewitness of that killing. The show was effectively documented by citizens speaking of the lack of playgrounds for children, the shortage of traffic cops and traffic lights. There was the imaginative use of tape recorders in a mobile unit cruising at 50 miles-per-hour to check on vehicles exceeding the speed limit—and incidentally giving the license numbers of violators.

Airer pointed out the various ways in which highway accidents cost in cash as well as in lives. It made an editorial pitch for a motor vehicle compensation law, similar to workmen's compensation, which would replace N. Y. State's automobile insurance setup. In this campaign the station has the active backing of the Citizens Union.

Show had one slow segment, in the message by head of the Safety Council. Otherwise it was a notable effort underlining the six months of investigation that went into it. **Bril.**

FOURTH ARMY SHOW

With Pfc. Bob Blase, Pfc. Bill Blankenship, Col. Chester J. Hirschfelder, Fourth Army Band and Orchestra under Chief Warrant Officer Dawson McElwee
Producer: Lt. R. B. Mackall
Director: H. Carr
30 Mins. Fri., 9 p.m.
Sustaining
KTSa, San Antonio

New series of shows debuting on KTSa here originates from Theatre No. 1 at Fort Sam Houston, Fourth Army headquarters. Airing is tape recorded, and following its airing here is sent on a roundrobin to KTRH, Houston; KRLD, Dallas; WWL, New Orleans; KGGM, Albuquerque, and KROD, El Paso.

Well-produced show is sure to please all segments of the family. There are a few brief Army and Air Force enlistment blurbs which are easy to take.

Show is well balanced musically, and features both civilian and military personnel of all services. On airing caught, vocalist was Pfc. Bill Blankenship of Lackland Air Force Base, who has a pleasing tenor voice.

Military music is kept to a minimum, but well played by the Fourth Army band. The dance orchestra, composed of members of the band, match many name bands in quality. Both units are under direction of Chief Warrant Officer Dawson McElwee.

Featured guest on the airing was Col. Chester J. Hirschfelder (Ret.), a veteran of 10 major campaigns, five in each World War. He was a member of the Second Infantry Division. He spoke briefly concerning his career in the service, which he stated could be a career for all young men.

On each broadcast there is a special salute to an officer or enlisted soldier who have dedicated their lives to the service and have been awarded medals for their outstanding service. On airing caught, Cpl. John E. Back of Arkansas was saluted.

Pfc. Bob Blase is announcer and m.c. of the show. He is a veteran announcer from Houston, and turns in a nice job. Has a well-modulated voice and shows his training. Show hopes to be aired in the five-state area in which the Fourth Army has its various camps and station. **Andy.**

Kansas City — Sam Molen, KMBC, is making a bid to become the most-sponsored sports editor on the air here. Last week the station signed General Electric for its "Morning Sports Page of the Air" at 8:20 (5 minutes). That made it five sponsors for Molen, others being Union Pacific, Standard Oil, Hamm Brewing Co., and Aines Dairy. Standard, which has the 6:10 p.m. segment, is now in its seventh year as a backer for Molen.

NBC's "Big Show," with femcee Tallulah Bankhead sparking a standout lineup of guest talent, was socko for the most part Sunday night (18) but also dragged in spots for an overall spotty effect. Program was marked by the successful attempt to transpose into the radio medium two routines that were established earlier in other phases of show biz—Eddie Cantor's "Maxie, the Taxi," originated on his NBC video series, and vaudester Johnny Burke's lengthy but always funny monolog about the travails of a GI in World War I. Both came off excellently, with Burke's act, in fact, drawing more yucks from the studio audience than were elicited by most of the bigger names.

Ethel Waters registered solidly with a reprise of a short dramatic bit from "Mamma's Daughters," in which she appeared on Broadway. With Martin Blaine giving her a fine assist, she displayed her versatile thespian talents to evoke a poignantly touching reaction. Negro star came back in the final segment of the show to repeat her sock work in the vocalizing department. Program, incidentally, placed slightly too much emphasis on the singing department, with Ella Fitzgerald, Eddie Fisher and Jan Peerce all flexing their vocal chords, in addition to Cantor and Miss Waters. While Miss Fitzgerald scored with her "How High the Moon," the impact of both Fisher and Peerce fell slightly short because each chose to reprise a disk bestseller which has already been overplayed by the jockeys.

Miss Bankhead took good care of the comedy department, along with Cantor, Phil Baker, Fred Allen and Portland Hoffa. Allen surprised with an extremely candid bit about how quiz shows caused the demise of his own radio show. His "feud" with Baker, who's again emceeing the "64 Question" show, was a neatly-written and delivered bit of tomfoolery.

Bennett Cerf and Marc Connelly, the latter one of the original Algonquin "roundtable" set, refused to fingerprint at Mrs. Margaret Case Harriman, the author who "met" her critics on WJZ's late Sunday afternoon show, so moderator John K. M. McCaffrey said he would become the "immoderator" and personally go after her book, "The Vicious Circle." In actuality it turned out to be more an attack on Alec Woolcott, but Cerf finally got it on the beam by wanting to know why not discuss the brilliance more of Harold Ross, Bob Benchley, Bob Sherwood (he thought his "Roosevelt and Hopkins" book "the best biography" in 20 years), Dorothy Parker and other more affirmatively scintillating components of the famed luncheon group. It was a bright 30 minutes despite the unusual gallantry of C&C who refused to wax too critical of Mrs. Harriman, daughter of the Algonquin's late boniface, Frank Case.

STATE HIGH SCHOOL BASKETBALL TOURNAMENT

With Stuart MacPherson, Ozzie Cowles
Sustaining
WCCO, Mpls.

These on the scene running accounts of the state high school basketball championship tournament contests, witnessed by capacity crowds of 18,900, in the University of Minnesota field house, were chiefly notable for the fact that WCCO sports announcer Stuart MacPherson described the action graphically in good, simple, concise English and for the further main fact that they also brought listeners the even more expert analyses of Ozzie Cowles, University of Minnesota basketball coach.

In exciting tones, MacPherson, giving the detailed play by play report, imparted the right amount of color to the floor action, but at the same time exercised a commendable degree of restraint. During times out and upon other occasions, Cowles took over to deliver his expert opinions smoothly and authoritatively. The proceedings were made more illuminating, vivid and understandable by his views of how the opposing teams stacked up, appraisals of individual players and descriptions of styles of play employed. He has a good radio voice and expresses himself well, but the chief asset, of course, is his prestige.

Broadcasts enjoyed a vast audience throughout the state. State high school association did not permit their commercial sponsorship. It also banned televising of games. **Rees.**

Charlton Wallace, Cincinnati Times-Star radio and TV editor, has roomed reader interest with Cheers and Jeers from dialers packaged as a Wednesday feature. Fans let loose on both network and local originations and in some instances have aroused ire of personalities and stations targeted.

Although his paper is affiliated with WKRC standard, video and FM stations, Wallace also is doing a weekday 15-minute preview at 5:15 p.m. of programs for balance of day on three Cincy TV stations for WNOP, daytime smallie in Newport, Ky., opposite Cincy. He pipes the commentaries from his office. Each TV station in turn blurbs the Wallace program on WNOP.

New AM-TV production firm, Pat O'Connor Associates, has been formed in New York, with Pat O'Connor, former Hollywood actor and Philadelphia disk jockey, as proxy. Organization includes Pete Jaeger, former ABC sales veepee; Igor Cassini (columnist "Cholly Knickerbocker" of the Hearst papers), and Woodruff Sims Morgan.

Outfit has been signed by NBC to produce "Cameo Theatre" on the web as a summer dramatic series. Other properties include "Late Date," a boy-girl disk stanza; "El Morocco Round Table," with Cassini; and "Luncheon at the Colony."

ABC has skedded a two-hour "Metropolitan Opera Radio Jamboree" for Saturday (24) at 8-10 p.m., to help raise the Metop's \$750,000 fund with telephoned contributions. Among the emcees will be Margaret Webster, Lawrence Tibbett, Ed Sullivan and Clifton Fadiman, with the guest lineup including Alec Templeton, Celeste Holm and Jimmy Durante.

Show, to be produced by Henry Souvaine and directed by William Morris, will feature excerpts from "La Boheme," sung by opera stars; Broadway celebs burlesquing opera, and prima donnas and tenors doing popular tunes.

RCA Thesaurus has created a commercial research department to issue sales and merchandising info to subscribers, as a means of hypothesizing sales to local bankrollers.

Donald D. Axt has been named to head the new department.

MIND YOUR BUSINESS

With John Bosman, guests
Producer: Ed Bender
15 Mins. Mon., 7:15 p.m.
Sustaining
WINS, N. Y.

This WINS, N. Y., taped show, "Mind Your Business," is a timely discussion on the difficulties of doing business during these days. Produced in cooperation with the N. Y. Journal of Commerce, program gathers experts in various fields to discuss the wartime difficulties on a consumer level.

Speakers, generally, give some enlightening background, germane to the present-day situation in the merchandising fields. The show covers a comparatively large hunk of present-day economics during its 15-minute tenure.

John Bosman does the conferencing in a manner that keeps the show moving. **Jose.**

WMIE

Continued from page 23

ernor Cox was mistaken as to the time and subject matter of the conversations which he had with McBride.

As to Continental Press, which supplies horse-racing news to customers, the examiner found that McBride organized the service in 1939 but disposed of his interests in 1942 and that his son, Edward, who now owns Continental, has no interest in WMIE.

The examiner found that WMIE's policy of delaying its announcements of horse-race results for at least 15 minutes exceeds the standards of WWDC of Washington, whose license was renewed in 1948 after an investigation of its racing programs, and avoids the practices followed by WTUX in Wilmington, whose license was revoked for broadcasting results in such a way as to aid illegal gambling.

On the basis of testimony by Cleveland civic, religious, business and professional leaders, the examiner found that McBride and Sherby have excellent reputations and are qualified to hold radio station licenses.

Lincoln now holds the construction permit for WMIE, which started operation in 1948, as trustee for Sun Coast. The trust relationship developed out of an agreement between Lincoln and Sun Coast to consolidate their interests in competing applications in 1947. Since Lincoln was primarily interested in the theatre business, the parties requested that the broadcast facilities be granted to Lincoln as trustee for Sun Coast and agreed that an application for transfer to Sun Coast would subsequently be filed. Sun Coast built the station and has operated it on program tests pending Commission action on Lincoln's application to discharge its trust by assigning the permit to Sun Coast.

Charlotte, N. C.—Merrily Brooks, of Franklin, N. C., has joined the program department of WBT AM-FM here. Before coming to WBT, Miss Brooks was associated with WWNC in Asheville as continuity editor. **Rees.**

Tax on Studio

Continued from page 23

for different presentations. Add to this the countless studios throughout the country where broadcasting and televising are carried on and you can realize the vast audience that is not only seeing entertainment without paying, but from which the government is deriving no revenue in the form of taxes. This is . . . direct competition, inasmuch as the people attending these theatres and studios are watching and listening to live actors and not films or mechanical reproductions.

"While not the sole factor, this is one of the contributing causes of the falling off in our business which, for the first 30 weeks of this theatrical season in New York City was \$1,663,400 poorer than last season.

"The admissions tax has been a burden on the theatre since 1918. It was never relaxed during the peace years, and eight years ago was doubled. We realize that in crises such as we are in at the present, we must accept this, but we do not feel that the vast audiences served by television and radio should go untaxed to our detriment and also at a loss to our Government."

Strong pitch against the 25% excises on radio and TV receivers came from Ralph W. Hardy, government relations director of the National Assn. of Broadcasters, who charged it was discriminatory and a tax "on the circulation of vital information to the public at large." He added that "this tax, applied solely to radio and television, and not to any other media of public enlightenment and information, is discriminatory and basically repugnant to our traditional determination to keep the channels of information to the American public unfettered and available to all the people."

Robert C. Sprague, president of the Radio-Television Manufacturers Assn., declared that the proposed increase of the excise to 25% at the manufacturers' level would curtail sales by about 40% and would force lower income groups to shoulder heavier burdens. Mort Farr, appliance retailer from Upper Darby, Pa., supported the stand and pointed out that TV got its first 10% tax only a few months ago.

'Malone' Set as NBC Series

"Amazing Mr. Malone," Bernard L. Schubert package based on the Craig Rice whodunits and formerly aired on ABC, will be beamed by NBC Saturdays at 8 p. m., starting May 12, originating from Hollywood. Schubert heads for the Coast shortly to select final cast.

"Malone" was recently purchased by Metro, which has released "Mrs. O'Malley and Malone" and has another in the series in preparation.



VARIETY

- 1 Date in Manhattan
11 AM-12 Noon, Mon.-Fri.
WNBT, New York
.....
- 2 Norman Ross Varieties
11:30-12 Noon, Mon.-Fri.
WNBQ, Chicago
.....
- 3 Whirligig
2:30-3:00 PM, Mon.-Fri.
WPTZ, Philadelphia
.....
- 4 Notes and Keynotes
12:30-1:00 PM, Mon.-Fri.
KNBH, Hollywood

television's economy packages

Television too expensive ?

Let's see. Suppose your budget is under \$1000 per week. Suppose you want to reach people in eight of the largest television markets . . . like New York, Chicago, Philadelphia, Los Angeles. Impossible ? Not at all.

For \$817.50 per week you can participate in *all*—that's right, *all*—of the eight top-ranking TV programs pictured above.

The potential circulation for your advertising message is over 6,000,000 TV sets. Economy ? Definitely.

Your NBC Spot Salesman has all the details on television's leading daytime spot buys in the nation's major markets.

Interested ?

Then dial NBC Spot Sales

Circle 7, 8, 9, 10, New York
Superior 7, 8, 9, 10, Chicago
Circle 7, 9, 10, 12, Cleveland
Hollywood 9, 10, 12, 14, Hollywood
Grisstone 1, 8, 9, 10, San Francisco

Pull Rating Comparisons Out of Hiding To Help STSC Analyses—Ken Baker

American Marketing Assn. on Monday (19) in N. Y. heard members of the Special Test Survey Committee explain their report which recommended that a \$140,000 project be established to analyze the rating service confusion.

Meeting, chaired by Ed Kobak, made a point-by-point analysis of the STSC study. Feeling was expressed that even if no further work was done by the now-dissolved committee, it has made a valuable contribution to the industry. If the report's analysis of the differences in methods and results of the various rating services was fully understood by agency and network personnel, NAB research topper Ken Baker declared, "they would become much more sophisticated buyers of rating services."

Baker said that if the \$140,000 nut wasn't forthcoming, which would cut into the original research experiments, STSC suggested, much value would result from the less costly job of getting all the facts on the nose-counters and from comparing already-existing data the services have issued. Baker pointed out that many agencies and nets have already compiled detailed comparisons of the rating services and that (protected by anonymity) these can be "pulled out of their hiding places."

Meeting had an overflow attendance of researchers.

Texas Easter Religioso

Airing on 440 Outlets

Brownwood, Tex., March 20.

Heart of Texas Easter sunrise worship program will be broadcast by 440 radio outlets, coast-to-coast. Outlets of the Mutual and Texas state networks will carry the program as a public service feature.

Participants will include Gov. Allen Shivers (by transcription), and speakers and singers, who will appear in person.

Adler Shoes in TV Bow With WABD Sports Show

Adler shoes for men will make their first regular use of television via a sports show on WABD, N. Y., Sundays at 11-11:15 p. m., starting April 8.

Airer will feature Marty Glickman, Ward Wilson and Bert Lee (nomme de mike of Bert Lebbhar, WMGM exec), all of whom have been doing "Warmup Time" and "Sports Extra" on WMGM, N. Y. Richard Kissinger and Syd Rubin will produce. Agency is Frederick-Clinton.

Adler had tested TV with a four-shot pre-World Series games show on WCBSTV, N. Y., last fall.

EVERETT CROSBY PACTS CLIENTS FOR VIDFILMS

Everett Crosby, prez of Bing Crosby Enterprises, is slated to return to the Coast next week after lining up deals on four different vidfilm series with various national and regional bankrollers. All films turned out by the organization, which also produces the "Fireside Theatre" shows for Procter & Gamble, are being distributed by United TV Programs.

Four series include "Royal Playhouse," half-hour dramatic shows for which pacts have already been set with stations in 30 markets. Also on tap is "Cry of the City," half-hour suspense series; "The Chimps," 15-minute mystery, western and comedy films in which trained chimpanzees are both to act and handle the commercials (via dubbed voices), and "Show of Champions," sports series which is to deal with a different sport each week.

WOR Back to All-Nite Platter-Chatter Airing

WOR, N. Y., which some months back dropped its all-night show, returns with a platter-chatter stanza on Friday night (23). Airer, to be heard seven mornings weekly from 2-5 a. m., will originate from Monte Proser's Cafe Theatre on Broadway, with Jack O'Reilly and Leonard Feather as regular deerjays. Each night there will be a different guest emcee from the newspaper world, with columnists Danton Walker, Frank Farrell and Hy Gardner among those already set.

Show will be backed by Metropolitan Pass Book—which provides passes to several attractions for a \$1.98 nick—through Steve Hardin agency.

Heilmann's Critical Illness Snags Tiger Ballcasts on AM-TV

Detroit, March 20.

Broadcasting and televising of Detroit Tiger baseball games this season has been thrown into a turmoil by the critical illness of Harry Heilmann, who has been broadcasting the games since 1934 and doing the audio for video for three years.

Heilmann is being treated for a heart and lung ailment in a Lakeland (Fla.) hospital. He was in Florida to handle for the first time play-by-play accounts of Tiger exhibition games. Arch McDonald, former Washington broadcaster, was pressed into service when Heilmann became ill.

Meanwhile, the Goebel Brewing Co., sponsors of the broadcasts on WJBK-TV and a Goebel Baseball network, and of the telecasts on WWJ-TV, arranged to fly Jimmy Dudley from Tucson, Ariz., where he had been handling Cleveland Indian exhibition games. Dudley will handle Tiger games until they come north. Then, if Heilmann is unable to return, someone else will have to be hired since Dudley is under contract to do the Cleveland games this summer.

Pitt's WDTV Going Strong With Pubservice Series

Pittsburgh, March 20.

DuMont station WDTV here, city's only television channel, has been doing a bang-up public service job lately and getting a lot of favorable comment. The marathon benefit show for Robert L. Smith, quadruple amputee of the Korean war, when around \$70,000 was raised for the soldier, was the first big move in this direction, and now the management's going in for more public enterprises.

Latest move is to preempt premium time once a month to put on a civil defense series under the title of "Prepare to Survive." Purpose of these programs will be to inform public how to protect themselves in case of an atomic attack. They'll run indefinitely Friday nights at 9 for half an hour and are being produced in cooperation with the Office of Civil Defense.

Still another pub service job has been okayed by WDTV for some time late in May. It'll turn over several hours on a night yet to be set (taking off a flock of network commercials) to Tent No. 1 of the Variety Club here, and the showmen's organization will put on an all-star show to raise funds for its two pet charities, Camp O'Connell, for underprivileged children, and the Rosalia Foundling Home.

MBS N. Y. Execs Attend Southern Regional Meet

Greensboro, N. C., March 20.

Between 50 and 100 representatives of MBS stations in the Carolinas, Virginia, Tennessee and Georgia held a two-day regional meeting at Hotel Charlotte yesterday and today (19-20). According to Walter H. Goan, manager of WAYS, the host station.

Visiting from New York headquarters of the network were William Fineshriber, Jr., vice-president; Charles Dogwin, director of station relations; Elisha Goldfarb, legal counsel, and Robert O'Connor, manager of station information.

Panel discussions focused major attention on Mutual's broadcasts this year of the major league game of the day.

WSB, South's 1st Station, Celebrates Its 29th Birthday in Atlanta

Atlanta, March 20.

WSB, the South's first radio station, celebrated its 29th birthday last Thursday (15). As a 100-watter it first hit the air March 15, 1922, with a staff of three and a 75-foot wooden antenna atop the building housing the Atlanta Journal, which owned and operated it. Station now occupies the entire 10th floor of the Atlanta Biltmore hotel, and has 107 people on payroll of its combined AM, FM and TV operations. It is a 50 kw, clear-channel operation.

WSB is now owned and operated by Atlanta Newspapers, Inc., recently formed as result of merger of Atlanta Journal (p.m.) and Constitution (a.m.) with a combined Sunday paper. Constitution-owned WCON, ABC affiliate, which was scrapped in accordance with the FCC's anti-duopoly regulations.

Although WSB is credited with being Atlanta's oldest station, it preceded WGST, owned and operated by the Georgia Institute of Technology, by only two days. WGST, now combined outlet for ABC and MBS, was owned and operated by the Atlanta Constitution, whose then owner, Clark Howell, Sr., presented it to Georgia Tech. Subsequently it became a link in the CBS chain, which two years ago switched its affiliation to WAGA, owned and operated by Fort Industries, of Detroit.

CBC Starts Personnel Training for Sept. Bow

Toronto, March 20.

With television scheduled to get under way in Canada by next September, the Canadian Broadcasting Corp. headquarters in Toronto has secured on loan from the Canadian Marconi Co. a series of camera chains, lights, mikes, etc., to be used for training purposes by the CBC-TV personnel.

Meanwhile, the first CBC-TV unit is currently under construction, with the building to be behind the present headquarters site.

Preview Invitation

SUNDAY, MARCH 25th

7 P.M. EST—9 P.M. PST
ON MOST ABC STATIONS

"THIS IS OUR HERITAGE"

A new radio program that will recreate our nation's history and draw a parallel with our present times. Draw it through the lives of ordinary citizens who had daily, intimate, contact with our recorded deeds.

Written, Directed and Produced
by
JERRY DEVINE

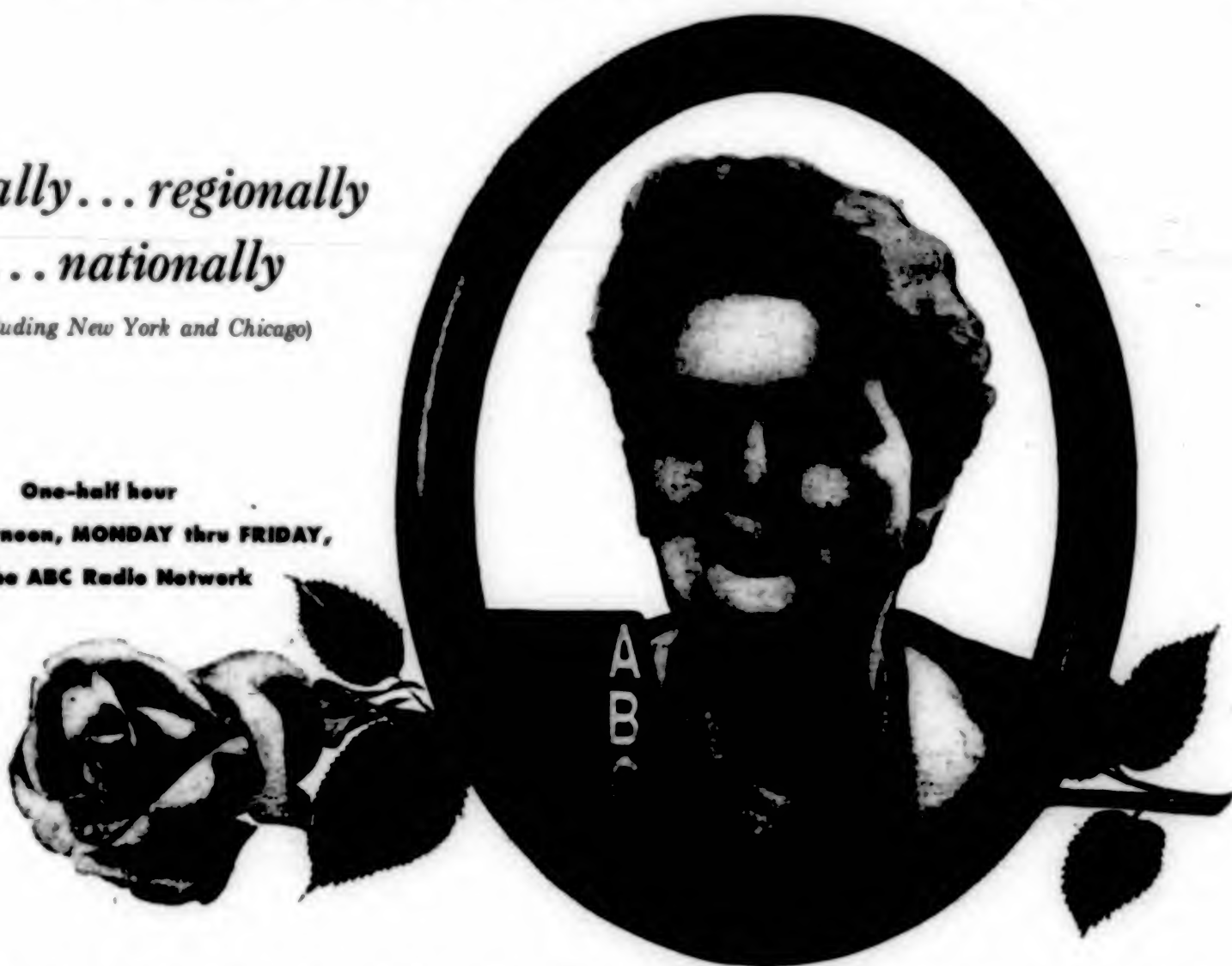
This is a single performance. The series will be heard in the fall of '51.

now

BEGINNING MONDAY, APRIL 9

MARY MARGARET M^cBRIDE

available for coast-to-coast sponsorship

*Locally... regionally
... nationally**(excluding New York and Chicago)***One-half hour****every afternoon, MONDAY thru FRIDAY,
on the ABC Radio Network**

The greatest single selling force in history, Mary Margaret McBride, is now available for LOCAL sponsorship from coast to coast. If you are an advertiser (local, regional or national) with a product to sell to women, here is the chance that comes once in a lifetime. For Mary Margaret is more than "The First Lady of Radio"... she is "The First SALES Lady of Radio." Or of any medium!

Here's how the program is being sold. Mary Margaret McBride is available—at low, local Co-op rates—on all ABC Radio Stations (except in the New York and Chicago areas). A sponsor may buy the full 30 minutes... either of the 15-minute segments... or individual one-minute spots. The 30-minute program has four one-minute commercials, two in each quarter-hour segment. Costs, of course, are determined by the size and importance of the market (or markets) that are purchased.



Never, never, never underestimate the power, the persuasion, the impact, the wonderful grace and charm, the authority of Mary Margaret McBride. Recently voted "The outstanding woman of the year in radio," Mary Margaret is a top-flight reporter. She is believed—and beloved—as no other woman in advertising. For local sponsors, the program offers a unique opportunity to build sales, prestige and good will; Mary Margaret's list of guests is by all odds the most impressive, most colorful, most exciting in radio.

Important! For any advertiser who buys the program in 100 or more markets, Mary Margaret will personally deliver the commercials.

Act now! Don't be caught napping. For details on national or regional sponsorship, call, wire or write ABC Radio Co-op Sales (TRafalgar 3-7000). For local sponsorship, call your local ABC station.

**ABC****RADIO CO-OP SALES**

7 WEST 66th STREET • NEW YORK 23

American Broadcasting Company

Television Chatter

New York

With George S. Kaufman in the hospital for a physical checkup, Sam Levenson replaced him on the panel of CBS-TV's "This Is Show Business" Sunday night (18) and Steve Allen fills in next week (25). . . . Lynn Merrill, actress who plays the Pond's plugs on CBS' "Lilli Palmer Show," being retained when the show moves to its new time slot next month. . . . Actor John Carradine now doing the sales pitches for Metropolitan Pass Books on the sponsor's WOR-TV shows. . . . Jack Carter planning to present a winner from the "Original Amateur Hour" show once a month on his Saturday night NBC series. . . . Maxine Keith named TV and AM representative for the current Broadway production of "Green Pastures." . . . Carley Rhodes (Mrs. Franklin Pulaski) joins the "Ethel Thorsen Show" on CBS-TV this week. . . . Martha Wright taking over as regular panelist on CBS-TV's "Celebrity Time" April 1, replacing Kyle MacDonnell, who's bowing out to have a baby. . . . Florian Zebach, who premed his own show Saturday nights on CBS two weeks ago, joins the "Steve Allen Show" as a regular when it moves into its daytime slot next week. . . . Dorothy Ann, thrush on WJZ-TV's "Fitzgeralds," to queen CCNY prom. April 6. . . . Gerry Lock added to cast of NBC-TV's "Miss Susan." . . . Jay Barney repeating on CBS-TV's "Lamp Unto My Feet" Sunday (25). . . . English star Mark Stone and wife, Joie Bradley, on "Prudential Family Playhouse" production of "The Bishop Misbehaves" Tuesday (27). . . . Cast of revival of "The Green Pastures," currently on Broadway, will take over "Showtime, U.S.A." Sunday (25) on ABC-TV in a special Easter edition.

Hollywood

Aileen Leslie planning "A Date With Judy" telepic series based on her radio show. . . . Rancho Soups bankrolling "Jackson and Jill," new situation comedy series starring Helen Chapman and Ted

Karnes, which bowed on KECA-TV. . . . James Blake, father of Bobby ("Little Beaver") Blake, peddling a teleshow based on the character. . . . D. Ross Lederman named director on the next two Gene Autry telepics. . . . Ed Wood formed Tucson Kid Productions to make a vidfilm series starring Bob Steele, Lyle Talbot and James Moore. . . . Lee Hogan packaging a new video program with a straight variety format. . . . Douglas Fairbanks, Jr., trekked east last night (Mon.) for two weeks of television appearances with Ed Sullivan, Ken Murray, et al.

William Stephens producing a pilot film for a series of telepics based on Octavus Roy Cohen's Florian Slapppy character. Milton Wood will handle the title role with Eric Kenton directing. . . . Yvonne De Carlo makes her videotape April 10 on the Milton Berle show and follows that April 22 with an appearance on the Paul Whiteman TV Theatre. . . . Reciprocal deal has been worked out between KECA-TV and the Downtown and Hollywood Paramount Theatres to swap film plugs on video for screen trailer mention of a KECA-TV contest. . . . L. A. Times, which owns and operates KTTV, will give videotape a day-and-date break with its editorial section on Gene Sherman interviews in the Orient which will be filmed for tele by Red Humphreys and shipped back here together with Sherman's newspaper material.

Chicago

Cmdr. Eugene McDonald, Zenith Corp. prexy, was handed a special citation from the Southern California Society of Radio and Television Editors for his pioneering with Phonovision. . . . Kellogg will backroll "Wild Bill Hickok" piz on WENR-TV, starting April 15. . . . John Choyne joins the WGN-TV production facilities staff. . . . John McPartlin's WNBQ sales crew peddled two weekly half-hour film shows to Snowcover Marketers. . . . Motorola prexy Paul Galvin disclosed last week that the firm's 850 sales were 116% above

the previous year. . . . Ira Morton is a new member of the WBKB sales crew. . . . WMTJ-TV, Milwaukee Journal station, has filed for FCC okay to put up a 1,000-foot tele transmitter tower. . . . Burr Tillstrom and his NBC "Kukla, Fran and Ollie" troupe put on a special show last week at the Illinois Home for Crippled Children.

Lucky North joins WBKB as the town's first femme staff announcer. . . . Frank Reynolds joins same plant as staff gabber. . . . Ann Fox, writer-producer of WGN-TV's "Health Talks," copped first place award in Illinois Woman's Press Assn. annual contest. . . . Doris Drew has replaced Estelle Loring as warbler on WBKB's "Linger Awhile." . . . New technical director of Don McNeill's ABC teevee show is Russ Hunt. . . . Harvey Lumber Co. picking up WENR-TV's weekly "Dr. Fixum" show

London

Edward Rigby, Ronald Simpson, Cathleen Nesbitt and Joan Heal have leading roles in the Val Gielgud-Dallas Bower production of Ibsen's "Ghosts" tomorrow (21). . . . The last in the "Course of Justice" series was telecast Monday (19). . . . Christopher Mayhew is again taking the chair in today's (Wed.) "International Commentary" program. Subject is "The Limitations of the United Nations." . . . "Les Sylphides" is being aired on Friday (23) with Violetta Elvin, Svetlana Beriosova, Marjorie Tallichell and George Shilbina dancing the leads. . . . Kevin Sheldon produced Gilbert and Margaret Hackforth-Jones' "Sweethearts & Wives" yesterday (20) with Clive Morton, Kay Kendall and Anthony Oliver heading the cast.

WFIL's Cuffo Time On Charter Issue

Philadelphia, March 20.

In a public service gesture, the WFIL stations have thrown their resources open to the City Charter issue, which is to be resolved in a special election here, April 17.

The offer of free time on both WFIL and WFIL-TV is a surprise move in view of the fact that proponents of the City Charter plan have actually bought time on other stations. When they sought to purchase time on WFIL, Roger W. Clipp, general manager of the stations, offered their entire facilities to increase public discussion and heighten public interest in the vital civic proposal.

Clipp and his operations assistant, John Scheuer, have notified all civic organizations, as well as both the Democratic and Republican parties, of the time availability for City Charter discussion. Clipp said the stations were not taking any sides on the issue, but were activated by a desire to get out the largest vote possible.

Jack Steck has been placed in overall supervisory charge of the project for both television and radio. The comprehensive discussion schedule will include interviews by all the stations' staffers, from disk jockeys to sportscasters with personalities interested in the City Charter plan. There will also be panel discussions by civic leaders, and spot announcements.

Already in back of the WFIL plan are the Chamber of Commerce, the Greater Philadelphia Movement and the Citizens Charter Committee. Approximately 500 organizations are being contacted to enlist their interest in the City Charter fight with the offer of free radio and television time.

Postpone 2 N.Y. Suits

Vs. Comic Sid Caesar

Trial of two N. Y. Supreme Court suits against comedian Sid Caesar have been postponed until May with the consent of all parties involved, according to stipulations filed with the court last week.

Capitol Productions, headed by Milton Bren, is suing the comic for \$250,000 on a breach-on-contract charge. Writer Devery Freeman's action against Caesar claims that the defendant damaged him to the extent of \$150,000 worth by allegedly lifting material for use in a "penny gum machine" sketch in the Broadway musical, "Make Mine Manhattan."

Caesar has already answered both suits with denials. Fact that both plaintiffs are Coast residents prompted the trial adjournment.

KSTP-TV Splits Itself Up, Staging New Sunday Mpls.-St. Paul Quiz Show

Minneapolis, March 20.

KSTP-TV is capitalizing on its location, the boundary line where the Twin Cities meet, by staging a new quiz show, "Dollars and Sense," that pits Minneapolis contestants against those of St. Paul. Sponsored by the Minneapolis First National Bank and telecast on alternate Sundays, 9:30-10 p.m., show is emceed by Jack Horner and Randy Merriman of the station's announcers staff, who test the competing teams on sight, sound, smell, taste and touch.

The rival teams compete against each other in separate studios — one team in the KSTP Minneapolis studio and the other team in the KSTP St. Paul studio — and thus each contestant is given the same test without knowing how his opponent is faring. Viewers, however, are able to follow the action as the cameras switch from a Minneapolis to a St. Paul contestant.

For each correct answer the team wins a quantity of silver dollars. If a question is missed, the money then goes into a jackpot. At the end of each show special gimmicks are used for a grand payoff.

For many years WCCO has had an always sponsored and highly successful radio show, "Quiz of the Twin Cities," that also pits a Minneapolis team against one from St. Paul. Teams are recruited from business organizations, fraternal and other bodies, etc., and the one whose members score the most points in answering correctly the quiz questions wins a sum of money for its treasury, the sum depending upon the number of answered questions. The Minneapolis-St. Paul standings are kept throughout the year according to the outcome of each once-a-week contest.

Union Hassle Stalls ABC Vidpic Production

Hollywood, March 20.

Jurisdictional hassle between National Association of Broadcast Engineers and Technicians and IATSE is snarling ABC's plans to go into production of telefilms on its own.

NABET holds a contract with ABC covering televising of programs and union rep Jim Brown says flatly that NABET is not interested in how the program is assembled. He added that even if ABC sets up a separate corporation, the NABET contract would still obtain.

Carl Cooper, I/ rep, meanwhile said his union naturally expects to handle film chores as it has done in the motion picture industry. NABET now has members working at ABC in technical departments, while IATSE members are in the lighting, makeup, scenic and art department, with some men on the stages.

KQV's Collegiate Forum

Pittsburgh, March 20.

Students from five Pittsburgh colleges and universities have been given a radio forum by KQV to air the problems and viewpoints of the present-day undergraduate. Series is to be broadcast once weekly for the remainder of the semester and will be aired simultaneously over Duquesne University's FM station, WDUQ.

Announcer John Gibbs, a graduate of West Virginia U., has been assigned to produce and announce the programs, which will spotlight following institutions of higher learning: University of Pittsburgh, Carnegie Tech, Duquesne University, Mt. Mercy College and Pennsylvania College for Women.

Houston Control Switch

Houston, March 20.

Acquisition of the control of the Call of Houston, Inc., license of KCOH here, by William A. Smith, through the purchase of 33.2% of the interest of Edward C. Hughes, is pending before the FCC.

Smith would become 66% owner of the outlet by paying \$21,900 and assuming notes of the license in the amount of \$30,900 due Hughes.

Cleveland — Television sets in the Cleveland-Akron-Canton area have climbed over the 453,000 mark. With February sales of 31,072, the area's grand total is now 453,575.

WRC in Bid to Air D.C. City Fathers

Washington, March 20.

A plea to let the citizens in, via radio, on what goes on at the deliberations of the city fathers was made here last week by NBC's key outlet in the Capital, WRC. The request, made by William R. McAndrew, station manager, is under consideration by the District of Columbia Commissioners.

McAndrew said WRC wanted the right to record meetings of the Commissioners, with the view to playing back selected excerpts on later programs. He told the Commissioners that other Washington stations would be glad to appear before the Board in support of the issue.

McAndrew pointed out that Congress for three years has permitted broadcasts of important committee meetings and that many city councils throughout the country permit their proceedings to be broadcast.

In pressing for on-the-spot radio coverage of Board of Commissioners' meetings, held semi-weekly, McAndrew is asking for the same privileges which the Capital's daily papers requested last week. Prior to receiving the WRC request, the Commissioners agreed to discuss the question with managing editors of the dailies.

ILLINOIS DAR KEEPS WATCH ON TV MANNERS

Chicago, March 20.

Latest group to register a dim view of video's alleged breaches of good taste and patriotism is the Illinois chapter of the Daughters of the American Revolution. Group, at its state confab here last week, voted to set up an informal monitoring system to catch any lapses of decorum or loyalty on teevee.

DAR adopted a resolution to protest to station execs and the FCC with the aim of getting the offending shows off the air.



Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILEMAN"
(Universal-International)

Management: WILLIAM MORRIS AGENCY

FOR RENT

TELEVISION, RADIO OR THEATRICAL USE

Rendezvous Room at the centrally located Hotel Victoria. 73'6" long, 23'9" wide, 16'11" high. Accommodates 225 people. Fully air-conditioned. Beautiful decor.

Phone or write

Mr. Wm. J. Munson, Hotel Victoria
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ANALYST-RESEARCH Expert on Foreign, political and military affairs. Do your research position with outstanding TV-Radio or Newspaper. Political Science Degree 4 languages; 20 years overseas experience includes war and peace-time, government and banking and industrial assignments. Age 44, non-smoker. Available on short notice. Box 325, Variety, 154 W. 46th St., N. Y. C.

CHILDREN'S TV

script specialists. Stories, ideas, scripts for any style kid show furnished by well-known children's writers. CHILDREN'S TV, 59 Park Ave., New York. MU. 6-3883.

TALENT! TALENT! TALENT!
Is Show Business Proving a Tough Hill to Climb?

TELEVENTURES, The Perfect Casting System, Can Help You Reach the Top
For Additional Details Visit
DAVID WINTERS at

TELEVISION VENTURES, Inc.
55 W. 42nd Street (at 49th), New York
LOngacre 5-1635



JOSEPHINE BAKER

Currently STRAND, New York

WALTER WINCHELL says—"Josephine Baker's opulent peek-a-booo frocks making audiences gasp at the Strand Theatre. Quite a performer. Her skill and neon personality make everything showmanship-shapey."

Personal Management: NED SCHUYLER
See Page 53

NEW! SHERLOCK HOLMES

NOW! FOR TELEVISION
FILM OR LIVE
NETWORK OR NATIONAL SPOT

Sherlock Holmes, his cap, his calabash, and his ever-present Dr. Watson, are now available to TV advertisers. By special license arrangement with the estate of the late Sir Arthur Conan Doyle, the most popular detective personality of all time* is ready with a new series of half-hour weekly adventures especially produced for television. Available *network*, either on film or live—or *national spot* on film.

*See the Gallup poll for October 20, 1950

ON FILM

The client who buys Sherlock Holmes on film will sponsor a series shot on actual location on "a ten billion dollar set", the City of London, used as a lavish stage for exciting adventure. The film series features a top flight cast of English movie and stage stars performing under American producers in American written scripts. *We have recently completed a showcase film. See it!*

NETWORK

For the client who prefers network . . . or who is dissatisfied with his present network show . . . Sherlock Holmes is ready for sale, film or live.

PRICED REALISTICALLY

Sherlock Holmes is a package of Dryer & Weenolsen Productions, Inc. Sale is direct to agencies. There are no sales commissions to pay. Sherlock Holmes is top quality—yet (whether film or live) *priced below* 42 top programs currently on TV.

OR LIVE

As a live network production, Sherlock Holmes will set a new standard for TV mystery dramas. No one will ever mistake Sherlock Holmes for any other TV mystery. It is the one and only.

OR NATIONAL SPOT

In buying Sherlock Holmes *nationally* on TV, the sponsor selects only the markets and stations he wishes. Through a special arrangement the services of leading national spot representatives are available, at no cost, for the clearance of guaranteed crack time in markets and stations desired by the sponsor. *The delivery of such time is a condition of the sales contract.*

DRYER & WEENOLSEN
Productions Inc.

57 West 58th Street
New York 19, New York
PLaza 5-5998

• RADIO • MOTION PICTURES
• TELEVISION • STAGE PRODUCTIONS

Tele Followup Comment

Continued from page 28

number, her standard "Hands Across the Table." Chanteuse is more svelte than since last seen in America. Byron Nelson gave another golf lesson, and Ally Ming, Chinese acrobat, gave a lengthy performance on the tight wire.

Max Liebman staged his version of an English-language "Fledermaus" on NBC-TV's "Show of Shows" Saturday night (17) and, with Virginia McWaters joining regulars Marguerite Piazza, Bill Hayes and Jack Russell, made it an engaging musical interlude. Ruth and Thomas Martin translation was used and, although the lyrics were muffled at times by the singers' trilling, the presentation marked another argument in favor of English opera. Miss McWaters, who played the "Adele" role in the Broadway musical comedy, "Rosalinda," some years ago, displayed a fine coloratura in the same role. Signe Hasso, who was hostess on the show, turned in a neat characterization of the monodied Prince Orlofsky.

Sid Caesar and Imogene Coca contributed several sock sketches, best of which was a biting satire on Italian films, in which Carl Reiner turned in a fine assist. Caesar's solo monolog this time, about a father taking his firstborn to school for the first time, was good but the ending was left in the air. Mata and Hari topped a fine impressionistic bit about a drunk falling in love with a department store mannequin and the Hamilton Trio also scored with one of their specialties. Billy Williams quartet, Judy Johnson and others in the regular cast were up to their usual top standards. Charles Sanford and his orch backed the show excellently, rating special kudos for the terrific job on "Fledermaus."

"Jack Carter Show," first hour of the "Saturday Night Revue," was spotty, despite the use of three guests, Ed Wynn, James Barton and Joan Edwards. Wynn and Carter teamed for some good comedy and Miss Edwards regis-

tered with her singing, especially in the "You're Just in Love" number, in which she harmonized with herself via the playback of a previously recorded disk. Barton elicited with his standard drunk routine, but use of the act at this time, when TV is under fire for its alleged low moral state, might have been invidious. Donald Richards attempted the prolog from "Pagliacci" but his baritone wasn't quite up to the chore. Bill Callahan again demonstrated his fine dance technique, particularly in a St. Patrick's Day number, which, incidentally, will be outdated on the nine circuit.

O'Keefe

Continued from page 27

ber. Protesting he wasn't due on kine until following week, O'Keefe next day had agent John Maschio make representations to NBC's Norman Blackburn here.

What griped O'Keefe was that he was being used in two shows, although paid for only one. Agent warned NBC that unless they used O'Keefe's full performance on kine March 17, not to use it at all, since he would not be identifiable without introduction bit he did with Carter. On 17th, however, other half of kine was used, with O'Keefe never introduced or identified, appearing as an anonymous comic hiding behind a beaver in skits with Carter.

Maschio insists O'Keefe should get double fee, that it was no fault of his that kine got fouled up. Blackburn is equally insistent that patched-up job consisted only one showing in each market.

Dispute may be embarrassing for Screen Actors Guild, to which O'Keefe belongs, because of guild's interest in film television, having washed its hands of live or kinned video. As a result, matter may be forced into hands of SAG's arch rival, TVA, for adjudication.

Hooper

Continued from page 28

ranted causes of action against Hooper, for which the plaintiff did not and cannot have any basis whatever.

It was further declared that the Sindinger group "had no belief in the truth of the false facts presented, nor in the causes of action alleged against Hooper, but arranged and planned among themselves to bring such action, entirely in bad faith." This was done "not for the purpose of recovering wrongs, supposedly inflicted by the defendant, but in pure malice, pursuant to demands and threats made upon A. C. Nielsen & Co."

The Sindinger suit, the plaintiff claimed, was "willfully and maliciously intended to cause harm."

damage and expense to Hooper. The action was taken without reasonable cause and without belief in the allegations in order to give color and apparent weight to its alleged causes of action against the other defendant.

The Hooper firm denied that it was ever a party or participant to the fraudulent filing of patent applications, an alleged by the plaintiffs and for which \$300,000 is being asked. Hooper also denied monopolizing trade, or entering into a conspiracy with Nielsen to do so. The answer denied also that Hooper was party to a comprehensive patent development program intended to block opposition from radio and telephone audience research, in order to keep the field clear for the Nielsen and Hooper systems. Denials were also entered that Hooper ever threatened patent litigation to deprive Sindinger of clients, or had ever circulated false rumors to ward off investors from the Philadelphia firm.

In the counterclaim, Hooper's counsel stated that, through the publicity given the Sindinger allegations in the trade press and elsewhere, the reputation of the Hooper firm had suffered serious injuries, with no justification. Counsel asked judgment against Sindinger for legal fees and asked the court to set exemplary damages.

NBC Peddles 34

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L. (Pat) Weaver, NBC still plans to group as many of its summer sponsors as possible on Sunday and Wednesday nights. In that way the web hopes to preclude the possibility of any bankroller being left on an "island" surrounded by sustainers. Web does not expect to need the complete list of 34 new packages, some of which are NBC house shows, and some of which are being produced by outside agencies. They'll be available either to current sponsors or to any new ones who might buy in for a summer ride.

NBC, meanwhile, has set April 1 as the deadline when agencies must submit their written notices of the summer interval period desired and an order for a resumption cycle of at least 13 weeks. Web has set up those specifications as a guarantee for sponsors desiring to retain their present time slots for next fall. Under the summer plan for advertisers, each sponsor is entitled to an eight-week hiatus without charge, but if he takes a full 13-week hiatus, he pays the regular time rate for the extra five.

Web declared its intention of "making every effort" to sell such interval periods, whether they be for eight or 13 weeks. Where a sponsor desires to take the full 13-week vacation and NBC can sell five or more of those weeks, the client will not be charged for those. In other words, the web will not charge two sponsors for the same time.

It's reported, incidentally, that the web has also set up a "program contribution" schedule for the summer, based on what each program's sustaining cost might be. Plan for summer advertisers is available only to those in Class A time who have had at least 13 weeks of program time prior to the hiatus.

Set Sale Lag

Continued from page 28

seen any other video attraction, that doesn't spur them to go shopping for video receivers. They're so involved with watching the hearings, the Bruno spokesman said, that they haven't time for shopping. He predicted that sales would start climbing again after April 1.

Admiral has lowered its prices on a 17-inch table model from \$279.95 to \$249.95; on a 16-inch receiver from \$249.95 to \$209.95, and on a similar model but with a different cabinet from \$239.95 to \$199.95. In announcing the price cuts, Admiral prez Ross D. Siragusa emphasized a "pressing public need for low-priced merchandise" in these days of "high down payments, excise taxes and inflation in general." Furthermore, he said, the new prices "should greatly stimulate traffic in the stores of small TV dealers who are presently suffering from an inability to supply inexpensive merchandise."

'All-Star Revue' Heads Cancer Society '51 Kit

American Cancer Society has wrapped up comprehensive radio and tele kits for its upcoming 1951 crusade.

Radio material includes an "All Star Revue" for use by indie stations. Waxer is emceed by Dinah Shore and stars Ozzie and Harriet Nelson, Eddie Bracken, Adolphe Menjou and Harry Zimmerman's orch. Other transcriptions include one-minute appeals by stars; five-minute musical shows by Jo Stafford, Billy Eckstine, Fran Warren, Tex Beneke, Judy Garland and Vic Damone; 15-minute dramas; 15-minute western musical with Roy Rogers, Dale Evans and the Roy Rogers' Riders; station breaks by names; and five-minute stories of cured cancer cases, with Quentin Reynolds narrating. Additionally, there are complete scripts for live local shows.

Video kit includes three 20-second vidpix by Faye Emerson, Rex Harrison and Lilli Palmer; an animated cartoon; slides, stills and easel boards. Campaign was mapped by ACS radio-tele director Walter King.

New Asst. Gen. Manager, Sports Director at WABY

Albany, March 20.

Ned Trudeau has been promoted from program director to assistant general manager of WABY. Trudeau, with the station since 1940, will serve as assistant to Edward C. Obrist, new general manager. He continues to do some broadcasting. Bill Pope is new sports director of WABY. He succeeds Johnny Lawrence, who transferred to WOKO in the same capacity.

DuMont

Continued from page 28

garding licensee qualifications of anti-trust violators and it is doubtful whether it will be settled separately. And the anti-trust question, which involved Par and other motion picture companies owning broadcast stations, isn't apt to be settled soon.

In its dismissal request, filed through Roberts & McInnis, Washington counsel, DuMont told the Commission that resolution of the control issue would at least clear the way for action on request to move its New York TV station, WABD, to the Empire State building, where other network outlets are operating or will soon be.

DuMont said that "because of the anti-trust taint imputed to DuMont by reason of the so-called Paramount control," its rights and interest are adversely affected "without possibility of relief via appeal."

Company asserted that the Commission's proposed decision, issued over two years ago, that Par controls it has resulted in putting its three TV stations on temporary license, casts doubt on the status of its applications in Cleveland and Cincinnati, retards growth of its network, and concerns it in its relationships with government agencies with whom it has military contracts.

DuMont contended that while Par owns all of its Class B stock it elects only a minority of the directors—three out of eight—and therefore does not control the corporation. While admitting that Par is in a position to block any corporate action which may be authorized by the stockholders, DuMont insisted that the business of the corporation, particularly the acts with which the Commission would be concerned, is conducted by the board of directors.

FCC's proposed decision holding that Par controls DuMont was issued in December of 1948. Oral argument has not yet been held on this ruling.

AFRA National Board Okays Hub Local's New Lowered Record Rates

Boston, March 20.

The new, slightly-lowered transcription rates recommended by the local AFRA, following a series of meetings with agency reps who squawked at recent upping of rates, have been okayed by the national board and are expected to go into effect next week. Compromise was reached, with AFRA agreeing to lower rates, providing cuts were used only locally or regionally.

New local rates, pegged at \$7.50 for one minute cut plus \$8.75 rehearsal for a 13-week period are for use on Hub stations WBMS, WBZ, WCOP, WEEL, WIOH, WMEX, WNAC and WORL, and WLAU, Lawrence, WLLH, Lowell, WKOX, Framingham and WESX, Salem. An additional \$7.50 will be charged for each ensuing 13 weeks' use.

Regional rates, not available to national but to New England sponsors, with spots made by AFRA talent in New England only, will be 75% of national rate, or \$11.25 per cut plus \$8.75 rehearsal. This is also for a 13-week period with an additional charge of \$11.25 per cut for each ensuing 13 weeks of use. Audition disks, not to be used on the air, are one-half the new local rate, \$3.75 plus \$8.75 rehearsal, with a guarantee of at least three cuts.

New rates are set for a six-month trial period subject to cancellation by AFRA on 30 days' written notice.

Houston—The five local American Federation of Labor unions and the Houston Trade Council, consisting of carpenters, electrical workers, painters, pipe fitters, plumbers and all building trade unions, have parted to sponsor the exhibition game of the Houston team of the Texas league, the Mutual Game of the Day and a nightly sports roundup on KTHH here. Leal Passe will handle the play by play of the Houston games while Al Heifer will handle the Mutual games.

THE THREE SUNS



Currently

Roosevelt Hotel
NEW YORK

Distribution: MUSIC CORP. OF AMERICA

ATTENTION TV PRODUCERS

40 MODERN 40

Rehearsal Rooms

ALL SIZES — AIRY

from 20x23 to 60x90

Reasonable Rentals

CENTRAL PLAZA

Centrally Located - 2nd Ave. 7th St.

(2 Blocks E. of John Wanamaker's)

ALgonquin 4-9800

KLIX (IS KLIKIN')

IN IDAHO'S FABULOUS MAGIC VALLEY
ASK HOLLINGSBERRY
ABC AT TWIN FALLS, IDAHO

"This May Be the Singing Discovery of the Year"

BERT PARKS

JUNE VALLI

"STOP THE MUSIC" AM

March 18th and March 25th



Eileen BARTON ON TOUR

Direction: M. C. A.

TRADE MARKS

THAT REGISTER IN DETROIT

We're proud of the successful company we keep on WJBK

PACKARD MOTORS
BIRD'S EYE FOODS
BON AMI
BROMO SULTZER
CAMEL CIGARETTES
CHASE & SANBORN COFFEE

COLGATE VEL
CROSBY REFRIGERATORS
GARRETT WINES
IPANA TOOTHPASTE
LAFRANCE
OAKITE

Follow these leaders and boost your sales!

WJBK-AM & TV-DETROIT

NEW YORK, N.Y. (AP)—The Detroit Lions have signed a new contract with the National Football League, the league announced today.

Inside Stuff—Television

Further intra-squad rumblings are emanating this week from a high-rating late-evening television program, based on charges that the show's star is "attempting to take too much on himself." Network claims to have received letters from viewers charging the star with "mistreating" other members of the cast and asserts the star-ee, in fighting the supporting talent, in the long run will only be hurting himself.

Star reportedly has indulged in such tactics as introducing the show's comedienne just a minute or two before a commercial. Since the plug must go on, her single routine per program is often cut short. It's also reported that he refuses to permit any two members of the cast to work together unless he is also in front of the lenses.

"Ah, Sweet Mystery," new panel show in which a group of guest celebs will attempt to solve whodunits outlined to them by playwright Russel Crouse as moderator, is being rounded into shape by indie packager Henry Souvaine. Designed as a half-hour, once a week series, the show is to have a permanent panel comprising Bennett Cerf, Bosley Crowther, Jan Struther and Rex Stout, plus one visitor each week. Whodunit plots will be supplied by scripters but, with an eye to audience participation, home viewers will also be invited to submit the mysteries. Instead of having them dramatized, Souvaine plans to have Crouse furnish sufficient clues to get the questions rolling and then let the panel develop the solution from that. Panel is to be charged a certain fee for each question asked, with the proceeds to go to a charity organization.

Members of Federal Communications Commission yesterday (Tues.) viewed demonstrations of Skiatron Subscriber-Vision at the WOR-TV, N. Y. transmitter.

FCC members saw a closed-circuit demonstration in the morning and in the afternoon watched an over-the-air telecast of Subscriber-Vision. System is a method of pay-as-you-watch TV in which subscribers use a punched card in an attachment on their home receivers to unscramble the "coded" signal. It differs from Phonevision in that it doesn't use land telephone lines.

WOR-TV has been cooperating for several months with Skiatron in the tests. Until yesterday the experiments had been conducted outside of WOR-TV's regular schedule.

On basis of the response to the preem show, NBC figures it has a winner in the educational bracket with the Chi-originated "Mr. Wizard." Saturday afternoon show preem March 3 on 14 stations, but subsequently the web has received requests from 22 other stations to be put on the line list. Unusual angle of the numerous line requests is that NBC is beaming the program as a "public service" sustainer with the Cereal Institute paying the production tab, so there's no time payments made to the stations. "Mr. Wizard" is played by Don Herbert, who also scripts the show, a Herbert S. Laufman package.

Taking a leaf from the operations book of some of the major film studios, Paramount Television Productions has created a separate unit within the organization to handle merchandising of products created as a result of KTLA tele programs. First to go will be items licensed to carry the "Beany" tag which stems from the Robert Clampett "Time for Beany" show. Paramount is pushing "Beany" sweatshirts, T-shirts, sweaters, balloons, masks, comic books, records and hosiery into stores throughout the country. Similar deal has been made with Tim McCoy for any McCoy regalia marketed as a result of his show.

Coast video, finding itself badgered by phonies of all sorts, has formed the Television Publicity, Promotion and Advertising Association which will screen and accredit correspondents and magazines. Cuing the move was discovery that various video publications with supposedly large circulations either do not exist or have nowhere near the readership claimed for them. General manager of each studio will be asked to provide the group's constitution before the scheme actually becomes workable.

U. S. Federal Security Agency has released a list of 392 Government-produced films which have been cleared for television use. Pictures run the gamut from Department of Agriculture, Public Health Service, Coast Guard and Veterans Administration to the Army, Navy, Marines and Air force. The different services are releasing the pictures under different conditions. Some are limited to non-commercial educational shows only while others may be used in regular sponsored programs. Subjects run from fewer than five minutes to more than half an hour. Some must be used in their entirety, while others may be cut. Quite a few of the pictures are in color, which would be handy when color video gets the nod. A few are animated cartoons.

NBC 'Blue Skies'

Continued from page 25

most heavily in radio, seven (including three distillers) most heavily in newspapers, and three in magazines.

6—NBC facilities offer a larger potential audience than any other

A Great Group!!!

**HI, LO
JACK
AND THE
DAME**

NOW—HIPPODROME, BALTIMORE
Mgt.: BOB KERR, New York, N. Y.

Blistex

IMMEDIATE and
Highly Effective RELIEF
for COLD SORES
FEVER BUSTERS
and CHAPPED LIPS

Available at all leading drug and
department stores. Only 63¢

net (based on Broadcast Measurement Bureau figures) and a greater circulation than any web, both inside and outside of tele areas.

Figuring there will be 14,500,000 TV homes in the U. S. by fall, or three out of every 10 homes, presentation underlines radio's coverage of nine out of every 10 families. It states that in TV families there is about 30% as much AM-listening as in radio-only homes, "so in essence a TV home is one-third of a radio home." Thus, NBC declares, "radio looms large over TV in terms of audience size."

Web also discusses costs of radio vs. mags and dailies. It figures AM costs in October will be \$1.03 per 1,000 potential homes for an evening half-hour, compared with \$2.00 for TV; \$3.55 for a page in Life; \$3.06 for a page in Saturday Evening Post, and \$2.53 for This Week.

In October, NBC states, a \$19,484 expenditure on radio will reach 8,600,000 people. A newspaper advertiser would have to buy a 500-line ad in every daily in every city over 100,000 population—at a cost of \$39,530—to reach the same circulation figure.

Presentation is being made to regional gatherings of affiliates. Last month the web's Stations Planning and Advisory Committee gave it a unanimous kudo.

Minneapolis—Charles Sarjeant, with WCCO, CBS station here, since 1944, has been appointed associate news director. It's a newly created post.

WFAA's Farm Junket

San Antonio, March 20.

WFAA has announced the preliminary itinerary for a 16-day farm and sight-seeing tour in May through eight southern states and Cuba.

The special train will leave here on May 9 and return May 24, according to Murray Cox, WFAA farm director and tour leader. Purpose of the tour is to study southern agriculture, cattle and tobacco

'Comedy Hour'

Continued from page 21

order to have M&L for the April 29 show. Comedy team must work that date from Chi because they have been booked into the Chez Paree nitery there next month. NBC will not only have to dispatch the "Comedy Hour" production entourage to Chi to work the show, but the program will unhouse the web's Chi-originated "Magic Slate"

that Sunday afternoon. Latter program is aired from Chi's Studebaker theatre, where the M&L program will be rehearsing.

Present plans are to move "Slate" that week to N. Y. Program will be cast for that one-shot in Gotham with N. Y. actors, but the Chi production crew will come east to handle it.

The WWJ market is the fabulous DETROIT market, where one million families spend 3 billion dollars annually in retail stores. It is an industrial market where more than one million workers are paid the highest wage rate of the nation's five largest cities... with factory workers averaging over \$75 weekly! It's a busy market that is currently at capacity production of new cars and trucks... a long-range market with well over a billion dollars in defense orders placed for completion in this area.

This is the market-place that WWJ has been selling so effectively for the past thirty years... and is still doing it today! Renewals by steady advertisers show it. Results for YOUR products can prove it to YOU! Get a list of availabilities... today on WWJ!

Owned and Operated by THE DETROIT NEWS
FIRST IN DETROIT
National Representatives: THE GEORGE P. HOLLINGSBERRY COMPANY
Associate Television Station WWJ-TV

WWJ
AM - 950 Kilocycles - 5000 Watts
FM - Channel 74B - 42.1 Megacycles

TV's Kefauver Fever Kayos B.O.

Continued from page 1

the original cast—Frank Costello, Joe Adonis & Co.—and they're living, breathing characters in everybody's home. There are dirty dishes in the sink, and no shopping, too, as the folks hug the television sets at home, in restaurants, pubs and clubs.

And it's hurt the boxoffice, in addition to disrupting the normal domestic procedure. But from the viewpoint of the television industry it has been the biggest hypo to date in pointing up the value of tele as a public-service industry.

Video's power was dramatically emphasized not only by the large home audience and the crowds, which gathered around sets in public places, but also by the intensive viewing the Foley Square hearings got in the offices of agencies and radio networks and stations. As one radio veepee of a big network put it, giving an impressive kudo to the rival medium, "The Kefauver telecasts were the greatest single demonstration of TV's impact, com-

ern counterpart of the town meeting." He added that the broadcast would result in constructive legislation. Sen. Estes Kefauver, also on WMGM, said that evidence of the broadcasts "tremendous impact can be gained from the letters and phone calls received."

Telecasts raised some legal questions. There was, for instance, witness Frank Costello's charge that the hearings were a "spectacle" which interfered with accurate testimony. His lawyer cited the noise of cameras, bright lights, milling reporters and photographers' flashes. While his objections were directed chiefly at TV, the telecasters pointed out that the camera noises came from the newsreels, not from the image-orthicons, and that the bright lights were needed by the newsreel cameras, not the more sensitive television cameras. Industryites answered it was not video, but the witnesses themselves, who made the hearings a "spectacle."

Kefauver's Top Rating

Indicating the tremendous pull of the Kefauver committee hearings on N. Y. television audiences, the single rating taken so far for the hearings is a 26.2. Special rating, taken for Time magazine by the C. E. Hooper organization during the 9:30 a. m. to noon period Monday (19), represented a 100% share of audience and a sets-in-use figure of 26.2%, since it was the only show on the N. Y. video channels at the time.

By comparison, the average sets-in-use for N. Y. weekdays during January, according to Hooper, was 1.5%.

parable to the Harding-Cox election coverage by radio in the early '20s." This demonstration of video's hold on the populace is expected to pay off in cash as bankrollers weigh this new evidence of the medium's force.

Newspapers paid tribute to tele via column after column on the televising N. Y. Herald Tribune editorialized, "Here is the perfect combination of information and entertainment. Why not take in Congress, the Legislature at Albany, or even our Board of Estimate and City Council, and court trials of broad and legitimate interest?" Educators echoed the praise for TV's ability to teach civics, the facts of political and governmental machinery in an engrossing manner.

The committee's chief counsel, Rudolph Halley, in an exclusive interview with George Hamilton Combs over WMGM, N. Y., which aired all the sessions (including the Monday night hearing), called the AM and TV coverage "the mod-

Commercials Cleared For Monday Nite Extra

Last-minute decision by the Kefauver crime committee to extend the hearings to an evening session Monday night (19) found three of the four major television networks clearing station time to carry all or part of the two-and-a-half hour show. In addition, WMGM, N. Y. radio indie, yanked its complete commercial schedule to program the session, same as it has done during the entire run of the hearings in N. Y.

CBS video web, which is sold out Monday nights, carried none of the Kefauver testimony. NBC web, similarly SRO, fed pickups of the hearing to any interconnected station desiring to carry it. Complete session was aired by WWJ-TV (Detroit), KSD-TV (St. Louis) and WMCT (Memphis), with the web as a result relieving regular sponsors of standard time charges for those stations. WNBT, the key NBC outlet in N. Y., monitored the hearings with the intention of cutting into its regular schedule, if anything of extra importance occurred but did not find it necessary to cut in.

ABC, which has had the most network coverage, also fed the complete pickup to as many interconnected stations as desired. It, with WENR-TV (Chicago) carrying the entire show. WJZ-TV, the key N. Y. station, as well as other affiliates, picked up the hearings from 9:30 p.m., when the net goes sustaining, until the 10:30 p.m. conclusion. DuMont web, which has only spot advertisements Monday evenings, cleared them all off to carry the session both on WABD (N. Y.) and nine other stations.

N. Y. Daily News' WPIX, which does the actual pickup from the committee's hearing chambers in N. Y., had scheduled coverage of

the Golden Gloves boxing tournament from Madison Sq. Garden, N. Y., Monday night, with Chevrolet Dealers sponsoring. Unable to clear the time with Campbell-Ewald, Chevy's agency, the station couldn't carry any of the hearing, even though its production staff still fed the other networks.

Heavy Chi Interest

Chicago, March 20. Telecasts of the drama-packed N. Y. Senate Crime Committee's hearings are racking up perhaps video's largest audiences, Windy City observers report.

Although no direct audience surveys have been made, exerts at the two Chi stations—WGN-TV and WENR-TV—beaming the crime show stated mail and telephone comments have been the heaviest ever received, indicating the great interest in the Foley Square proceedings.

Hearings Cause Absenteeism

Minneapolis, March 20. Complaining about absenteeism of employees to a greater extent than usual last Friday, some factories and business houses here blamed it on the televising of the Kefauver committee hearing.

Heads of the concerns believed that a considerable number stayed home to watch the hearing.

Having Hearing Trouble? See Sen. Kefauver

The showmanship of the Senatorial committee's probe inspired showmen and newspapermen alike to imaginative flights. One crack, in connection with Frank Costello's desire for anonymity of face, fetched the crack, "the headless horseplayer." The N. Y. Times' Jack Gould made much of Costello's "ballet of the fingers," since there was no tabu on showing his nervous hands. Another Broadwayite counseled an ear-aid victim, "If you've lost your hearing, see Kefauver and he'll give you one."

H. I. Phillips let himself go with "Underworld Talent Scouts," "Howdy Tobey" and "Kukla, Frank & Torso." He was surprised at the lack of commercials; that "cigarette and beer people passed up sponsorship, but offers have come in from a number of pistol, ambulance and cement box manufacturers." When Phillips queried his wife on what they were having for lunch she replied, "I refuse to answer upon advice of counsel," but under pressure admitted she was

'Ice'

The frequent use of "ice" during the Kefauver proceedings recalled the original etymology of the term. Politically inspired, it originally stood for "Incidental Campaign Expenses."

"preparing a pinball omelet with bookie sauce and hot rackets." Kids told their teachers that certain answers in schoolrooms might prove "incriminating and degrading."

Mystery witnesses (such as Narcotics Agent Samuel Levine who, like Costello, was not televised) and the general drama of the proceedings made the regular whodunit on AM and TV sound like Elsie Dinsmore programs.

Fred Allen's crack about a new program, "Bookmaker Meets the Critics"; Eddie Cantor's wheeze about "Abbott & Costello; mostly Costello," and the like, fast circulated as part of the topical gagstering.

Jack Carter, on his Saturday nite NBC-TV show, observed, "It's been a confusing week for TV fans—first Abbott & Costello; then Kefauver and Costello."

People who had planned for months to see "Guys and Dolls," and shows of that calibre—and got the ducks for Monday night, the first after-dinner continuation of the hearings—grumbled because they would be deprived of the TV whodunit at home.

Reports that "the boys" were making private kinescopes for benefit of "the Alcatraz circuit" were reported. Or, somebody cracked, maybe more for the purpose on

(Continued on page 63)

CIRCLING THE KILOCYCLES

Pittsburgh—Jay Russell, formerly of WATV, Newark, has joined staff of WDTV. He's working on a research-public relations project for the DuMont station. . . . Charlie Johns, of the KDKA staff, has been called back into the Navy as an electronics technician, second class. He's a veteran of World War II. . . . Nick Perry has been named chief announcer at WDTV. He gave up radio to go with the teevee operation several months ago. . . . Vincent Joyce, former WWSW announcer, has left the advertising agency business in New York to join the State Dept. He's departing shortly for the U. S. Embassy in Turkey for assignment. . . . Vince DiRiccio has resigned from the WDTV publicity department to go with one of the major railroads, and he's being replaced by Clark Sutton, a journalism student at the U. of Pittsburgh. . . . Girls on the WCAE staff threw a farewell dinner for Florence Sando, who recently withdrew as station's director of women's activities to go into television. . . . WDTV has started taking "Meet the Press" every Sunday afternoon at 4 p.m. so "Sho-Biz-Quiz," which features the city's drama critics in a question-and-answer half-hour, has shifted to 3 p.m. . . . Joseph A. Plutt, Jr., WDTV technician and a lieutenant (jg) in the Naval Reserve, got his sailing orders.

Montgomery, W. Va.—Ted McKay, for the past two years with WKNA, Charleston, W. Va., has been appointed program manager of WMON, Montgomery, W. Va. McKay replaces Ted Neilson, who resigned to become assistant manager with KVER, Albuquerque.

Cincinnati—Fred Gregg has resigned as director or promotions and public relations for WKRC radio and TV stations. He took over the job 13 months ago after a promotional stint for the Scripps-Howard Cincy Post.

Cincinnati—Jean Shepherd, WSAI late-night disk jockey, served notice that he will leave next week to join KYW, Philadelphia. His specialty is lengthy chats about tunes, orchestras, leaders and individual musicians.

Providence—Dody Sinclair, production manager of WJAR here, leaves this week for active duty in the navy, with rank of lieutenant, jg.

New Orleans—William Wyatt, director of engineering for WNOE, New Orleans, and KNOE, Monroe, La., resigned Wednesday (14) to join Bell Laboratories in New York. He will be engaged in radar engineering in the development of guided missiles in his new capacity.

Pampa, Tex.—The latest Texas outlet to take to the airwaves is KPAT here, which has started its program tests. Outlet operates on 1,230 kilocycles with a power of 250 watts. It's owned and operated by J. C. Daniels.

Houston—Bill Newkirk has returned to the staff of KATL here and will do a nightly sportscast for 15 minutes: prior to the nightly baseball games of the Houston team of the Texas league. Bob Hart will announce the play-by-play.

Dallas—Charles F. Payne has been appointed commercial manager of KIXL and KIXL-FM, and Martin Gudenberg has been named director of music for the outlets. Payne has been with KIXL since it began operations in 1947 and has been program director. Olin Terry has been named assistant to Gudenberg.

Dallas—Jimmie Heap and the Melody Masters have replaced Bob Willis on the "Texas Roundup" here. Airing originates from WFAA here, WOAI, San Antonio and KPAC, Houston. Red River Dave is featured from San Antonio and Curley Fox and Texas Ruby from Houston.

San Antonio—WOAI and WOAI-TV have announced several changes. Jerry Lee, former WOAI program and production manager, will head TV sales, succeeding Jack Keasler, who resigned as AM and TV sales chief to join Conroy advertising agency here.

Perry Dickey, former TV production manager, has been promoted to program manager in charge of both radio and TV. WOAI-TV sports director, Ed Hyman, has been named TV pro-

gram and production director. Justin R. Duncan, former TV program director, will devote full time to public and client relations.

George C. Collier, former AM-TV merchandising manager, joins the radio sales staff, succeeding J. Millard Bishop, recalled to the Air Force. Douglas Fleming, former program and merchandising manager for KABC here, replaces Collier. Paul Adams of the advertising department of the San Antonio Light, joins the TV sales-service staff.

St. Louis—Marine Lieut. Harry K. Renfro, exec. asst. to the gen. mgr. of KXOK, on military leave, has inaugurated a radio program, originating from Marine Corps Air station, El Toro, Cal. Program, featuring Marine Corps talent, is heard over 22 West Coast stations.

San Antonio—Bill Shomette has been appointed to the position of radio program and production director as assistant to W. Perry Dickey, program manager in charge of both radio and television for WOAI, AM-TV. Shomette was formerly here as Farm and Ranch Director and was m.c. of many shows aimed at the rural audience both on AM and TV.

Boston—Roy Gill, owner of the Totem Pole Ballroom, has donated the use of his plush dancery to the New England AFRA for their first annual dance, scheduled for May 22. Ralph Flanagan's hand has been linked for the date and proceeds will go into coffers of AFRA's insurance and welfare fund.

2 Atlantic City Stations Sign Pacts With Unions

Atlantic City, March 20.

Differences between management of WFGC, ABC outlet here, and announcers and engineers was settled with the signing of separate contracts last Thursday (15). A three-day strike, during which the station was off the air for only a short time on March 6, had been concluded (9) pending the working out of the contracts.

At the same time WBAB, CBS outlet, announced negotiations between agents of two unions representing employees and the Press-Union Publishing Co., owners of the station, had been concluded with the signing of contracts.

Announcers are represented in both instances by AFRA while the engineers are represented by the International Brotherhood of Electrical Workers. Franklin George represented the engineers, while Lester Coggeshall represented the announcers.

Employees of both stations won pay increases, plus a 40-hour week and three weeks vacation with pay.



KEEP IT CLEAR

When you're in the spotlight and must go on—stop that tickling, itching, cough or hiccups with Liqwid Center. Just try this handy dry treatment—the one and only medicated candy shell filled with real liquid cough medicine that soothes and soothes your throat. You'll be delighted! Ask your retailer, today. Made by The Loquat Co.

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COUGH DROPS

13 TREATMENTS
25c

SO HANDY FOR POCKET OR PURSE!

Your Top TV Sales opportunity

WDEL-TV

Channel 7

Wilmington, Del

NBC
TV AFFILIATE

ROBERT MEEKER ASSOCIATES

BALLROOMS WAR ON BAND PRICES

Army Clubs Use Gaming Gimmicks To Get Band Coin; Dent Govt. Edict

Chicago, March 20.

U. S. Army troops, whose major homefront battle is currently being waged over its entertainment, launched a counter-offensive against Congress and the Johnson Bill last week that may permanently dent the structure of the government's gambling-machine edict.

Apparently unperturbed by last January's legislation, the troops have hit back by installing punchboards in its officer and non-commissioned officer clubs, then have topped it off by staging semi-weekly bingo parties, that together may rack up more bounty than came in the very heyday of the gambling boxes.

First starters were the group of air bases near San Antonio, which last week inked Woody Herman and Jimmy Dorsey. Both bands go in for eight days—Dorsey April 10 and Herman May 2. Each band gets \$6,000 for its services, a slightly higher figure than was doled out at the height of the one-armed bandit era.

Those army clubs which have not as yet seen the light on the San Antonio system have jacked up its membership fees, cut wages of its help, upped its food prices, and in the end have eked out enough excess coin to purchase territorial bands in the \$1,000 and \$2,000 bracket. Leo Pieper orch is currently wending through the Omaha air base area, where he'll stay for two weeks at \$1,500-per. He then moves over to Rapid City, S. D., air base for another two-weeks at the same money.

Though the army rank is not getting marquee names at this price, it's nevertheless getting the benefit of good danceable aggregations at one-fifth the outlay; and until the clubs start riding the punchboard and bingo boon for agencies like McConkey, and others whose rosters are devoid of big names. Phil Levant, McConkey chief booker, informs that he's currently working on camp deals for Ray Pearl, Don Ragon and Will Back, in addition to Pieper.

T. Dorsey Booked Solidly Into Nov.

Tommy Dorsey, who launched a cross-country tour with his orch at the outset of this year after exiting Music Corp. of America, is currently booked solid for one- and two-week dates until next November. Operating through his own booking office, Tomdor agency, Dorsey is now operating on the most active year-round basis since entering the band business in the early 1930's in addition to handling his waxing assignments for Decca Records.

Currently swinging through the northwest on one-nights, Dorsey heads into the Shamrock hotel, Houston, at the end of May for a two-week stand. Dorsey will have the sole name band booking at this spot this year. Dorsey is also planning to reactivate his own ballroom in Santa Monica, Cal., this spring after it has been shuttered for several years.

Starting this week, Ronnie Deauville joins Dorsey's crew as vocalist. Formerly with the Ray Anthony band, Deauville fills the spot vacated by Johnny Amoroso, who's being inducted into the Army.

King's Wolverines Inked by Columbia

Expanding its blues and rhythm operation, Columbia Records has inked a new band, Maurice King's Wolverines, in Chicago. Crew has cut four sides initially.

Deal was made by Danny Kessler, recently appointed manager of Col's bar merchandising division.

UNEVEN BIZ CUES ST. LOU CONCLAVE

Prompted by months of poor business, more than 200 ballroom and location operators will meet in St. Louis sometime in May to discuss what's to be done about "excessive" prices demanded by bookers and agencies for name bands. If they don't make a slice to more reasonable levels, promoters say, then "we'll turn to non-name musical combos."

That the St. Louis conclave is in the offing was disclosed last week by Bill Levine, operator of the Rustic Cabin, Englewood Cliffs, N. J. After taking over the spot a little over a year ago, he used local outfits and switched to name bands late last summer. With few exceptions, the op emphasized, this new policy has proved a financial washout due to "exorbitant" salaries and guarantees insisted upon by the top music crews.

With one of these gilt-edged outfits, Levine said, "I recently drew 10 people on a weekday night. But the next night business was a 100% better—we had 20 customers." He conceded that trade is fairly good over the weekend. However, too often this fails to offset the dip through the week.

Blame for the lack of payee was placed squarely upon the lack of showmen among contemporary high-priced bands as well as the practice of the recording companies to create "artificial stars" through tremendous promotional campaigns. "Years ago the public made the bands," Levine asserted, "but today it's the disk firms."

"Record outfits push orchestras down the public's throat," Levine charged, "and when the band comes around to my place the people won't go for it. Why won't the public come? I'll tell you. It's (Continued on page 42)

\$16,500 in Fines Levied in Philly Antitrust Raps

Philadelphia, March 20.

Although winning the right to fix prices on disks on an individual company basis, four major disk distributors in Philly and seven retailers, organized into the Philadelphia Record Dealers Assn., were fined \$16,500 in Federal court as a result of a price-fixing suit brought by the Government. The defendants, including distributors of Decca, RCA Victor, Columbia and Capitol, entered a nolo contendere plea after the Department of Justice issued a statement saying it was not opposed to fair trading by each distributor independently and without request from the retailers.

The wholesalers and retailers were indicted last June on charges of fixing prices on records and trying to stifle competition by boycotting dealers who deviated from the fixed minimums. The seven dealers fined were all officers or directors of the Record Dealers.

William L. Maher, special assistant to the Attorney General, had charged that the group "eliminated (Continued on page 44)

Cantor Now an ASCAPer

Eddie Cantor is now a member of the American Society of Composers Authors & Publishers. Comedian has to his credit several songs, written in collaboration with such ciphers as Benny Davis, Harry Akst, Harry Ruby, Charlie Tobias and others.

Henry Tobias, writer on Cantor's video show and piano accompanist on his one-man shows, uncovered Cantor's past clefing activities and prompted him to apply for ASCAP membership under auspices of the Tobias brothers.

Revolt Brews in Local 802 Ranks Vs. Petrillo's 3-Year Radio-TV Deal

Mills Stacks Up Vs. H&R on Copyright

Mills Music has become involved in a copyright wrangle with Hill & Range Music Co. over a number, "Evenin'," which is currently getting several wax treatments. Dispute was stirred by the recent Capitol Records cut of the number with Kay Starr, with the label giving credit to Aaron "T-Bone" Walker, with Hill & Range as the publishers.

Mills claims that it published the identical song back in 1934 with credits to Harry White and Mitchell Parish for words and music. Mills has already notified all diskeries to withhold royalty payments to the other pub until the situation is ironed out. Mills had a similar wrangle with Acuff-Rose a couple of years ago when the latter published "Lovesick Blues" as its own. Case was settled out of court.

\$1,004,000 Profit In '50 for Decca, Up 24% Over '49

Net profit for 1950 of Decca Records jumped to \$1,004,000, after taxes, representing a gain of 24% over the \$803,800 take for the previous year. Diskery's net sales in the same period, however, went up only 8%, climbing from the 1949 volume of \$19,821,000 to \$21,408,600.

In a proxy statement for the company's annual stockholders' meeting in New York, April 10, board of directors listed a \$20,500 increase in salary for prexy Milton R. Rackmil last year, bringing his pay up to \$85,000. Vice-prexy Dave Kapp was boosted \$12,000 to a \$32,000 salary while Leonard W. Schneider, veepee and general manager, received an \$8,800 hike, including a \$6,000 bonus, for a total of \$33,800. All directors and officers as a group received \$250,750 in salaries last year for a gross hike of \$40,240, including \$15,250 in bonuses and profit-sharing.

Besides Rackmil and Kapp, board of directors standing for reelection includes Major G. L. Lloyd, chairman of the board of Home Devices Corp.; Harold I. Thorp, of the investment banking firm of Laurence M. Marks, and Samuel (Continued on page 46)

ACTOR'S \$1,000 PRIZE FOR 'WASHINGTON' TUNE

Washington, March 20.

Washingtonians got their own song last week, and Jimmie Dodd, actor and musician, got \$1,000 and future royalties for writing it. Dodd's song, entitled "Washington," was chosen from over 3,600 entries submitted in a contest sponsored jointly by Motorola and its Washington distributor, James H. Simon. Four other contestants received television sets as prizes.

The Capital is going all-out in popularizing the tune. A proclamation was issued yesterday (Mon.) by the District of Columbia Commissioners urging Washingtonians to adopt the song. Last night the National Symphony Orchestra played a special orchestral arrangement of the song made by Charles Cliff, its saxophonist.

A recording of "Washington" has already been made by Sam Jack Kaufman and the Capitol theatre orchestra. Radio and TV disk jockeys are putting it on the air. Sunday newspapers published the words and music in special supplements. And the song will soon be published and put on sale at music stores.

A revolt in the New York ranks of the American Federation of Musicians against the national leadership is brewing in the wake of AFM prexy James C. Petrillo's agreement on a three-year pact with the four major radio and video networks last week. Protests against the settlement, which granted a 15% increase to broadcast tooters, have been voiced by all levels of N. Y. Local 802, with the leadership especially stunned by Petrillo's setting the pact terms completely without their knowledge.

Although the AFM setup bars the ranks from upstaging the pact, a meeting of broadcast musicians in N. Y. Monday night (19) moved to bring the case of the ranks before the public. The rank-and-file radio committee contended that the new pact did nothing to correct the steadily deteriorating employment situation for tooters and could not reverse the trend which put 600 musicians, with an annual income of \$5,000,000, out of work in 1949.

The biggest squawk was directed against Petrillo's alleged failure to halt the increased use of transcribed cues in place of live musicians on dramatic shows. One union leader said the pact was okay for the 235 staff musicians employed in the N. Y. network outlets, but they only represented about one-quarter of 1% of the membership. The key issue, as far as the bulk of the local's membership was concerned, was not the 15% wage hike but the opening-up of job opportunities.

Although the ranks expressed dissatisfaction at the agreement, Petrillo won his key objective—the payment by the networks on all television films of 5% of the gross program revenue to the Music Performance Trust Fund. Petrillo asserted it was practically impossible to stop the mechanization of music on the networks. His chief concern, as a result, has been the setting-up of a fund collected from mechanical music performances, such as TV pix soundtracks and disks.

The vidpix agreement has been set in principle, with future negotiations to settle payments on both sponsored and sustaining programs.

Gibbs, Long Orch Inked By Mercury

In a series of talent switches last week, Mercury Records snagged two top wax names from other diskeries. Supplementing its roster of femme vocalists, Merc inked Georgia Gibbs to a three-year pact starting next month. Miss Gibbs, one of the top sellers for Coral Records during the past two years, exited the latter diskery after a tiff with the repertory department over the kind of material assigned to her.

Merc also inked Johnny Long's orch to a three-year deal starting in June. Long has been cutting under the King Record banner for several years as the indie's leading pop artist and came up with a big hit in "Let's Build a Bungalow" a couple of years ago. Merc also signed the George Stravo orch, which has been working freelance for several diskeries, including backgrounding chores for Doris Day on Columbia.

Baron Elliott Audition Disk Snares Decca Deal

Baron Elliott, musical director of WCAE, Pittsburgh, has been inked to a two-year pact by Decca and will cut eight sides a year with his station orch.

Elliott was inked as a result of an audition disk he made of "Shenandoah Waltz," which Decca picked up for regular release.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

Variety WEEK ENDING MAR. 17

Weekly chart of the records on duck jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sections of the country.

[illegible]

Jocks, Jukes and Disks

By HERM SCHONFELD

Hugo Winterhalter Orch. & Chorus: "Alice in Wonderland" ("I'll Never Know Why" (Victor). Victor is testing off its sides from the new Walt Disney film score with Hugo Winterhalter's resonant and flowing cut of the title number. A stand-out job with strings and chorus blending into a rich sound pattern. On the reverse, Winterhalter turns in another superlative rendition of a fine new ballad, Stuart Foster vocalling. Also from the Disney pic on the same label, Mindy Carson scores on two clever-material items, "I'm Late" and "Twins Brilling," while Fran Allison has a possible click in the charming "All In the Golden Afternoon." Wayne King orch backing.

Percy Faith Orch: "No One But You" ("Goodbye, John" (Columbia). Topsy, a potential hit, is a class ballad by Faith and Carl Sigman, who also collaborated on the current hit, "My Heart Cries For You." Side is handsomely conceived with Johnny Thompson doing an ace vocal. Reverse is also handled with a tasteful choral arrangement.

Nat "King" Cole: "Too Young" ("That's My Girl" (Capitol). Cole's cut of "Too Young" should cinch the chances of this worthwhile new ballad entry which has been garnering plenty of wax on other labels. This, however, is the best and most sensitive interpretation. Toni Arden's slice for Columbia is marred by too much vibrato. On the Capitol flip, Cole punches across a fair rhythm item.

Florian Zaboach: "The Hot Canary" ("Jalousie" (Decca). "Canary," a clever instrumental, has been around for some time but only recently has begun to stir much attention. Zaboach makes it a sprightly side with his tricky violinistics. On the reverse, he turns in a concert-styled cut of the standard, Al Riekey orch backing up.

Marian May: "Gotta Find Somebody To Love" ("My Love For You" (Pyramid). "Gotta Find Somebody" has come out of left field to stir up considerable excitement. It's a folk-style tune on an upbeat waltz tempo with a catchingly simple lyric. Miss delivers it brightly, dueting with herself with Joe Belaman's orch backing up solidly. Flip is an okay ballad.

Monica Lewis: "You Are The One" ("Lucky People" (M-G-M). Monica Lewis makes a strong bid with "One," a converted French tune in a bolero tempo. Miss Lewis puts it across in topflight commercial style. Margaret Whiting also has a likely cut of "One" for Capitol. On the M-G-M flip, Miss Lewis punches across a cute rhythm number, Joe Lipman orch accompanying.

Jo Stafford-Nelson Eddy: "With These Hands" ("Till We Meet Again" (Columbia). Miss Stafford and Eddy, teaming up for the first time, do a strong selling job on another fine ballad, "With These Hands," which deserves plenty of spins. Duet is handled with tasteful simplicity with excellent support by Paul Weston's orch. Flip is a fine cut of the standard.

Don Cherry: "Don't Leave Me Now" ("Don't Cry" (Decca). "Don't Leave Me Now," recently launched by Fran Warren for Victor, gets an important push from this Don Cherry slice. It's a big side with Cherry's strong vocal framed by orch and chorus under Dave Terry's baton. Reverse is another good cut of an Edith Piaf tune.

Sammy Kaye Orch: "Pretty Little Bells" ("I Love You Because" (Columbia). Kaye's crew has a possible follow-up to the hit of a couple of years ago, "I've Got Spurs That Jingle Jangle Jingle," which "Bells" is patterned after. It's a bright tuneful item that could catch on via the Tony Alame vocal. Reverse is good Ozark-flavored tune, the Kaydets vocalizing.

Three Suns: "The March of the Cards" ("The Syncopated Clock" (Victor). Three Suns do another one of their sparkling instrumentals on "Cards," from Walt Disney's "Alice in Wonderland." Slated for lots of jock and juke spins. On the reverse, they do a neat job on a tune that has broken wide open on the Decca label with the composer Leroy Anderson conducting.

Album Reviews

Doris Day: "Lullaby of Broadway" (Columbia). Following up her recent set of tunes from "Tea for Two," Doris Day comes through with another snappy set of stand-

ards from her new Warner film after which this set is titled. Miss Day's versatility with ballads and rhythm numbers is showcased in her sock vocalling of such change-of-pace numbers as "Fine and Dandy," "Somebody Loves Me," "Please Don't Talk About Me When I'm Gone," among the oldies and her job on the new tune, "I Love the Way You Say Goodnight." Norman Luboff choir, the Buddy Cole quartet and Frank Constock orch back up solidly.

Platter Pointers

Ella Fitzgerald comes through with another sock performance in her new Decca long-play set of "Ella Sings Gershwin." Also on long-play disks, Bill Clifton and Jose Meila turn in more polished sides for Columbia's "Piano Moods" series... British songstress Anne Shelton delivers strongly on "The Loveliest Night of the Year" for London... Bing Crosby hits nicely on "More I Cannot Wish You," from the "Guys and Dolls" score (Decca)... Jimmy Dorsey orch turns in a fine side in "Just for Tonight," Pat O'Connor and Kenny Martin vocalling (Columbia)... Johnny Desmond and Pat Lee team nicely on "Chapel of the Roses" (M-G-M)... The Capitans, an instrumental combo, bounce out the "Valentino Tango" with a potent beat (Decca)... In a Latin tempo, Edmundo Ros orch sashays neatly on "Co-Co Cocanaut" (London)... Another unusual vocal by the Billy Williams quartet on "I Won't Cry Anymore" (M-G-M)... Peggy Lee socks across "The Cannonball Express" on Capitol's label... Johnny Long orch has a fair side in "Nothin' Else Will Do" (King)... Harry Babbitt and Martha Tilton again duet neatly on "Where the Red Roses Grow" (Coral)... Mary May for Capitol and Kay Brown for Mercury have good cuts of "My Love and My Mule," from the Metro pic, "Mr. Imperium"... Johnny Parker's "My Love Serenade" rates spins (Capitol).

Stand-out folk, western, jazz, religious, polka, etc.: Hank Snow; "Down the Trail of Broken Hearts" (Victor)... Lucky Millinder Orch. "Georgia Rose" (King)... Eddie Dean, "Please Don't Cry" (Capitol)... Ivory Joe Hunter, "She's Gone Blues" (King)... Red Foley, "Milky White Way" (Decca)... Stuart Hamblen, "King of All Kings" (Columbia)... Sharkey and Dixieland Kings, "Sharkey Strut" (Capitol)... Wynonie Harris, "Tremblin'" (King).

Simon House Picks Wigler

Sam Wigler has been named professional manager of the Simon House music pubbery, stepping in to the spot which has been vacant since Jerry Johnson exited the firm about six months ago.

Wigler was formerly with Jewel Music.

Best British Sheet Sellers

(Week Ending Mar. 10)

London, March 13.
Tennessee Waltz...Cinephone
Petite Waltz...Leeds
My Heart Cries for You Morris
September Song...Sterling
Roving Kind...Leeds
Canoe Up the River...Leeds
I'll Always Love You Victoria
If...Lennox
Beloved Be Faithful Pickwick
Ferry Boat Inn...Connelly
All My Love...Maurice
Patricia...New World

Second 12

God Bless You...Unit
Nevertheless...Chappell
In English Garden...Sun
Tipperary Samba...Reine
Autumn Leaves...Maurice
Senora...Dash
Be My Love...F.D. & H.
Teasin'...Pickwick
Sleigh Ride...Mills
My Imagination...Connelly
Red Stockings...John-F.
So Long...Leeds

Complete Operas For RCA Release

Riding with the upsurge of market activity in operatic works, RCA Victor will release a flock of full-length works next fall, including two newly pressed operas and several reissues from its old 78 catalog. New releases will include a recording of a broadcast performance of "Traviata," made by Arturo Toscanini over NBC in 1946 with Licia Albanese, Robert Merrill and Jan Peerce. Other opera is a studio-cut version of "Carmen" with Rise Stevens, Jussi Björling, the Robert Shaw Choral and an orch led by Fritz Reiner.

Reissues from the company's old catalog, which are being issued under the Victor's Collectors' label in both 33 rpm and 45 rpm speeds, will include the Glyndebourne company's recordings of "Don Giovanni" and "The Marriage of Figaro" plus full-length versions of "The Magic Flute" and "Faust" by the Berlin and Royal Philharmonic orchs. In addition, Victor is scheduling the first release in the U. S. of Debussy's "Pelleas and Melisande" plus albums of operatic highlights with its top longhair artists.

Disclosure by Victor of its fall plans marks a policy departure for the company which formerly did not reveal its plans so far in advance. New policy has been designed to help retail outlets in their inventory planning.

Five De Marco Sisters, vocal group, have been linked to an exclusive pact by Capitol Records.

Federal Court Action Virtually Certain In ASCAP-Indie Video Deadlock

ASCAP Sues 2 N.Y.

Eateries on Royalties

American Society of Composers, Authors and Publishers filed suit in New York Federal Court this week against two metropolitan eateries, the Dogwood Room and the Burma Bar, for default in payments under their license agreements.

ASCAP cancelled its pacts with both establishments last November after they failed to shell out the license fees.

King Cole Cancels Dates To Fight Seizure By Govt. of Home for Taxes

Philadelphia, March 20.

Nat "King" Cole cancelled more than a month of engagements in the east to plane back to the Coast over the weekend to contest the Government's seizure of his \$85,000 Hollywood home and \$4,000 Cadillac for back taxes allegedly due.

The Bureau of Internal Revenue slapped a lien on Cole's property early last week, while the musician was playing at the Club Harlem here. Cole and his unit played out the week, but the leader left for California on the first plane Sunday morning. Cole said the tax discrepancy was entirely a legal matter and he intended to fight it out, but that he had to be on the scene to do so.

The abrupt return to the Coast forced Carlos Castel, Cole's manager, to hurriedly revise the pianist's schedules. Cole was slated to open a two-week engagement in Toronto last night (Mon.).

Cole said his tax dispute with the Government extended back to 1946. The bandsman said his musicians would be paid during the temporary layoff.

Ormandy as Disk Jock

Philadelphia, March 20.

Engene Ormandy, conductor and music director of the Philadelphia Orchestra, will turn disk jockey with a one-hour (Sun-3 p.m.) segment of longhair music over WDAS.

Bunting Glider Co. is sponsoring the show, which starts a 13-week run April 8. No agency figured in the deal, which was worked up by Max Leon, music-minded candy manufacturer who recently purchased WDAS.

Federal court action to break the deadlock between the American Society of Composers, Authors and Publishers and indie video stations over a licensing agreement appeared virtually certain this week as the TV industry committee retained Simon H. Rifkind, former Federal judge, to handle the case. Under the Government antitrust decree, ASCAP can go to court to settle dispute involving performance fees if direct negotiations fail to produce results.

Indications that negotiations between the indie TV stations and ASCAP had run into a dead end was seen in the industry committee's characterization of ASCAP's per program contract forms as "summonses for a court action." It was another way of saying that further bargaining sessions are useless unless ASCAP makes sweeping concessions.

Based on a sliding scale pegged to the station's revenue, ASCAP's per program schedule proposed an 8½% commercial rate and 2% sustaining rate for outlets with annual local gross receipts under \$150,000; 9% and 2½% rates for stations with annual revenues between \$150,000 and \$300,000; and 9½% and 2½% rates for stations with gross takes of over \$300,000.

Stuart Sprague, television industry committee's counsel, said that ASCAP's proposed rates were "not only extravagant, exorbitant and unreasonable but in violation of the restrictions the Government has placed on ASCAP." He said the commercial rate represents an increase of at least 100% over the AM broadcasting rate with a 300% rise for stations doing a big package program business. The sustaining rate, he contended, represents about a 300% boost. Sprague said: "In my opinion, the announced rate is presented purely as a groundwork for court action."

Publishers and writers, meantime, have been expressing concern over the failure of ASCAP to collect any substantial fees from indie video outlets. The Society currently has blanket agreements with the video networks, and only a handful of indies with the great majority of the 107 TV stations currently being involved in the rate dispute. With TV performance fees currently the largest source of ASCAP revenue next to radio and having an even larger potential, pub and writer ASCAP members fear a long delay in the collections if the dispute is dragged out in court.

TV Promotes Hit For 'Sync Clock'

Hit-making potential of television has been spotlighted in the current breakthrough of Leroy Anderson's instrumental, "The Syncopated Clock," following its adoption as a theme on the CBS "The Late Show" late last month. In the past two weeks the number has become a hot copy and disk-seller with all of the major diskeries rushing to cover it following click of the Decca platter with Anderson conducting.

Number was originally issued several months ago as part of an Anderson album but began to perk excitement after the CBS video show began using it as a theme. Coincidentally, Leonard Wolf, Decca eastern promotion rep, selected the side for disk jockey spins with a resulting mushrooming of the plugs. It's currently been made the No. 1 plug at Mills Music, which is also releasing a lyric version authored by Mitchell Parish.

Decca is issuing the lyric version with the Fred Varling orch, with M-G-M using the David Rose orch for an instrumental cut. Victor has also covered the tune with the Three Suns and is now pushing the Boston "Pops" Orchestra version which was released early last year. Mercury has cut the lyric with Tony Fontaine with Columbia to wax it either with Sammy Kaye or Percy Faith.

Stage Craft Music Corp. chartered as music publisher in New York. Capital stock is 100 shares, no par value.

VARIETY

10 Best Sellers on Coin-Machines

Week of March 17

1. IF (8) (Shapiro-B)...Victor
2. MY HEART CRIES FOR YOU (12) (Massey)...MGM
3. BE MY LOVE (9) (Miller)...Columbia
4. TENNESSEE WALTZ (16) (Acuff-R)...Mercury
5. ABA DABA HONEYMOON (4) (Feist)...Victor
6. WOULD I LOVE YOU (4) (Disney)...MGM
7. MOCKIN' BIRD HILL (1) (Southern)...Mercury
8. SPARROW IN THE TREETOP (1) (Santly-J)...Capitol
9. YOU'RE JUST IN LOVE (7) (Berlin)...Mercury
10. PENNY A KISS (3) (Shapiro-B)...Columbia

Second Group

- THE ROVING KIND (10) (Hollis)...Columbia
SO LONG (7) (Folk-W)...Decca
I APOLOGIZE (Crawford)...MGM
BEAUTIFUL BROWN EYES (American)...Decca
LET ME IN (Oxford)...Columbia
I TAUT I TAW A PUDDY TAT (Remick)...London
SHOTGUN BOOGIE (Century)...Capitol
A BUSHEL AND A PECK (8) (Morris)...Mercury
IF YOU'VE GOT THE MONEY (Peer)...Columbia
BRING BACK THE THRILL (Maypole)...Victor
NEVERTHELESS (15) (Chappell)...Decca

- Perry Como...Victor
Billy Eckstine...MGM
Guy Mitchell-M. Miller Columbia
Vic Damone...Mercury
Mario Lanza...Victor
Patti Page...Mercury
D. Reynolds-C. Carpenter MGM
Patti Page...Mercury
Les Paul-Mary Ford...Capitol
Patti Page...Mercury
Guy Mitchell-M. Miller Columbia
Perry Como-Fontane Sta. Victor
Tony Martin-Dinah Shore Victor

- Guy Mitchell-M. Miller Columbia
Weavers...Decca
Weavers-Gord. Jenkins...Decca
Billy Eckstine...MGM
Rosemary Clooney...Columbia
Bobby Wayne...London
Mel Blanc...Capitol
Tennessee Ernie...Capitol
Rosemary Clooney...Columbia
Betty Hutton-Perry Como Victor
Mag Whiting-Jim Wakely Capitol
Jo Stafford...Columbia
Eddie Fisher...Victor
Paul Weston...Columbia
Mills Bros...Decca

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Chi as Longtime Sounding Board Used by Petrillo Again in TV Push

Chicago, March 20.

Intervention of American Federation of Musicians into negotiations for a contract covering local television performers follows the long-standing pattern by which AFM prexy James C. Petrillo uses his home town as a sounding board for his latest maneuvers.

AFM topper, who got his start as an AFM exec at Chi Local 10, of which he's still prexy, threw a block into bargaining sessions between Television Authority and local video stations when wires were dispatched to the four stations warning them against signing tele pacts which embrace performers holding AFM cards. Jurisdictional impasse was temporarily bypassed last week with TVA agreeing to accept a partial contract excluding AFM-ers while the issue is being threshed out at the national level. (See separate story).

Petrillo's sudden interest in the Chi tele talks is expected to have national ramifications. The four teevee networks and TVA only last month put the finishing touches to a national pact which does exactly the thing AFM chief took exception to in the local talks. With AFM currently involved with the webs in a new basic pact itself, it's likely Petrillo will demand a re-

examination of the national TVA code and the American Federation of Radio Artists pacts which touch upon the jurisdictional issue.

Only a few months ago Petrillo dropped another Chi bombshell when he ordered a five-day work week for musicians here at a six-day pay scale. Nitery operators squawked long and loud at the time but have apparently reconciled themselves to the ruling. As yet Petrillo has given no indication he will extend the five-day week to other cities.

It was in Chi that the AFM kingpin first introduced other "reforms" such as the ban on AFM members guesting on disk jockey shows and the ruling that record-turners had to have an AFM card.

Petrillo's hometown loyalty isn't exactly a one-way street, however. It was here, through the "good offices" of H. Leslie Atlass, Chi CBS veepee, that he set the deal with Gene Autry which permitted the cowboy star to launch his series of tele pix using AFM music.

Decca Expands Promotion

Expanding Decca's promotion department, publicity chief Mike Conner headed for the Coast this week to add a contactman to the Hollywood office.

Conner recently put on additional men both in New York and Chicago.

Pair Morgan, Norman

Hollywood, March 20.

Album of tunes from the Warner film, "Painting the Clouds with Sunshine," will mark the first pairing of Lucille Norman and Dennis Morgan under new pacts with Capitol. They are starred in the film. Tunes to be waxed include the title number and "Jalousie," "With a Song in My Heart," "Tip Toe Through the Tulips" and "One Alone."

MPPA, Local 802 Ink 3-Year Pact

Music Publishers Protective Assn., in behalf of its 50 publisher members, inked a new three-year pact with American Federation of Musicians' New York Local 802 yesterday (Tues.), granting a 10% wage hike to salaried arrangers, copyists, proofreaders and pianists. Pact also established a 3% welfare fund to be paid by the pubs. Contract is retroactive to last October.

Agreement with the union was actually reached last December, but mechanics of getting the publishers to give the MPPA authorization held up the final inking.

Kassner Snares 50% In 2 Dormant Firms, 100% of Another Co.

Edward Kassner, British music publisher who plans to headquarter permanently in New York, last week purchased a 50% partnership in two dormant U. S. music firms and also acquired full control of another. He bought a half-interest in Lincoln Music Corp. and Starlight Music from Abner Silver for an undisclosed sum. In addition, he became sole owner of Edward Kassner, Inc., by taking over the 50% share held by Dave Dreyer.

Lincoln Music catalog, Kassner revealed, contains several hundred copyrights, including some valuable Larry Clinton and Artie Shaw numbers. Firm also owns the holdings of the old Frank Capano Music Publishing Co. Catalog of Starlight, however, is described as nominal. Kassner, Inc. was set up in 1948 by the pub to handle material published by his British companies. Aside from the three acquisitions he'll also operate the recently established Canadian outlet, Edward Kassner, Ltd.

Lincoln and Starlight, Kassner declared, will be reactivated. Currently he's assembling a professional staff and it's planned to revive several of the Clinton and Shaw tunes. Kassner's British firms control between 4,000-5,000 copyrights. Among the companies is Cecil Lennox Music, the original publisher of "If." Supervision of these outfits has been taken over by Sydney Bron, Kassner associate.

Ballrooms War

Continued from page 39

because today's bandleaders aren't colorful, they're not showmen, they don't mingle with customers, they're not the Dorseys, the Lewises, the Calloways of the pre-recording era.

"Their attitude is 'why should I knock myself out? I'm in on a guarantee.' One big agency insists that all of its bands are well-dressed, well-groomed and well-mannered. When they show up here they act like a bunch of sour-pusses and look like monkeys. This concert stuff is also overdone. Everybody thinks he's a Toscanini."

If business is so poor with names, Levine was asked, why book them? He replied that it was a matter of human nature. "If I try so-and-so maybe I'll do better . . . It's always maybe, but the people never come." The operator opined that the top outfits' b.o. pull are more than matched by local crews.

For example, Larry Fortine, who appeared at the Cabin early this month, drew "good business" without benefit of advertising or disk luck plugs. "Yet," Levine said, "Out of the 15,000,000 people in the metropolitan area we have only a handful of customers tonight (Wed.-14) for Claude Thornhill and George Shearing despite ads and radio promotion."

'RH' Logging System

Week of March 9-15

Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles. Both groups of songs are alphabetically listed.

First Group

Songs	Publishers
Aba Daba Honeymoon—"Two Weeks—With Love"	Feist
Always You	Dreyer-M
A Penny a Kiss	Shapiro
Be My Love—"Toast of New Orleans"	Miller
Boutonniere	Santly
Dear Dear Dear	Goday
Down In Nashville, Tennessee	Harms
Faithful	Bourne
Get Out Those Old Records	Lombardo
Hands Off My Heart	Roger
Hullabaloo	Mill's
I Am Loved—"Out Of This World"	Chappell
I Apologize	Crawford
If	Shapiro
If I Were a Bell—"Guys and Dolls"	Morris
I Love the Way You Say Goodnight	Remick
I Remember the Cornfields	Leeds
It's a Lovely Day Today—"Call Me Madam"	Berlin
May the Good Lord Bless and Keep You	Pickwick
Mocking Bird Hill	Peer
My Heart Cries For You	Manney
Peter Cottontail	H&R
Roving Kind	Hollis
So Long	Folkways
Tennessee Waltz	Acuff-R
Too Late Now—"Royal Wedding"	Feist
Would I Love You	Disney
You and Your Beautiful Eyes—"At War With the Army"	Paramount
You're Just in Love—"Call Me Madam"	Berlin
Zing Zing-Zoom Zoom	Robbins

Second Group

A Bushel and a Peck—"Guys and Dolls"	Morris
And You'll Be Home	Burke-VH
Best Thing For You—"Call Me Madam"	Berlin
Bring Back the Thrill	Maypole
Chapel of the Roses	Triangle
Harbor Lights	Chappell
In the Land of Make Believe	BMI
I've Never Been in Love Before—"Guys and Dolls"	Morris
Lonesome Gal	Morris
Night Is Young and You're So Beautiful	W&M
Nobody's Chasing Me—"Out Of This World"	Chappell
Seven Wonders of the World	Paxton
Sparrow in the Treetop	Santly
Tear Drops From Your Eyes	Simon
Tonda Wanda Hoy—"At War With the Army"	Paramount
To Think You've Chosen Me	Laurel
Use Your Imagination—"Out Of This World"	Chappell
Wait for Me	Mellin
When Our Country Was Born	Life
You Love Me—"West Point Story"	Witmark

† Filmusical. • Legit Musical.



BILLBOARD • ON TOP OF OLD SMOKEY (Folkways) — Bill-board heads up its "Pick" chart with a firm nod to The Weavers-Terry Gilkyson combination (Dec. 27515) stating: "Here's another old folk waltz that's bound to sweep in this radiant and imaginative rendition."

ANOTHER • METRO POLKA (Forrest) — Frankie Laine (Mer. 5581) goes into a polka number that earns a strong "pick" by Billboard. Frankie, they say, . . . provides the first-rate material with an enthusiastic effort which could send this soaring." Lanza & Oscar (Dec. 46299) and Lawrence Welk (Coral 60405) add their own inimitable treatments to this future hit.

LIKELY • WISHING YOU WERE HERE TONIGHT (Shealy) HIT — Tune is shaping up as a good potential due to a trio of especially fine recordings, namely: The Modernaires (Coral 60408), The Satisfiers (Adam 1031) and Ricky Vallo (Apollo 1175).

MOVING • THE TEARS OF ST. ANNE (Marks)—A timely religious-minded song about the broken statue that cried real tears and receiving unusual attention. Discs by The King's Men (Dec. 14552) and Russ Vincent with the Ray Charles Choir (Adam 1037) are moving upward.

EASTER • SONNY THE BUNNY (BMI)—Leading the record best-sellers with discs by Gene Autry (Col. 90010), Tommy Tucker (MGM 60010) and Merv Shiner (Dec. 27482).

PETER COTTONTAIL (Hill & Range)—A perennial favorite with about 18 sparkling versions available. (Non-exclusive BMI).

MUCKEY THE CHICKEY (Marks)—A new twist on the Easter theme. Catching on via Kenny Roberts' (Coral 64079) platter.

SUPER • SHENANDOAH WALTZ (Acuff-Rose) — Coming up with gusto, latest release being by the Dinning Sisters (Cap. 1429), a super waxing. Baron Elliot (Dec. 27488) has a new sound in music that enhances this promising hit. Lawrence Welk (Coral 60405) sparkles in his usual champagne rhythm.

BROADCAST MUSIC, INC.



ART MOONEY

PLAYS

"BEAUTIFUL BROWN EYES"

"SPARROW IN THE TREE TOP"

MGM 10924 78 rpm
K 10924 45 rpm

"FAITHFUL"

"JUST FOR TONIGHT"

MGM 10906 78 rpm
K 10906 45 rpm

MGM RECORDS

JAN PEEERCE

*Makes You Want to Sing
When He Sings ~*



SING EVERYONE SING

No. 10-3274

backed by ~

No. 49-3274

MAY THE GOOD LORD BLESS AND KEEP YOU

The Big Song from NBC's "THE BIG SHOW"



RCA VICTOR Records



On the Upbeat

New York

Erroll Garner booked for his last New York appearance at Birdland nitery prior to a four-week tour on the Coast... **Eddie Fisher**, who enters the Army sometime next month, starting a tour of RCA Victor regional branches this week with stopovers in Chicago, Cleveland, Atlanta, Dallas and Los Angeles. **Ed Dodelin**, Victor's national field sales manager, is accompanying... **Sol Yaged**, jazz clarinetist, and his trio renewed

at the Three Deuces club, N. Y. ... **Jo Stafford** arrived N. Y. today for confabs with "Voice of America" execs on her weekly propaganda broadcasts... **Louis Bernstein**, Shapiro-Bernstein top-per, to Florida for three weeks... **Jack Bregman**, of Bregman, Vocce & Conn. back at his desk after a two-week illness.

Chicago

Mercury Records named **Cliff Parman** to its folk-tune staff...

Tommy Reed will hold over at Schroeder Hotel, Milwaukee, till April 22... **Teddy Phillips** set for Statler Hotel, Buffalo, March 26 for one month... **Ken Griffin** etched four sides last week for Columbia. He's set for Turinn Inn, Sioux City, March 23... **Irwin Berke**, midwest Shapiro-Bernstein rep, off on southern whipup... **Don Reed** into Baker Hotel, Dallas, last week, and follows with Roosevelt hotel, New Orleans, May 4... **WCFL** has donated 3,000 disks to paraplegics at Vaughan General Hospital here... **Tony Pastor** set for Casa Loma, St. Louis, March 20 for six days. **Kay Robbins** orch moves in April 10 for six days... **Sammy Kaye** plays Horseshow, Tulsa, May 29 for four days, then to Horseshow, Houston, June 6 for four days... **Three Twins** inked with Mutual Entertainment... **Los Norclinos** held over at Park Plaza, St. Louis **Ben Arden** Quartet to Stage Club, Chi, March 14... **Kaye Romayne** set for Le Beauf, Chi, March 12... **Dan Terry** set for Trionon, Chi, April 3 for month... **Benny Strong** to Trocadero, Henderson, Ky., March 23 for two weeks... Mercury Records inked folk singer **Jackie Doll** to three-year pact... **Bilt Bishop** band inked for Pea-body hotel, Memphis, April 9 for a week.

Pittsburgh

Bill Riggs replaced **Eddie Meyers** in the trumpet section of **Tommy Carlyn's** band... **Pat McCauley's** Trio had to be increased to five men before Local 60 would permit unit to go into **Johnny Brown's** Club in East Liberty... **Gloria Cathone**, niece of **Billy Catstone**, the orch leader, had one of the smaller singing parts in Pittsburgh Opera Co.'s production of "Rigoletto" last week... **Al Morgan** going into Vogue Terrace for five nights on April 17, first time he's ever played locally away from Copa downtown... **Nino Nanni** booked back into Monte Carlo for return engagement of two weeks on June 14... **Marilyn McQuade**, signed as regular vocalist on **Bernie Armstrong's** "Welcome Aboard" segment of "Duquesne Show Time" television program, is a niece of Mayor Lawrence of Pittsburgh... **Ted Lewis'** band opens two-week engagement Monday (26) at Vogue Terrace, coming here from a Town Casino stand in Buffalo... **Bobby Tamburri** has come home after 18 months on the road with **Blue Barron's** band and is joining trumpet section of **Buddy Lee** outfit here.

Cleveland

Carl Sands' Chicago band rolling into Hotel Cleveland's Bronze Room Saturday (24), replacing **Russ Carlyle**. Latter going to Windy City's Trionon Ballroom after junket of midwest one-nighters. **Kathy Norman**, former vocalist in **Vic Lombardo's** crew, joining Sands' outfit here... **Frankie Yankovic's** Columbia - recording polkateers returning home in early June for two-week stand at **Eddie Sinderlar's** Skyway Club. **Henry George**, co-owner of Cabin Club, skedded tentatively to take his band back to Skyway in April for Spring run... **Crystal Beach** Park near Cleveland starting season Easter Sunday with **Charlie Spivak**. Also setting **Woody Herman** for April 22; **Harry James**, May 13; **Les Goodman's** combo, with **Deborah Linn**, as vocalist, opened Hotel Fenway Hall's new Coral Supper Club.

Kansas City

Pia-Mor Ballroom played **Les Brown** orch for a one-nighter March 17, with the crew flying in from the Coast... **Guy Lombardo** orch and the **Ames Bros.** set for concert in Music Hall March 26... **Tiny Hill** has a week of vaude upcoming at the Orpheum, Omaha, going there direct from current stand in the Terrace Grill of the Hotel Muchlebach. Hill will have

Top Songs on TV

(Alphabetically Listed)
Week of March 9-15, 1951
(Based on copyrighted Audience Coverage Index and Audience Trend Index published by Office of Research, Inc., Dr. John G. Peatman, director.)

A Penny a Kiss... **Shapiro-B.**
Be My Love... **Miller**
If... **Shapiro-B.**
Mockin' Bird Hill... **Southern**
You're Just In Love... **Berlin**

5 Top Standards

Back to Donegal... **Leeds**
Great Day for Irish... **Feist**
Some O' D Shillelagh... **Shapiro-B.**
St. Louis Blues... **Handy**
Irish Eyes Smiling... **Witmark**

Songs With Largest Radio Audience

Survey Week of March 9-15, 1951

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Penny a Kiss	Shapiro-B
Aha Daba Honeymoon—"Two Weeks—With Love"	Feist
Always You	Dreyer-M
Be My Love—"Toast of New Orleans"	Miller
Boutonniere	Oxford
Bring Back the Thrill	Maypole
Destination Moon	Fisher
Down in Nashville, Tennessee	Witmark
Faithful	ABC
Get Out Those Old Records	Lombardo
I Am Loved—"Out of This World"	Chappell
I Love the Way You Say Goodnight	Remick
I Remember the Cornfields	Leeds
If	Shapiro-B
If It Hadn't Been For You	Johnstone-M
It's a Lovely Day Today—"Call Me Madam"	Berlin
May the Good Lord Bless and Keep You	Pickwick
Mockin' Bird Hill	Southern
My Heart Cries For You	Massey
Night Is Young and You're So Beautiful	W & M
Nobody's Chasing Me—"Out of This World"	Chappell
Peter Cottontail	H & R
Roving Kind	Hollis
So Long	Folkways
St. Patrick's Day Parade	Bullseye
Tennessee Waltz	Acuff-R
Would I Love You	Disney
You and Your Beautiful Eyes—"At War Army"	Paramount
You're Just In Love—"Call Me Madam"	Berlin
Zing Zing—Zoom Zoom	Robbins

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

Around the World	Valando
Be Good To Your Father and Mother	Beacon
Beautiful Madness	Advanced
Best Thing For You—"Call Me Madam"	Berlin
Hands Off My Heart	Roger
Hullabaloo	Mills
I Apologize	Crawford
I Still Feel the Same About You	Odette
If I Were a Bell—"Guys and Dolls"	Morris
In Your Arms	H & R
Lonesome Gal	Morris
Sparrow in the Tree Top	Santly-J
Super Song	Life
Teardrops From My Eyes	Simon
To Think You've Chosen Me	Laurel
Tonight Be Tender To Me	Life
Too Late Now	Feist
Use Your Imagination—"Out of This World"	Chappell
When Our Country Was Born	Life
Where the Red Roses Grow	Famous

† Filmusical. * Legit musical.

The Weavers, **June Hart**, **Chuck Brown & Co.** doing his "Village Barn Revue" with the orch there. String of one-nighters in the midwest follows, according to route set by Associated Booking Corp... **Margaret Truman** appears on the Seufert Concert series in the Music Hall, April 3. **Mario Lanza** in for the same series April 22... **Les Copley** orch currently at Town Hall ballroom... **Benny Hawkins** Trio holding forth at Famous Restaurant... **Everett West** into El Casbah at the Bellerive Hotel for a fortnight, succeeding **Dwight Fiske**.

Omaha

Looks like a big spring season for bands and singers here. **Ak-Sar-Ben** has signed **Mario Lanza** for a concert in the 12,000-seat Coliseum April 25 at \$3.60 top... **Rise Stevens** also at Ak-Sar-Ben Coliseum May 7-8... **Patli Page** and **Clyde McCoy** orch week of May 18 at the Orpheum... **Weavers** and **Tiny Hill** orch at Orpheum week of March 30... **Duke Ellington**, week of March 23, at the Orpheum... **Guy Lombardo**, **Ames Bros.** and concert-dance ensemble, March 28... **Sammy Kaye** band and revue, Ak-Sar-Ben Coliseum, May 21-22... Undated: **Lanny Ross** and variety show at Ak-Sar-Ben, **Roy Acuff** show at Ak-Sar-Ben, **Jan Garber** at Peony Park.

Philly Fines

Continued from page 39

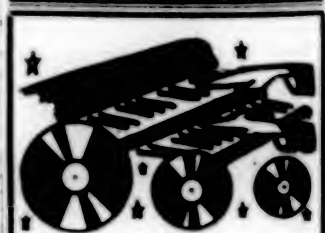
ed competition and had definitely forced higher prices in the Philadelphia area. The dealers, in combination with the wholesalers, and working through their association, agreed to so-called "fair trade contracts," which required them to sell records only at prices set in the agreements.

The distributors fined \$2,000 each were **Raymond Rosen & Co.** (RCA-Victor); **Capitol Records** Distributing Corp., of this city and Hollywood; **Stuart F. Louchheim**

Co. (Columbia), and **Decca Distributing Co.**, of this city and New York.

Pleas of not guilty were entered last August, but counsel for the defendants changed their pleas because, it was said, they could not afford a lengthy trial at this time. Counsel argued that the offense was purely a technical one and that they believed observance of fair trade agreements, sanctioned by other Federal laws, did not conflict with the anti-trust laws.

Marina Svetlova, former Met Opera prima ballerina, will dance the lead in the ballet for the N. Y. City Opera Co.'s new production of **Massenet's "Manon"** tomorrow (Thurs.) at the City Center.



Columbia Records

KEN GRIFFIN

Direction: **MILD STYLT**
Mutual Entertainment Agency
201 N. Wabash, Chicago 1, Ill.

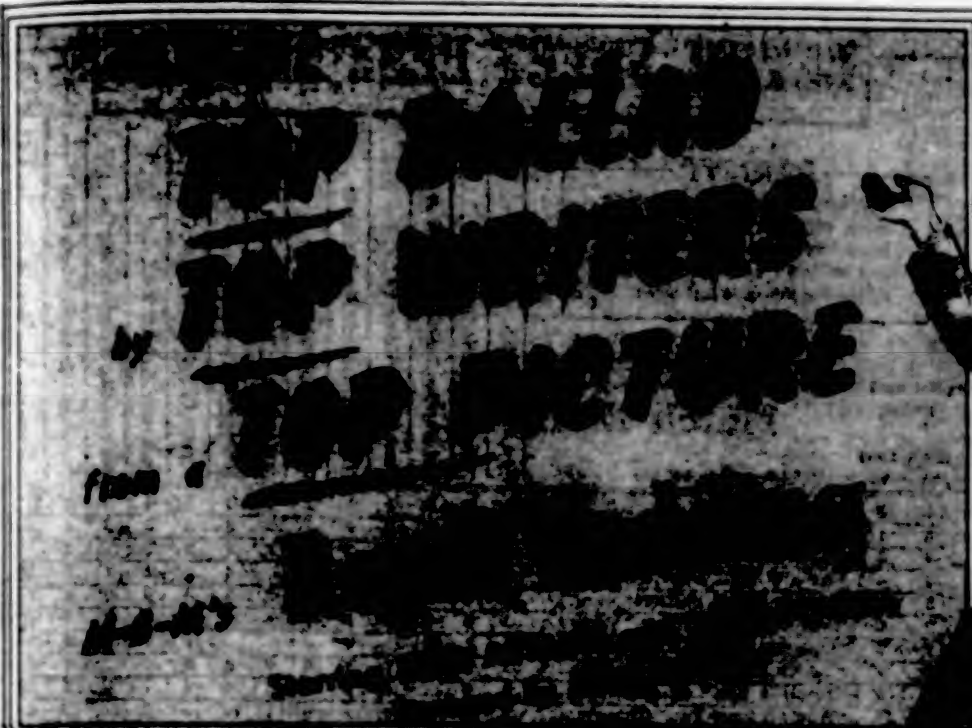
A Program Favorite for 20 Years
SO BEATS MY HEART FOR YOU

By **PAT BALLARD**, **CHAS. HENDERSON** and **TOM WARING** (Crawford Music).

Feature it Now!

Columbia Records
First, Finest, Foremost in Recorded Music





TOO LATE NOW

Slowly

C **Am7** **Dm7** **C** **Am7**

TOO LATE NOW to for-get your smile; The way we cling when we've

Dm7 **G7** **C** **Am7** **D7** **C** **Ebdm**

danced a-while; TOO LATE NOW to for-get and go on to some-one

Dm7 **G7** **Dm7** **G7** **C** **Am7** **Dm7** **C** **Am7**

new. TOO LATE NOW to for-get your voice; The way one word makes my

Dm7 **G7** **C** **Am7** **D7** **C** **Dm7** **G7**

heart re-joice; TOO LATE NOW to im-ag-ine my-self a-way from

C **Bm7** **E7** **Am** **E7**

you. All the things we've done to-gether I re-live when we're a-

Am **Am7** **D7+** **Gm** **Am** **Am7** **D7** **Dm7** **G7**

part. All the ten-der fun to-gether stays on in my heart.

C **Am7** **Dm7** **C** **Am7**

How could I ev-er close the door and be the same as I

Dm7 **G7** **C** **Am7** **D7** **C** **A7** **Cfdim**

was be-fore? Dar-ling, no, no, I can't an-y-more; It's TOO

Dm **Dm7** **G7** **C** **Am7** **D7** **G7** **C** **Am7** **C**

LATE NOW. NOW.

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RECORDS

DINAH SHORE
and VICTOR

JANE POWELL
RCA

TONI ARDEN
with PEGGY MARSH and the
COLUMBIA

DICK HAYMES
with VICTOR VICTOR Orchestra
RCA

Others on the way

Leo Feist inc

179 SEVENTH AVENUE NEW YORK 1

Inside Orchestras—Music

Problem of finding talent for the 90-minute NBC radio spread in "The Big Show" has turned the airer into a showcase for disk names on labels competing with RCA Victor, which is linked with the network through the RCA setup. Already appearing on the show have been Ethel Merman who, incidentally, kicked off the series with a plug for her Decca-recorded set of the "Call Me Madam" score; Billy Eckstine with M-G-M Records; Frankie Laine with Mercury, Edith Piaf with Columbia, Evelyn Knight and Ella Fitzgerald, both with Decca, among others. Show also has been accenting the top Victor names such as Eddie Cantor and Eddie Fisher, on the last show (18). With prior appearances by Perry Como, Jan Peerce, Mindy Carson and others.

Lippert Productions latched onto "On the Little Big Horn," clefted by Stanley Adams, Larry Stock and Murray Siegler, for its upcoming "Little Big Horn" film through sheer coincidence. Cleffers knew nothing of the film and Lippert Productions didn't know of the tune until Marty Weiser, Lippert flack, got wind of the Ralph Flanagan RCA Victor etching. He immediately contacted publishers Flanagan, Henderson and Woods, and the tunesmiths, and made arrangements to use the number as the theme background and behind the main titles.

An Irving Berlin tune, written in 1926 and apparently forgotten, was recently turned up accidentally by Grace Hayes, former vaude performer and mother of Peter Lind Hayes. Number, "I'm On My Way Home," was sent to her by a sailor on a lead sheet that had no credits. She turned it over to her son to cut for Decca. Diskery execs originally wanted to credit the number on the disk to Grace Hayes until further checking revealed it was Berlin's.

Practice of "taking" by several minor diskeries has grown into such an industry cliché over the past couple of years that some of the platter firms are now openly asking the pubs for coin to cover recording costs. One New York pub received the following wire from indie Coast diskery last week: "Want you to put up \$300 to help cover cost of sensational singer, orchestra and chorus. Sure hit maker. Wire money at once."

DuPont company recently came up with the strangest production assignment to date for RCA Victor's custom records division, which presses disks for other companies. To illustrate an institutional advertising lecture on entomology, DuPont asked for a disk containing the sound of hungry Japanese beetles munching on leaves.

Eddie "Piano" Miller, honkytonk pianist for Rainbow Records, is a British composer and former longhair keyboard artist in that country. His real name is Edward Lisbona, under which he's written the current pop, "Don't Leave Me Now," recently launched by Fran Warren on an RCA Victor disk.

Armstrong Had Another Hit in 'Nellie Dean,' But Only in British Empire

Roanoke, March 13.

Editor, VARIETY: Music section story March 7 about Harry Armstrong being a one-hit song writer is true only to a certain extent.

Admittedly, Armstrong had only one hit, "Sweet Adeline," in U. S. But in England and throughout British Empire, another Armstrong number, "Nellie Dean," is as much a barbershop classic as "Adeline" is over here, and is sung at all times and places just as the Gerard-Armstrong opus is always on the vocal agenda when three or four males with fair-to-lousy voices try to make harmony on this side of the Atlantic. "You're My Heart's Desire—I Love You, Nellie Dean," to give it the long-winded title by which it is sometimes known, was, and is, a terrific hit in Britain.

One thing that puzzles me is that every Armstrong hit I have read says he wrote "I Love My Wife But Oh You Kid," which certainly

was a hit, but which, according to all reference books on popular music, really was the brain child of one Jimmy Lucas and the great Harry Von Tilzer. How did Armstrong get into the Lucas-Von Tilzer act? In Sigmund Spaeth's "History of Popular Music in America," I see that Armstrong did an unsuccessful ditty in 1909 called "I Love My Wife," etc., but Lucas and Von Tilzer, by one of those coincidences that are always popping up in music biz, had a smash hit of the same title except that they doubled up on the "I Love" business, and called it "I Love, I Love My Wife, But Oh You Kid."

Jim Walsh,
WSLS.

Kapell Cancellation Stirs Columbus (Ohio) Feeling

Granville, O., March 20.

No little bad feeling was caused here when bookers of William Kapell, concert pianist slated to play a concert at Denison U's Swayze Chapel last Wednesday (14), waited until 3 p.m. the day of the concert to notify the Granville Festival Assn., sponsor of the concert, that Kapell would be unable to appear. Members of the assn., which sponsors an annual series in connection with university activities, were unable to understand why New York bookers delayed so long. Inasmuch as Kapell, they reported, had been ill with flu in Chicago for nearly a week.

The assn. has refused a substitute date due to the crowded spring university calendar and has asked bookers to stand all expenses of the concert, including advertising, ticket-printing and cost of long distance telephone calls employed to inform out-of-town patrons that the concert was off.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending March 17

National Rating

This Last wk. wk.

Title and Publisher

			New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Honegger	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dunont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Kochester, Nelson Bros.	Minneapolis, Schmitt Music Co.	Cleveland, Grossman Music Co.	TOTAL POINTS
1	2	"If" (Shapiro-B.)	3	2	2	1	1	1	1	1	1	4	2	1	112
2	1	"Tennessee Waltz" (Acuff-R)	2	4	1	6	2	3	3	2	2	3	4	98	
3	3	"My Heart Cries for You" (Mansey)	6	5	4	2	3	4	6	7	3	5	2	72	
4	4	"Mockin' Bird Hill" (Southern)	1	1	3	8	6	10	4	1	1	1	8	67	
5	5	"Be My Love" (Miller)	10	8	5	10	4	3	2	2	4	9	5	64	
6	6	"Aba Daba Honeymoon" (Feist)	5	6	7	9	9	7	4	6	7	6	7	53	
7	8	"It Is No Secret" (Duchess)	4	3	9	3	5	5	5	5	5	5	5	37	
8	7	"You're Just in Love" (Berlin)	9	10	7	7	7	7	7	7	7	7	7	35	
9	9	"Penny a Kiss" (Shapiro-B.)	7	1	4	8	8	8	8	8	8	8	8	33	
10	12	"Would I Love You" (Disney)	7	6	6	6	6	6	6	6	6	6	6	18	
11A	10	"Peter Cottontail" (Hill-R)	9	8	8	8	8	8	8	8	8	8	8	13	
11B	11	"May Lord Bless You" (Pickwick)	5	10	10	10	10	10	10	10	10	10	10	13	
12	11	"I Apologize" (Crawford)	3	3	3	3	3	3	3	3	3	3	3	10	
13A	13	"Beautiful Brown Eyes" (American)	8	8	8	8	8	8	8	8	8	8	8	8	
13B	13	"So Long" (Folk-W)	10	10	10	10	10	10	10	10	10	10	10	8	

Acuff-Rose Charges H&R With Infringement On 'Tennessee Waltz'

Los Angeles, March 20.

Copyright infringement suit has been filed in Federal Court here by Acuff-Rose Publications against Hill & Range Songs, Inc., in connection with latter's publication of "Tennessee Waltz."

H&R brought tune out last month, basing its publication on the fact that Red Stewart, billed by Acuff-Rose as co-author of its version of "Waltz," was under exclusive composing contract to H&R in February, 1948, when the tune was copyrighted. H&R version differs from the original only in the credits, sheet music dropping credit to Pee Wee King, whom Acuff-Rose listed as co-author with Stewart.

Starlight Musicals Set Six-Week Sked in Indpls.

Indianapolis, March 20.

Attractions and dates for the Starlight Musicals at the fair grounds here next summer now are definitely set to include "Song of Norway" June 26-July 1; "Annie Get Your Gun," July 3-8; "Firefly," (10-15); "Three Musketeers," (17-22); Rodgers-Hammerstein Music Festival (24-29) and "Show Boat" July 29-Aug. 5.

Tops of the Tops

Retail Disk Best Seller

"If"

Retail Sheet Best Seller

"If"

"Most Requested" Disk

"If"

Best on Coin Machines

"If"

Best British Seller

"Tennessee Waltz"

ASCAP Threat

Continued from page 39

on music and entertainment. Levinson then laid down ASCAP's dictum—"If you pass this bill, ASCAP will pull out of Nevada and take its songs with it."

Radio spokesmen told the committee passage of the bill would mean loss of network connections, resulting in individual consent of each copyright holder whenever they programmed an ASCAP tune. Hy Wells, Nevada Broadcasters Assn. rep., said that his org was satisfied with present royalty arrangements.

Summing up, Levinson told the committee that ASCAP would have to fork over \$250,000 to comply with provisions of proposed bill calling for individual copyright payments. Such a sum out of coffers to collect the average \$25,000 or so yearly would be "foolish," he added.

A compromise extended by Senator Forest Lovelock of Reno proposed a 3% tax on gross income of ASCAP in the state.

Decca Profit

Continued from page 39

H. Vallance, vice-chairman of Industria Elctrica de Mexico, electrical equipment manufacturers Proxy's request for reelection of the board as presently constituted is seen as significant in view of the persistent reports that a shakeup of top personnel was due at Decca.

In the annual financial statement, Rackmil highlighted Decca's entry into the 45 rpm and long-hair fields as the two major developments last year. Regarding the current national emergency, Rackmil said the company is in a stronger position than it was during the last war. Liquid position of the company was reflected in

its current assets of \$11,587,000, including \$6,320,000 in cash and bonds, as against liabilities of \$6,144,000. In short, Decca's cash reserve exceeds its liabilities.

Net working capital of \$5,443,000 was \$368,000 higher than at the close of the previous year. Outlook for Decca as well as its strong current position eased the raising of the annual dividend from 50c to 70c per share on the 776,650 shares of outstanding stock.

NLRB Nixes UE Claim On Decca Indiana Plant

Claim of the independent United Electrical, Radio and Machine Workers (UE) that its contract with Decca Records included the Decca plant at Richmond, Ind., was nixed over the weekend by the National Labor Relations Board. Union was booted out of the Congress of Industrial Organizations (CIO) last year on charges that it was Communist-dominated.

NLRB ordered employees of the Richmond plant to conduct an election within 30 days to determine what union—if any—they want as bargaining agent. In addition to UE, the following are in the running—International Brotherhood of Electrical Workers, AFL, and International Union, United Electrical Workers, CIO.

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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending
March 17

National Rating		This Last wk. wk.		Artist, Label, Title	New York	Chicago	Los Angeles	Boston	Cleveland	Kansas City	San Francisco	Detroit	Indianapolis	Minneapolis	St. Louis	Philadelphia	Pittsburgh
1	2	1	2		5	1	3	1	1	1	4	2	3	4	4	1	102
2	1			MARIO LANZA (Victor) "Be My Love"—10-1567A	1	2	1	8	3	3	2	4	2	6	1	3	94
3	6			REYNALDS-CARPENTER (MGM) "Aba Daba Honeymoon"—3282	3	5	5		9	4	9	1	7	5	7	7	30
4A	4			G. MITCHELL-M. MILLER (Col.) "My Heart Cries for You"—39067	4	6				2	1	5	6		10	3	51
4B	9			PATTI PAGE (Mercury) "Would I Love You"—3571	9	3	6		2		8	6	1		3	10	51
5	3			PATTI PAGE (Mercury) "Tennessee Waltz"—5534	8			6		6	3	10	10	1		2	42
6	5			P. COMO-FONTANE SIS. (Victor) "You're Just in Love"—20-3945A	10	10	2	10		5	6		4			4	37
7	8			G. MITCHELL-M. MILLER (Col.) "Sparrow in the Tree Top"—39190	6	8	4	2				7					28
8	7			TONY MARTIN-D. SHONE (Vic.) "Peany a Kiss"—20-4019	2			5		7					6	8	23
9	16			BILLY ECKSTINE (MGM) "I Apologize"—10903A		4		4			10	3				9	25
10	9			LES PAUL (Capitol) "Mochin' Bird Hill"—1373				9					9	2	2		22
11	11			ROSEMARY CLOONEY (Col.) "Beautiful Brown Eyes"—39212			7	3	5						9		20
12	10			MEL BLANC (Capitol) "I Taw a Puddy Tat"—1360				9		10			5		5		15
13	12			G. MITCHELL-M. MILLER (Col.) "Roving Kind"—39067	7						5						10
14A	12			PATTI PAGE (Mercury) "Mochin' Bird Hill"—5595		7			7								8
14B	14			ART MOONEY (MGM) "Sparrow in the Tree Top"—10924										3			8
15				PAUL WESTON (Columbia) "Across the Wide Missouri"—39160					4								7
16	13			WEAVERS-G. JENKINS (Decca) "So Long"—27376						9	7						8
17A				BOBBY WAYNE (London) "Let Me In"—973				7									4
17B	15			BLUE BARON (MGM) "Let Me In"—10923										7			4
17C				RALPH MARTIERE (Mercury) "Across the Wide Missouri"—5428		9								9			4

Disk Best Sellers by Companies
(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	4	260	Capitol	2	37
Columbia	5	114	Decca	1	6
Mercury	4	105	London	1	4
MGM	4	96			

FIVE TOP ALBUMS

1	2	3	4	5
OUT OF THIS WORLD Broadway Cast	GUTS AND BOLLS Broadway Cast	SOUTH PACIFIC Broadway Cast	VOICE OF XTABAY Yma Sumac	CALL ME MADAM Ethel Merman
Columbia MM-980 ML-54390	Decca DA-825 9-203 DLP-8036	Columbia M34850 ML4180	Capitol CD-244 CC244	Decca DA-818 9-166 DLP-8035

70th Annual 'Messiah'
At Bethany College
Kansas City, March 20.
Seventieth annual "Messiah" festival is underway at Bethany College, Lindsborg, Kans., this week, highspot being presentation of the Handel oratorio by a 500-voice choir on both Palm Sunday and Easter. Annual presentations began in 1881 and have now made the town a Holy Week mecca for this area.

NEW REVIVALS
'I Don't Mind
Being All Alone'

'Exactly Like You'

Standards by
Jimmy McHugh

PROGRAM
I GOT IT BAD AND
THAT AIN'T GOOD
TORCH STANDARD
Paul Francis Webster

Band Review

TINY HILL ORCH (11)
With June Hart
Muehlebach Hotel, Kansas City

Booking of the Tiny Hill outfit into the Tony Terrace Grill of the Muehlebach is somewhat of a departure from the usual sweet-and-swing bands to play the room. Not that the Hill crew doesn't have plenty of danceable music, but simply that the outfit goes in a good deal more for the novelty and down-to-earth tunes. Biz is more than holding its own, however, as customers apparently enjoy letting down their hair and following the antics and chanties of Hill's gang.

Hill is showing a capable crew with three brass, three reeds, piano, drums, string bass and guitar. Although setup is that of a tenor band, there is some variation from that basic formula, with leads more often going to other instruments, and with good deal of doubling in the reed section. Most of this is worked out under Bob Walter, saxman who also doubles on fiddle, arranges and handles assignment as musical director. Buddy Milton on electric guitar also adds to versatility with a good deal

of banjo work. Essential requirement from the orch is desirable dance tempos, as Hill makes it a must that dancing comes before anything else.

There's plenty ado about Hill being America's biggest bandleader, with his 365 pounds. He adds a good deal of personality to the outfit, as well as filling the bill in the novel category. His chanting style, leaning to tunes with a rural flavor, by now has something of a following in theatres and ballrooms, as well as hotels and clubs, and with Mercury record fans. With the big boy it's not so much a matter of sweet music as it is selling the songs, and that is his long suit.

Hill also goes in for an entertaining crew. June Hart not only handles vocals on sweeter numbers and pops, but fingers a fast accordion and displays a first-rate eccentric terp. Hill chants "Would You for a Big Red Apple" and "Everybody Loves That Hadaeol," already getting a whirl on the Mercury platter. Buddy Milton warbles the ballads and contributes a banjo specialty, and Dave Rasbury likewise comes down from the brass section to do ballads. Hill has a musical vocal twosome in Miss Hart and Jack Rhodes, and a dixieland group in the Hill Toppers. In all, an entertaining half hour.

Following a month here, crew is set for week at the Orpheum theatre, Omaha, and then plays a string of one-nighters through the midwest.

Quin.

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With ELLIS LARKIN at the Piano

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Decca Album A-806—Four 10-inch 78 RPM Records—Price \$4.15
Decca Album 9-142—Four 45 RPM Unbreakable Records—Price \$3.75
DL 5306—10-inch Long Play Microgroove Unbreakable Record—Price \$3.00

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DECCA RECORDS

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Hotel Plaza, N. Y.

(PERSIAN ROOM)

Dorothy Shay, Dick LaSalle and Mark Monte orchs; \$2-\$2.50 cover.

After an hiatus of several months, because of a Universal picture stint with Abbott & Costello, "The Real McCoy," Dorothy Shay is back on the hotel circuit. The self-styled "Park Ave. hill-billie," somewhat overly resplendent in a tres chic Adrian, seems to be overdoing a good thing with the same vocal monotone—the "mountain woman" song type with its politely leering sex overtones. Result is that when she essays a change of pace, such as that "Love Isn't Born, It's Made" song, it's welcome relief. She should essay more variety.

The costuming is too marked a forward step, sartorially in that she is now too sleek and chic, and the formality is enhanced by the orchid in her coil—altogether a discordant note with the backwoods motif that generalizes her repertoire. A simpler formal gown would go better.

Miss Shay is a past proved nitery entertainer, particularly potent in top hostilities from the Mark Hopkins, San Francisco, to the Waldorf-Astoria in New York. She has clicked in such chi-chi rooms as the Maisonette of the Hotel St. Regis, N. Y., but this is her Persian Room bow. Miss Shay also has a well-selling Columbia record album, most of the ditties of her own fashioning, since she is quite expert in that direction. Accordingly, it's a minor matter of routine refurbishing.

Dick LaSalle's slick dandypation, in the best "society" band manner, is equally expert for the main accomps to the comedienne, and Mark Monte continues to click with his sprightly relief crew. Abel.

Morambo, Hollywood

Hollywood, March 14.

Charles Durand & Guy Brion, with Ed Harry Truman; Eddie Oliver Orch, Latin-Aires (5); \$1.50-\$2 minimum.

Debut of Charles Durand and Guy Brion on the bigtime bistro belt is a successful one. Arthur Lyons, their agent, was wise to let them tryout in the minor league up and down the Coast before teaming the lads here, and, while a few minor alterations are in order, the outlook is bright. They won an ovation from this Sunset Strip spot's mostly showbiz first-nighters.

Youngsters are U. of Hawaii grads. Durand is a blonde chap with lyrical tenor pipes, Brion a Honolulu-born Japanese who cuts loose with a rich baritone. They harmonize for most of the 24-minute stint and solo on one tune apiece.

Layout is heavy with show tunes, nil on special material, and latter deficiency is the sole quibble. At least one original number, possibly spotted midway, would be welcome. As it is, the act boasts plenty of git-up-and-go and exudes a clean-cut, boyish air that marks it as a decided novelty for the boites. The extra dividend of a smart original or two would lift the turn unequivocally into the neopopercell class.

No leis or hula routines, despite their background. Boys, tastefully accoutred in white-tie-and-tails, pair on "Almost Like Being in Love," "There But For You Go I," "Autumn in New York," "Most Beautiful Girl in the World," "My Defenses Are Down," "You're Breathing My Heart," "I" and "Be a Clown."

Additionally, Durand keyboards his own accompaniment on "La Vie en Rose," Brion, who switched to that moniker from Jimmy Shigeta, pumps plenty of pathos into "September Song." Arrangements are artfully projected by Fdd'n Oliver and sidemen, and Eddie Truman accompanies the team smartly. Mike.

Casablanca, Miami B'ch

(CLUB MOROCCO)

Miami Beach, March 17.

Alice Tyrrell & Dick Winslow, Marion Harris, Ricardo & Norma, Sacanas Orch, Hy Grossman Orch; minimum \$3.50.

Setting up a show for this type of swank hotel room is no doubt a problem. Most of the same type spots around town have been leaning toward either a variety or comedy format, since the straight male singing names have proven none too potent. In this instance, the layout current follows Joe E. Lewis and Harvey Grant.

Alice Tyrrell and Dick Winslow are one of the better "new" acts to hit town in some years. They're a fresh duo who played recently at the now defunct Little Palm and rates this engagement where a

smart crowd can see and hear them. Personable Winslow, at the piano and pert Miss Tyrrell on the piano, songs are perfect for any top cafe or hotel room. They tee off with a special, "Speed, Speed, Speed" and keep the plaudits and reaction mounting with other originals which include a sesh on Hollywood auditions, with Impresses of Judy Garland, Deanna Durbin and Lily Pons for a wrap up by Miss Tyrrell. Follow with sock medley in comedy dueting of pops with their own lyrics, and encore with niftily arranged version of "Baby, It's Cold Outside" for solid returns.

Opening spot has Ricardo and Norma. They essay the standard melange of American, continental and Latino ideas, with enough lifts and spins to bring gasps and mits. Marion Harris, Jr. (she's dropped the Jr. for this engagement) is an excellent songstress. Comes on from off-stage for "Time On My Hands," then works in standards and oldies with "Wish I Could Shimmy Like My Sister Kate," earning big return. Follows with another clicker in "Sons of My Mother Taught Me," a hillbilly original. "He's An Olman from Texas." Then a calypso and winds with "Ballin' The Jack." Offered to solid applause.

Sacanas and his orch back the show in slick manner and play expertly for the interims, as does relief band of Hy Grossman. Lary.

Empress Club, London

London, March 16.

Dany Dauberson, Harry Roy Orch; minimum \$3.

After a full-scale floorshow, the Crystal Room reverts to a solo act for its midnight cabaret. The current attraction is French chanteuse Dany Dauberson, a first-timer in London.

One of the handicaps which faces most continental artists is the language barrier. With Miss Dauberson, this apparently is no problem. She reveals a fluent command of English with hardly a trace of accent. Nonetheless, her numbers are sung mainly in the French original and only two English songs are included in her program.

Miss Dauberson is attractive and her impressive style of singing is keyed to the sombre and tragic. It is a mode which matches her personality. Overall effect induces an atmosphere of gloom which may not appeal to the more convivial in search of frivolous entertainment.

All the numbers revealed the chanteuse's deep sensitivity, which is particularly apparent in her English songs, "Stormy Weather" and "I Wish I Didn't Love You So." Her French tunes are all in the same moving fashion, the best being "Femme Tes Yeux" ("Close Thine Eyes.")

The Harry Roy combo, which recently moved into the Crystal Room, gives superb accompaniment. Myro.

Hotel Nicolet, Mpls.

(MINN. TERRACE)

Minneapolis, March 17.

Tito Guizar, Maurice & Marya, Cecil Golly Orch. (12) with Mildred Stanley; \$1-\$1.50 cover, \$3.50 minimum.

The topnotch brand of song and dance purveyed by Tito Guizar and attractive terpers Maurice & Marya has a ready sale in this smart nitery. A frequent supper club attraction here, Guizar, displaying faultless romantic and vocal form, delivers in his accustomed sock fashion, while the ballroom team, also no strangers locally, maintains the headliner's high standard.

Wearing a striking Mexican costume and strumming the guitar, Guizar again comes up with winning warbling irresistibly embellished by the performer's zest and enthusiasm.

His opening number, "Marta," is in the lusty, powerful style that has helped to distinguish him. He's hep with "Boogie Woogie Serenade" and then solid all down the line with "Make Believe," "You Belong to My Heart," "Three Cacerolos," "You Never Say Yes," "La Paloma," "When Irish Eyes Are Smiling," "Adios Muecaches" and "El Rancho Grande." They're old favorites and new selections, both in Mexican and English, some in answer to audience requests, most in a lively vein and several calling for customer participation.

Maurice & Marya punctuate their smooth ballroomology with thrills as he spins and whirles her aloft at tremendous speed. Highlights include flirtation and "Darktown Strutters' Ball" numbers.

Cecil Golly's orchestra continues on high and songstress Mildred Stanley is an additional pleasure. Rees.

Josephine Baker Opens And Closes in 1 Nite In N.Y. Cafe—But She's Good

Josephine Baker opened and closed in one night on Broadway last Tuesday (13) at Monte Proser's new Cafe Theatre, and the end result, despite a highly tensioned premiere, fetches the opinion that all Proser would need is Miss Baker and Leo Del'yon, her comedy relief, plus the two bands.

It was a case of too much show. Miss Baker plus the streamlined musical comedy, "Billion Dollar Baby," more than surfeits the customers. Miss Baker was to have come on at 1:30 a.m., but finally made a 2 a.m. appearance, after walking out in disgust because of inadequate backstage dressingroom facilities. Proser dispatched Hazel Scott to the Park-Sheraton hotel, where Miss Baker resides, and the pianist influenced her friend to taxi back to the nitery to do her nitery stint as scheduled.

It was the second false start, since Miss Baker had been forced out of both the Strand theatre on Broadway, and the nitery by laryngitis. She skipped the Sunday and Monday shows, causing the Broadway deluxer costly refunds. Proser debuted his nitery on Monday (12) just with "Billion Dollar Baby" (which costars Carol Bruce and Jackie Gleason), and a second "premiere" on Tuesday night was sparked chiefly by Miss Baker's return to the theatre. There was a question whether she would last the day out at the Warner Bros. house or be able to make her doubling commitment.

Because of the bad throat and other physical disability, her personal manager, Ned Schuyler, couldn't understand why Proser was so lax about suitable backstage facilities, especially since her lavish French wardrobe, from three different maisons de haut couture, was such a vivid component of her act.

The current threat of suit and countersuit, and the cross-charges before the American Guild of Variety Artists, is the culmination of the premiere hassle. Del'yon, who is also at the Strand, was judiciously utilized at the theatre to plug the waits between costume changes while Miss Baker was offstage. Proser wisely decided to utilize Del'yon similarly.

So far as Miss Baker's initial Broadway nitery booking was concerned she was not as effective as she is at the Strand, or as when seen in Havana. This is simple to correct, being a matter chiefly of better editing and routining. Opening with two French songs in a row isn't as showmanly as her repertoire at the Broadway picture house. Why she shifted it may be answered by the supposition she wanted to vary it from the theatre routine. That's not necessary. "Peg O' My Heart" is a wrong number for her; more socko is that melodic Cuban novelty she is featuring, along with "Two Loves Have I." Her finale Italian song is good but a shade too polite; however, it would not have been pointed up as much if what preceded were more socko.

No question that she is as vibrant a personality in the bistros as in a theatre; the re-routining is a relatively easy matter. She is an exciting songstress, lissome in her fancy French wardrobe which shows up even more effectively in the confines of a nitery, and means more to the more discriminating customers out front. She has her own special maestro, Jo Bouillon, expert batoneer. Her own bongoist is another nice flip.

Even with everything smoother, it's a strange booking for Miss Baker, coming on after a wealth of floorshow. It's like having a No. 2 banquet after you just finished one—it's too much to digest. It is the more to her credit, therefore, that despite the surfeiting and the stalling she emerged so effectively. The customers had to come before midnight for "Baby" which started at 11:45, and she came on at 2 a.m. and stayed a solid half hour. Abel.

Blue Angel, N. Y.

King Odom Quartet, Dorothy Greener, The Mademoiselles (3), Portia Nelson, Page Cavanaugh Trio; minimum, \$4.50.

Boniface Herb Jacoby has put together another of the combinations that makes this smart, east side boite consistently popular. He's balanced a relatively expensive turn for this limited-seater—the King Odom Quartet—with a couple of low-budgeted, semi-experimental comedy acts and a most-acceptable low-lights chant-oosey. The result is first-class entertainment. Odom group, ably supported by

Clarence Johnson at the piano, runs through a nice mixture of spirituals, pops, and beat classics, such as "Basin Street" and "St. Louis Blues." Arrangements are all imaginative and original. Quartet is strong in the rhythm department and showmanly in movement and personal appearance.

Comedy end of the bill is topped by The Mademoiselles, at first glance as unlikely a trio of dames to provide laughs as one is possible to find. This is their third time back at the Blue Angel. They were previously in an ANTA show and at Cafe Society. Gals are Adria Rice, a heavyweight who lowers head and shoulders over the other two, and Marcie Slinger and Dorothy Kingston. Material is good, songs being of the blue patter variety to the accompaniment of mad, knockabout antics.

Dorothy Greener (New Acts) supplements the comedy side. Portia Nelson, who's back at the Blue Angel after making her New York debut here a year ago, sells pop ballads in an extremely pleasant and easy style. Her quiet manner is just right for an intimate room of this type and she looks good.

Page Cavanaugh Trio (piano, bass and amplified guitar) provides background for the acts and capably fills the lulls with predominantly subtle rhythmic tunes. Herb.

El Rancho, Las Vegas

(ROUNDUP ROOM)

Las Vegas, March 14.

Ethel Smith, Dave Barry, Buster Burnell, June Taylor Dancers (8), Ted Fio Rito Orch (10); no cover, no minimum.

With Ethel Smith's diaphragms at the amplified organ, Dave Barry's comedies, and breath-taking eye-appeal of the June Taylor Dancers, new frame here should prove effective lure for Easter weekenders seeking diversion in this resort area.

Miss Smith has played the Roundup Room before, building up good local following, and with reputation of Decca disks will beckon tourists as well. She kneads double keyboard into faves "Fiddle Faddle," "Clair de lune," "Tennessee Waltz," and a thumping boogie-woogie. Tricks a bit, performing chorus of "Parade of Wooden Soldiers," sans hands with foot pedaling, also left hand fingering of "Wash That Man Right Out of My Hair," "Tico Tico," tune for which she is perhaps best known, receives hefty mits, also versions of "Beguine" and bolero "Andalucia."

Barry has found his proper room in Las Vegas. Expressive facial maneuvering and vocal galumphing has been lost elsewhere in more capacious surroundings. In this intimacy, happily, he goes over big. Handles gags cleverly, socks over impressions of Godfrey, Ailen, and his Sam Spade satire. Panto of Italian sculptor moulding femme is used as encore.

June Taylor Dancers contribute brace of productions for neat returns. Buster Burnell, spotted within the Taylor stanzas, taps opener, emcees okay, and in "Dames" climaxes uses song patter to bring on stunning femmes in all-nations garb.

Ted Fio Rito Orch does spirited backgrounding for Ethel Smith and keeps floor crowded for customer dandipation. Will.

Sans Souci, Miami B'ch

(BLUE SAILS ROOM)

Miami Beach, March 17.

Successful switch from the singing names is being accomplished here in booking of Romo Vincent, a comparative new face though he worked this sector in '44, who filled the room on opening night.

The rotund singing comedian holds them from walk-on via his genial approach and vocal talents, combined with mugging comedies. Opens with "It's A Good Day" for solid results, following through with "I Want You To Come Over To My House," impress in dialect of Italian who is the good-will tinge. Change of pace is set in zingy manner with characterization of porter on the B & O for nice returns. Another group of specials includes rhumba version of "Take It Easy," "Lucy" and "Joe O'Neill, the Cuban Heel." On for 40 minutes he holds them and has to beg off.

Manor and Mignon click in graceful terping. They're a standard in this room. Pupi Campo introduces the acts neatly and with his orch does okay for customer dandipation. Arne Barnett accomps Vincent as though he'd played with him for years, instead of being the lull pianist for the room. Lary.

La Martinique, N. Y.

Johnny Conrad, Line (4), Mickey Deems, Jeri Sullivan, Golden Gate Quartet, Pepito Lopez & Val Olman Orchs; \$3.50 minimum.

Top names are lacking on the current bill, but there is sufficient playing value for most tastes. The Golden Gate Quartet closes a bill that also includes songstress Jeri Sullivan, comic Mickey Deems and holdover hooper Johnny Conrad plus four chorines.

Deems is a young comic who uses mostly material that is standard with most comedians. He underplays, and perhaps that's a relief in itself, compared to the run of comics who have a tendency to punch so hard that they wind up belting themselves. Deems has a couple of pieces of business that get laughs; on the whole he has a pleasant manner but will have to get material.

Miss Sullivan, who will be remembered for her intro of "Rum and Coca-Cola" some years ago, is possibly singing better than ever before, which creates the thought that how come this songstress hasn't gone further than she has all these years. She has the voice, sings a ballad and rhythm number with equal facility, and combines phrasing with breath control to good advantage. Add to this a quiet, underplayed personality that goes over, too.

The Golden Gate Quartet, standard foursome of harmonizers, do their usual recording hits, namely such numbers as "Dry Bones," "Battle of Jericho," and they likewise click.

Conrad combines standard hoofing with some ballet steps to break up the show's routineing neatly. Pepito Lopez's Latin dandapats are socko for the patron hoofing, while Val Olman's outfit does neatly on cutting the show. Kahn.

Latin Quarter, Boston

Boston, March 15.

Pearl Bailey (2), Eddie & Tony Putti & Freshmen (3), Arden Fletcher Girls (8), Dick Estes, Dave Lester Orch (9), Zarde Bros. Orch (5); minimum \$3.

Following several weeks of so-so bills the L. Q. bonifaces are smiling again, and the reason is the comic thrush, Pearl Bailey. While gal clicked neatly on her recent TV appearances she's socko on a nitery floor where her assortment of asides, ad libs and indigo material, delivered in her casual, throwaway style has the ringdiers yowling for more.

Gal saunters onto the floor launching into a warmup spiel before vocalizing. As for her treatment of "Fifteen Years and Still Serving Time," "Legalize My Name" and the saucy "You Can't Tell the Difference in the Dark" she's solid throughout, each number grabbing hefty returns. Inclusion of some of the juicier lines from Ethel Waters' oldie, "Handy Man" and hooked up lyrics of "Diamonds are a Girl's Best Friend," delivered while wandering through the audience is a showstopper. Begs off with snash "There Must Be Something Better Than Love" for solid plaudits.

Surrounding lineup is better than average, with Tony and Eddie, a couple of zanies in yokkell stint of record panting. Eddie, a paraplegic, works from a wheelchair, a fact quickly overlooked due to his aping ability and boys score solidly with zany takeoffs of Crosby and Mary Martin dueting "Wait Till the Sun Shines Nellie."

"Animal Crackers" and "Baby, It's Cold Outside." Tony grabs solo spot aping Kathryn Grayson and Eddie socks through with Beatrice Kay vocalizing "Lonesome Gal in Town." Lads click strongly.

Patti Thomas and the Freshman, a gal and two boys, teeoff with sesh of vocalizing and terping. Trio injects plenty of movement to stanza which aided by their freshness and youthful good looks garners neat response.

A new Arden-Fletcher line is on hand with three neat production numbers aided vocally by spot's new baritone, Dick Estes. Dave Lester batons backgrounds, alternating customer terping with Zarde Bros. orch. Biz very good. Elie.

Biltmore Hotel, L. A.

(BILTMORE BOWL)

Los Angeles, Feb. 26.

Desi Arnaz Orch (15) with Jose Carioca and Marco Rico, Gali Gali, Stan Kramer & Co. (3), Matis Monteria, Gene & Gwen Bari Trio; cover \$1.50-\$2.

World problems and the rising cost-of-living index combine to make booking a major headache at this downtown hotel spot, but manager Joe Faber may have an amusement aspirin in this current layout. Spot normally leans heavily

(Continued on page 50)

'Sat. Night Canteen' Finds Times Sq. Reviving Glamor Atmosphere for GIs

By JOE COHEN

New York's hotelmen in the Times Square area with the opening of the City of Timesquare Saturday Night Canteen in the Oxford room of the Hotel Piacadilly, have provided the sole bit of wartime atmosphere in the city. The Saturday Night Canteen, a replica of the Stage Door Canteen which operated during World War II, is so far the only spot in town where servicemen on the loose can get a slice of the hospitality that was extended to them during the late war.

Hostesses, dancing, entertainment, eats and drinks (soft) are freely available just as they were during the era when the Stage Door Canteen operated. So far, there's little competition for the GI's presence. Most other organizations that operated after Pearl Harbor haven't started as yet. The hotelmen felt that there were enough soldiers on the loose to warrant a canteen where the youngsters could stay out of mischief on a Saturday night and where wholesome entertainment and taping with selected hostesses would be available.

The bonifaces feel it's a sound investment, albeit a temporary one until the American Theatre Wing, or a similar organization, gets going. At this point, the hotelmen felt that a canteen must get started if only to dispel the rep that GI's might get that New York is a "cold town" and to keep the youngsters out of places where they might connect with some trouble.

500 Turned Away

Apparently, the idea is paying off. On the second Saturday the spot was open, 500 were turned away by 9 p.m. The hotelmen feel that they could fill up Madison Square Garden, but there's little possibility of enlarging facilities at this time.

A visit to the Saturday Night Canteen is reminiscent of an evening at its World War II counterparts in New York and Hollywood—except that the glamor of the former is missing. The prominent stage and screen personalities and top politicians haven't yet come into the operation, to act as servitors, but a start has been made in that direction. Actors are volunteering entertainment for free. On the second night of its operation, Benny Fields, Frankie Albertson, illustrators Russell Patterson and Bob Dunn, Four Jacks & a Jill, Toni Bari and others entertained. N. Y. Herald Tribune columnist Hy Gardner, chairman of the Canteen committee, emceed the show, and

(Continued on page 53)

Hub AGVA Unit Nominates Delegates to Convention

Boston, March 20.

At the bi-monthly meeting of local American Guild of Variety Artists held last week at the Hotel Bradford the following members were nominated as delegates to the National Convention skeddled for June 7 in Los Angeles: Danny Creedon, Billy Stone, Charles Brett, Billy Parker and Larry Lawrence. Names have been submitted to the National Board for approval.

Elected to the Boston Branch Executive Committee were: Danny Creedon, Charles Rosella, Charlie Brett, Russ Sabby, Larry Lawrence, Flo Morris and Dick Saunders with Nettie Jackson, Billy Stone, Manny Williams and Amby Hughes as alternates.

Also announced by Ralph Morgan, local topper, was the skeddling of a meeting with Theatrical Agents of N. E.'s Board of Directors to discuss granting of 1951 franchises. Confab will be held Thursday (22) with Vic Connors of national AGVA, attending.

Fairmont Hotel, S.F.,

Resuming Floorshows

San Francisco, March 20.

Fairmont hotel, which dropped floorshows in Venetian Room last summer, resumes them March 27 with Mills Bros. headlining. They're in for three weeks at \$3,500 per frame and will be followed by Lena Horne.

Jimmy Dorsey band has been set for May 8 at reported \$5,000 weekly.

Simpson Elected Prexy Of Toronto Auditorium Assn.

Toronto, March 20.

S. G. Simpson, of the Masonic Auditorium, Toronto, has been elected president of the Auditorium Owners & Operators Assn. Organization comprises operators in the province of Ontario. C. H. Kendall, of the Brant Inn, Burlington, was named veepee.

Group's board of directors will comprise seven operators including H. Law of the Arena, London, past president of the organization. Two auditors, J. Carolan, Columbus Hall, Toronto, and O. Dutton, Wendergrove, Hamilton, were also elected.

New L. A. Law Bans Strippers

Hollywood, March 20.

American Guild of Variety Artists is mulling action to stall enforcement of a drastic new L. A. County Ordinance which threatens to throw about 100 performers out of work in a sweeping ban on burlesque and burlesque-type entertainment. Ordinance, which AGVA charges was passed secretly without prior consultation with labor groups or even the sheriff's office, is scheduled to take effect Friday (23).

AGVA Coast chief Eddie Rio charges that the terms of the ordinance are so severe that the County Board of Supervisors can practically dictate the apparel habits of local residents. Wording prohibits wearing of a mask, or costume or clothing of the opposite sex in any public place. Strict interpretation, AGVA claims, could mean a woman could be arrested for wearing jeans.

Approximately 15 spots, located within county territory, would be affected by this measure—including Ciro's if Lili St. Cyr continues her current stand at the swank Strip spot beyond the effective date.

AGVA had expected some effort to pass a measure regulating routines and costumes which breached bad taste and had offered its assistance in this direction. However, the County Board of Supervisors ignored requests that AGVA be permitted to attend the hearing at which the ordinance was passed.

Talent union is expected to make a protest on the grounds that the ordinance's ban on strippers and femme impersonators constitutes "discrimination" against one phase of the entertainment industry. Ordinance would force the closing of many spots and probably 400 persons, in addition to talent, would be thrown out of work.

AGVA also is investigating reports that some spots already have been threatened by police officers who warned that under the terms of the regulation they would see to it that entertainment licenses would either be cancelled or not renewed.

RUSTIC CABIN, N. J., TRYING NEW FORMAT

The Rustic Cabin, Englewood Cliffs, N. J., will go into an experimental act policy starting April 3 for two weeks. Spot has been on a band format, and with poor business, except on weekends, is attempting switch in order to hypo biz in early part of week.

Cab Calloway, plus a few other acts, still to be pacted, will inaugurate the policy. Idea is to recreate the old Cotton Club atmosphere. If the idea clicks, Rustic Cabin will use more talent layouts. Dancing policy will continue with Calloway on the stand.

Curtis Joins Grade N.Y. Agency. Jimmy Curtis has joined the Lew & Leslie Grade agency's N. Y. office. He will work in the theatre and cafe dept. under Eddie Elkort.

Curtis was formerly with Charlie Allen, who operated a talent agency under Alan Corelli. Latter recently folded.

Dave Jonas Ankles Rosen To Set Up Own Agency

Dave Jonas has resigned from the Matty Rosen agency to open his own office. He has been with that agency for several years, following a tenure with the Music Corp. of America.

Successor at the Rosen office hasn't been named as yet.

MCA Seen Inking Deal With Tucker As London Rep

London, March 20.

Problem of Music Corp. of America for representation in the British variety field will be resolved with the expected inking of a pact with the Charles Tucker Agency of London within the next few days. Deal calls for Tucker office to represent all MCA talent in England and in some Continental situations.

MCA had previously attempted to buy out Leslie A. MacDonnell, a partner in the Harry Foster Agency of London. There was also some talk that it was interested in acquiring Reeves & Lamport, but none of these deals jelled. MCA, two years ago, offered to buy out Lew & Leslie Grade Agency of London for a reported \$400,000. This office had been representing MCA talent shortly after the war, but terminated shortly after the bid to buy out was turned down.

Tucker is one of the leading vaude agents in London. He's a former American who has been here for many years.

Pitt Casino Back to Burlesk After Vaude Fails to Click

Pittsburgh, March 20.

Casino theatre will return to burlesque Monday (26) when it reopens after a two-week shutdown. Effort to put vaude over at this house failed to work and policy was dropped after little more than a month. Casino had tried to combine burlesk with variety acts, but management couldn't sell the combination.

For a while Casino had considered dropping wheel shows completely and going in for vaude exclusively, but that was right after the original impetus during first couple of weeks. When trade began to decline steadily, however, theatre decided to stick to burlesk, which George Jaffe, who owns and operates house, has run around here for more than 30 years. With resumption of regular touring units Lyle Page comes in as producer and director of the house chorus numbers. He replaces Natalie Cartier.

Ethel Waters' Vaude Dates With Closing of Legiter

Ethel Waters will play some vaude dates now that "Member of the Wedding," Broadway legit in which she starred, folded Saturday (17) night. She's set for the Oriental theatre, Chicago, for the end of June or early July.

Miss Waters is expected to play cafe dates previous to Chicago engagement.

Performer Union Assured New Bill Will Stem Flow of Alien Acts to U.S.

Washington, March 20.

The American Guild of Variety Artists was assured by the Joint Senate and House Committee holding hearings on the Celler and McCarran immigration bills, that the new bill would take care of it. request that only talent of unusual merit would be permitted to enter this country.

It was pointed out to Vic Connors, head of the AGVA outdoor division, and Henry Katz, AGVA's resident counsel, that the bill would permit temporary visas for aliens of "distinguished merit and ability" to perform in this country. Committee also told the union that sharper teeth in this section would be contained in the portion of the

See New Start Towards '1-Card' Union With 3-Union Control of Proser Cafe

Air Force Base Wants Pix Names to Augment Shows

Special Services dept. at Larson Air Force Base, Moses Lake, Wash., is set to preem a musical, "Winged Caravan," May 6. Base plans at least three such productions if the first is successful.

The Special Services dept. will attempt to get screen personalities to appear in conjunction with the show. They're contacting the Coordinating Committee of the Screen Actors Guild to get the cuffs guests.

Josephine Baker's 10-11G & % Terms

Josephine Baker's business at the Broadway Strand, continues on high level with the week's session climbing up to \$55,000. She has been hit very little by the video-casting of the Kefauver Senate Crime Investigating Committee which has hurt most N. Y. box-offices.

There has been some discussion of a return date at the Strand in October, but no deal has been consummated. Miss Baker is asking for new terms comparable to what she's getting in engagements subsequent to the Strand. She opens at the Chicago theatre, Chicago, April 6 for two weeks at \$10,000 and \$11,000 (28 or 29 shows a week), with overages of \$120,000 on the two weeks. Ned Schuyler, Miss Baker's personal manager, is seeking similar terms for a return Strand engagement.

One odd feature of Miss Baker's Strand stand lies in the fact that she has been extended for three days to compensate for the two days she lost last week due to a throat ailment. She'll wind up in New York, Sunday (25) and open the following day at the Earle, Philadelphia, for six days and will wind up her four week contract with Warner Bros. at the Stanley, Camden, for one day, April 1. Her Monday opening in Philadelphia, points up the fact that theatre operators will shift opening days to any day of the week to accommodate headliners.

Theatre's gross dropped terrifically when Miss Baker was out Sunday and Monday. It's estimated that she lost \$8,000 on overages because of her throat ailment. Week's gross dipped to \$48,000. Miss Baker was "booked at the Strand for \$7,500 guarantee, with overages at \$55,000 for the first week, \$46,000 for the second and \$35,000 for the third. She will have collected around \$36,000 for her three weeks work there.

Miss Baker, after playing Chicago, has another theatre date at the Fox, Detroit, May 4, where she's getting \$10,000 for 28 shows plus a 50% split over \$47,500. Contract specifies that if she plays 29 displays during the engagement, guarantee goes to \$11,000.

Two cafe dates have been lined up. She's set for the Town Casino, Buffalo, April 23 and is slated to go into the Latin Quarter, Boston, May 13.

Some theatrical union officials feel that a new start has been made toward a "one-card" union with a decision handed down Monday (19) by the Associated Actors and Artists of America that jurisdiction of Monte Proser's Cafe Theatre, N. Y., must go to the American Guild of Variety Artists. However, the 4A's recommended that the joint Actors Equity-Chorus Equity and AGVA administration continue to June 1, or when the current show closes, whichever comes first.

The 4A's also recommended that some changes still to be worked out be made regarding admission of performers to AGVA or Equity so that a cast member would not have to join another union, and that a scale of agency commissions be worked out.

Recommendation for continued partnership among the affected unions is regarded as the most solid wedge yet presented for the formation of a "one card" union of all the 4A's affiliates. There was frequent talk of an amalgamated setup at the 4A's confab, and recommendation of continued partnership in this field is regarded as a possible model for extended cooperation among unions in other operations. The 4A's in its decision emphasized that this settlement will serve as a guide for the solution of other borderline jurisdictional cases.

Because of the terms of the settlement, Proser will not get a reduced pay scale, nor will any working conditions in the cafe be changed during the run of "Billion Dollar Baby," first production at that spot. Minimums call for \$112.50 for chorus, and principals getting under \$400 must work a six-day week. Scale in other Class A cafes calls for \$75 for chorus and \$100 for principals, although top spots must pay more to get the kind of line and talent it wants.

Proser declared he would like to cast a road company of this show to play out-of-town cafes, but it's impossible under the joint jurisdiction setup.

The settlement is to be voted upon by the AGVA, Equity and CE boards.

Another French Talent Invasion of N.Y. Cafes

New York cafe operators are polishing their best French accents these days. The spring nitery season is preparing for one of the biggest showcasing of Gallic talent in many years.

Already set are Lucienne Boyer, coming into the Versailles for the next show; Marjane at Monte Proser's La Vie En Rose Sunday (25), with Henri Salvador slated for a future show at that spot. The Latin Quarter is also prepping a French revue which will have a line of imported French can-can girls. Mistinguett is set for La Martinique April 12.

Dario, La Martinique's operator, took off for Montreal Monday (19) to gather French talent current in the Montreal niteries, and will buy other imports he feels acceptable to U. S. audiences.

New York nitery owners go on French binges periodically, generally at a time when they run out of domestic headliners, and must rely on fresh talent to hypo trade.

The Gallics generally have done well in N. Y. spots. Edith Piaf has been a top attraction for the Versailles. She's garnered sellout business during longruns at the spot. Jean Sablon, who recently wound up a stand at the Persian Room of the Plaza hotel, also pulled in better than usual business. Miss Boyer, similarly has done well in most cases.

One of the strongpoints of the trade lured by these Continental acts is that many are wine drinkers and tabs are generally sizeable.

Another factor favoring the French acts is their ability to pull in a fresh crowd of cafegoers including those in New York's large French colony and the United Nations personnel. The UN staffers are especially in evidence in these spots since most are proficient at that language, French being the classic tongue of the diplomacy.

Night Club Revues

Continued from page 48

Biltmore Hotel, L. A.

on the tourist "rade since the Biltmore is too far from the residential areas to lure any large percentage of the free-spending localities. Now, with Southern California tourist trade on at least a partial decline, Faber is hoping to woo some of the Hollywoodites and is pinning most of his hopes on Desi Arnaz, in for an eight-week stint.

Arnaz paces this 70-minute layout, and doubles between show and stick-waving stunts. Within the show framework, he eases casually, tosses off a mild joke or two and gets in some okay song stuff. He works closely with his audience on such stuff as "The Cohen Cabbie" and winds up fulfilling the inevitable requests for "Babalu" for a bongo-banging finale in which the entire music-crowd joins. In between he works with sock guitarist Joe Carioca and gets some effective backing at the piano from Marco Rizo. Since the orchestra is around most of the evening, however, at least one number could be trimmed from the floorshow offering.

Another repeat date at the Bowl is being played by Gali Gali, who runs through his standard bag of tricks with his usual aplomb. Prestidigitation is smooth and showmanly and the folks he draws from the audience serve their purpose well as the Egyptian magician reaps a harvest from his manipulations with coins and chicks, the small feathered kind. Napkin-waving finale still serves as a laugh-drawing begoff.

Marionette troupe of Stan Kramer & Co. gives the show a strong closing with half-a-dozen quick, effective routines. Manipulation is expert and its dished with a canny salesmanship that pays off. Special effects including smoking dolls and luminous costumes enhance good Bill Robinson. Carmen Miranda and "Lost Weekend" r. Atines and Kramer is joined by his parents for an okay cakewalk finale featuring three marionettes.

Mata Monteria's show-opening stint is more noteworthy for her dexterity with the finger-cymbals and castanets than her footwork.

Between sets Faber has the Gene

and Gwen Earl Trio providing an effective instrumental fill-in to appease the terpsichorean instincts. Kap.

Havana Madrid, N. Y.

Jimmy Casanova, Nina Dova, Aennchen Dancers (3), Pablo & Marina, Anita de Castro, Bartolo Orchestras; \$3, \$3.50 minimums.

The Havana-Madrid show is somewhat reminiscent of the type of display that prevailed at that spot many years ago when this cafe was still something different from the orthodox run of niteries.

The acts current are all newcomers to the Stern and are further described under New Acts. There's good color in this display and it plays well generally. Show marks the Broadway bow of Jimmy Casanova, a comic along Leo De Lyon lines, who has material for both theatres and cafes. At present he seems too tense, but this can be easily remedied. Nina Dova sings okay and completing the lineup are the Aennchen Dancers (3) and Pablo & Marina. The six girl line has a pair of good routines.

Anita De Castro and Bartolo head the rumba orche for dampation. Jose.

Bagatelle, London

London, March 13. Celia Lipton, Ronnie Selbie, Edmundo Ros Rumba Band, Arnold Bailey Swingtet; minimum \$4.50.

Celia Lipton, musiccomedy star, brings her versatility into this Mayfair cafe for socko reception. The chanteuse is not restricted to the singing of conventional hits, but also is a talented impressionist. Her takeoffs of Katherine Hepburn and Bette Davis in "Thanks for the Memory" duet, registers.

As a vocalist, Miss Lipton changes style and mood on her numbers. Her opening "It's a Great Day," done in a vivacious and buoyant style is followed by an original and sophisticated—but too theatrical—lyric. Then in more sentimental style she socks over with "Paris Wake Up and Smile" and "I Love the Guy." But it's the numbers in lighter vein that reg-

ister best, like "Diamonds Are a Girl's Best Friend" and "It's Only for Americans."

Ronnie Selby's piano accompaniment is tops and the Arnold Bailey Swingtet offer the background music. In addition, the Edmundo Ros Rumba outfit alternates on the dance music. Myro.

Roosevelt Hotel, N. O. (BLUE ROOM)

New Orleans, March 16. Henry Busse Orch (16), Walton & O'Rourke, Warner & McGuire, Jean LaFlotte, Chuck Verges, Sharkey & Kings of Dixieland (6); \$2.50 minimum.

Henry Busse and his "shuffling rhythm" crew spark a fast-paced, socko show with ingredients to satisfy all tastes.

Busse, whose muted trumpet has made him a favorite of long standing here, dispenses an excellent brand of sweet and zingy tunes marked with a distinctive and infectious rhythm beat that identifies his band.

Dancers find the aggregation plenty groovy and those who take their music sitting down also find it pleasant.

The Busse outfit not only has the chore of playing for the acts, but makes some outstanding vocal and musical contributions of its own. The group tees off with a medley from "South Pacific," with the vocals in the capable hands of Chuck Verges, a bandman with nice pipes.

Busse wisely left the tail-gate rambling to Sharkey and his "best little band in the land," featured again as a special attraction.

Topping the acts are Walton and O'Rourke, top puppeteers. Their dolls are practically lifelike in their movements and talk (through their masters). Team trots out a couple of rumba dancing skeletons, a "lazy bones" ebony-hued character, a bosomy dame on a binge and a piano-playing Cab Calloway and blues singer. They have a topflight turn.

Warner and McGuire, a couple of kids who not only dance well but have an easy and happy communicable rest, win plenty of palmpounding from tableholders. The clever, agile duo perform energetic and smoothly executed routines.

Jean LaFlotte's acrobatics on bicycles and unicycles are performed in whirlwind fashion and click solidly.

Sharkey and his aggregation

bring down the house as usual when they turn loose their infectious brand of New Orleans rhythm. They open in chorus, pass the solos around and display plenty of jazzy drive on such tunes as "When the Saints Go Marchin' In," "Clarinet Marmalade" and others. His Negro dance team again score with their grimaces, songs and fast tapping. Busse band joins Sharkey's crew in a rousing finale to close the show in a blaze of action and rhythm that leaves the crowd in high spirits.

Capacity biz when caught. Lutz.

Chateau Madrid, N. Y.

Monica Boyar, Fausto Curbello Orch, Continentals; no cover no minimum.

Angel Lopez, who formerly operated the Havana-Madrid, has returned to the cafe scene with the opening of the Chateau Madrid. It's a different type of operation from that which Lopez has been accustomed to. It's one that makes the nightclub operation an adjunct of a straight eatery. Spot will serve lunches and dinners and it's expected that by the time the rumba bands come on at 10 p.m., the crowd that hoped to avoid the 26% entertainment tax will be tempted to linger longer.

Lopez, in partnership with Dave Littman, has a tastefully decorated spot that faintly suggests a Latin motif. The opening night (16), the green crew just didn't know how to handle the lights, but that will be corrected for subsequent showings. Spot is well located in the Hotel Wyndham and has a chance of getting some of the smart east-side trade.

Sole act on the bill is Monica Boyar, a sultry songstress, who has done well in the intimacies. Miss Boyar has an excellent collection of calypso music as well as other tunes and gives most of them pashy treatment. It looks like she'll be able to deliver in this spot, once the roughspots on the operation are smoothed out. Some of her numbers aren't particularly suited to the setup, but when she does the calypso she garners top miffs.

The Fausto Curbello band and the Continentals supply good dampation for the rumba addicts. Jose.

Cafe Society, N. Y. (FOLLOWUP)

Ann Hathaway, who has been at this downtown niterie before, replaces Rose Murphy, teaming with Arthur Blake, impersonator, a six-week holdover. New to the setup, also, is Sammy Benskin and his orch. Miss Hathaway, garbed in a white, form-fitting gown, which she discards later to reveal white overalls for a rural number, puts over her songs in a satisfactory manner.

Warbler's sultry voice matches her s.a., both of which she delivers to good returns. Strictly on the basis of comparison, however, her feminine appeal and ease of delivery outshine her vocal qualities. "Everything I Have Is Yours" registers solidly, as do "Let's Try Again" and "It's Do Do Do." Good novelty number is "Whistling in the Trees." Singer also clicks with an encore, "Wonderful."

Arthur Blake continues to stir up audience bedlam with his impersonations. Routines follow the pattern of his long engagement, with a few new personalities brought in, including Elmel Barrymore and Jose Ferrer.

Sammy Benskin and his septet quartet supply musical accompaniment adequately. Hot rendition of "Pennies from Heaven" and "After You're Gone" by trumpet and saxophone gets the show off to a good start. Alit.

Thunderbird, Las Vegas (NAVAJO ROOM)

Las Vegas, Mar. 15. Kay Armen, 3 Redheads, Harry Rawlings, Kathryn Duffy Dancers (8), Beverly Richards, Normandie Boys (3), Harry Frohman, Al Jahn's Orch (12); no cover, no minimum.

One of best layouts ever assembled in this room is top production built around thrush Kay Armen, dubbed "Stop the Music Revue," in neat tie-in with headliner's former ABC radio show. Also framing Three Redheads, Kathryn Duffy Dancers and numerous vocal and terp soloists, lavish production is a solid click.

Miss Armen in simplified song routine, builds for a begoff. Opens with "Nevertheless," segues into torchy "Just Say I Love Him," to round off first set in lusty version of "St. Louis Blues," with sock background by Al Jahn's orch. Intime set with her accompanist

(Continued on page 52)

EARL BARTON

"A NEW THRILL IN DANCING"

DANCING LEAD

"BROADWAY OPEN HOUSE" (T.V.)

MONDAY and WEDNESDAY

RECENT T.V. GUEST APPEARANCES

Jackie Heller's Carousel
Pittsburgh

"Brightest spot on this show is dancer Earl Barton, who has come home after scoring on This Is Show Business and Kate Smith TV shows. Youngster, who lives in the same neighborhood that spawned Gene Kelly, may some day be the dancer to take his place when Kelly realizes his long ambition to be a director. Barton is an expert technician, has a good talking voice in introducing his numbers and does a sock terp turn that brought a boff miff."

Len Litman.

BILLBOARD, MARCH 16, 1951

FORD STAR REVUE

KATE SMITH

STAR TIME

THIS IS SHOW BUSINESS

HOLIDAY HOTEL

TONI TWIN TIME

MOHAWK SHOWROOM

CAVALCADE OF BANDS

FRANK SINATRA

CAVALCADE OF STARS

BILL SLATER

Exclusive Management

KENNETH LATER AGENCY

Warwick Hotel, Mezzanine Floor

New York 19, N. Y.



A Great VOICE—A Great STAR!

Making his Premiere Appearances Direct from
Pictures — In CAFES, THEATRES and CONCERTS



JOHN CARROLL

Personal Management: NED SCHUYLER
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Publicity: CURT WEINBERG
155 East 52nd Street, New York

WALTER WINCHELL, says:

"John Carroll of the films (making his debut in a night place) scored tremendously with his robust and expertly routined vocals."

★ ★ ★ ★ ★ ★ ★ ★

PAUL M. BRUUN

THE FLORIDA SUN

The first instance this year was Josephine Baker, whom Ned Schuyler discovered and brought back to the United States and last night, for the second time this year, and by the same impresario, an entertainment-loaded atomic bomb struck the stage of Copa City, in the form of one John Carroll, motion picture star.

This is the kind of material and the kind of a voice sung by the kind of a man with a heart and a soul which makes for the extraordinary, for those once-in-a-lifetime thrills for a calloused columnist who has grown immune to practically everything. You realize that here is a voice and a heart you want everybody to experience and to enjoy. Carroll began as an experiment and became, within a few brief songs an experience.

It isn't too fantastic that when others have had an opportunity to hear John Carroll pour out his soul with his magnificent voice, that a Broadway show will find him and Hollywood can then awaken and DISCOVER him all over again.

★ ★ ★ ★ ★ ★ ★ ★

GEORGE BOURKE

THE MIAMI HERALD

It is John's first nitery date—if you disqualify a warm-up stand at the Shamrock in Houston a few weeks ago—and you want to be in on the debut.

So you hit the Copa at midnight and find the lobby jammed with the show folks. Ned Schuyler, co-owner with Murray Weinger, of the establishment is on hand, as rare a happening as finding Arthur Murray at one of his own dance emporiums.

And it is only proper that Schuyler should be on hand. The beach hotel owner has taken over Carroll's career as a night club singer and hopes to duplicate the success he just achieved with Josephine Baker who has just been booked into a Chicago theatre at an \$18,000 a week plus percentage.

Despite a case of virus and a fever of 102 Carroll goes on for his late show and is declared "in" by such an expert at talent rating as Walter Winchell, who garners applause which surpassed even that of the stars when introduced.

Carroll reveals the best male voice by far that we've heard yet in Copa City. Truly terrific are the words for his offerings of "Set My People Free" and "Old Man River" while his less heroic and more romantic numbers simply sizzle. A second Tony Martin some term him—we prefer to rate him a new John Carroll!

★ ★ ★ ★ ★ ★ ★ ★

VARIETY

Wednesday, March 14, 1951

This is John Carroll's second major cafe date, and from the manner in which he socked, much as did Josephine Baker in her recent appearance at this showcase (incidentally both Miss Baker and Carroll are under personal management of Ned Schuyler, co-owner of spot) he adds up as another potent "new" face for the class bistros, presentation houses and definitely for video.

The Hollywoodian utilizes an easy, full projection of a wide ranging baritone that, at times, attains operatic qualities. With it, he brings a modesty that wins his listeners from walkon, and when he belts out his first number to reveal the strong pipes, the reception is thunderous. Has trimmed his intro talk to a minimum for added effect when offering a carefully and intelligently blended series of offerings.

What adds to his potency is a dramatic sense that adds values to his serious numbers.

He's a plus new personality for hotels, theatres and niteries. His sock voice, plus the promotional possibilities angled on his screen rep, make him visually and vocally a strong TV bet, too.

Lary.

Night Club Reviews

Continued from page 50

Thunderbird, Las Vegas

Harry Frohman reveals poignancy in balladizing of "Where Or When," "Tennessee Waltz," and contrasts with orch assist flavor-some "All My Love." Then "Man I Love," "Blue Moon" and "Did Your Mother Come From Ireland" for boho windup.

Redheads, here last November.

The...
Touch...
of...
Genius.



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1951—Opening
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**PATRICE JAN
HELENE and HOWARD
MORTON DOWNEY
SHOW — TV**

JIMMIE HUSSON
"Mister Everybody"
Currently: (CLUB DATES)
March 21—FLINT, MICHIGAN
March 22—PALMER HOUSE, CHI.
March 23—SIOUX FALLS, S. D.
March 24—CONGRESS HOTEL, CHI.
March 25—MORRISON HOTEL, CHI.
March 26—MILWAUKEE
March 27—GRAND RAPIDS, MICH.
(My sincere thanks to Art Goldsmith,
Boris Hurlig, Irving Grossman.)

"TRIXIE" and ESCO LaRUE

Juggling Star

Comedian

"ICE CAPADES OF 1951"

CHICAGO ARENA, March 15-28

Booked Solid Until June 1

Direction: WILLIAM MORRIS

SEE TRIXIE ON "SUPER CIRCUS"
ABC-TV, MARCH 25

Club Bayou, Hollywood

Hollywood, March 15.

Sherrell Sisters (2), Phil Moody, Beverly Alber, Larry Maddi Orch (4); no minimum, no cover.

This Sunset Strip spot, until just last week, was a showcase for Dixieland bands. The two-beat policy got off to a good start five months ago, with Ben Pollack's combo, but foundered, bringing on a one-beer only, feet-on-the-table following and a \$10,000 deficit. Owners Rose Stanman and Sam Rittenberg have made what looks like a smart switch to a straight variety format.

Phil Moody sparks the proceedings with some keyboard ramblings on Rodgers and Hart, Gershwin, Porter, et al. Beverly Alber moves her show tunes down from the hillside Cafe Gala to the deuce spot here. Her forte consists of standard intimacy fodder, i.e., "Thou Swell," "Stay with the Happy People," "Who Cares?"

Larry Maddi's fiddle-piano-guitar-bass combo contributes some gypsy airs, anachronistic in the dumpy-decorated spot that was fluted with New Orleans trimmings in deference to the recently departed Pollack, plus "Clancy Low-ered the Boom" and almost everything else the customers request. Maddi, formerly Xavier Cugat's concertmaster, wields the fiddle and a quehada, which is the jaw-bone of a mule, teeth of which create a racket when he rattles it.

Moody solos again on "Music, Music, Music" as Franz Liszt might have clefted it and "Bewitched" with Mozartian shadings. He also works with Grace and Pony Sherrell, who hold down the closing spot. Vivacious sister team vocalizes "The West Coast Is the Best Coast"; parodies "The Lady Is a Tramp" and "Just One of Those Things," latter a questionable excursion into the lavender; "Since I Met You," an original ballad; "No Business Like Show Business," and "Keep a-Knockin'," audience participation routine for which the customers are provided wooden paddles, a la Texas Guinan. The girls twang a guitar and beat a bass betimes.

Maddi outfit plays intermissions also, and will be dispensing datsipation when and if the operators get a rezoning permit that will allow customer terping on their segment of the Strip. Hearing comes up before the Los Angeles city council Thursday (22), and if the green light is switched on it is planned to enlarge the dance floor, a postage stamp affair installed by the drummer in Pollack's band when Pollack was at the Bayou. Mike.

Jicky Club, N. Y.

Lee Wiley, Alex Fogarty; no cover, no minimum.

The Jicky Club is one of the newer eastside operations. Spot opened a couple of weeks ago with Alex Fogarty at the piano as the sole incentive for diners to stay beyond dinner for relaxation. Shortly afterwards, Lee Wiley, song stylist, was brought in as a lure for late trade.

Miss Wiley is a perfect choice for this spot. Her songs and delivery are polished and relaxing. She shows good taste in her tune selection and does well enough to win encores.

Songstress is sufficiently hep to show biz mores to give variety to her tunes. Most of them have good lyric content. She seems partial to musical comedy excerpts. When she goes into her own jazz numbers she similarly gets the maximum out of those tunes as well.

She's backed by a bass and guitar for a good rhythmic beat. Fogarty is skilled at the ivories. He plays an unobtrusive brand of music and sells neatly. Jose.

Hotel Ambassador, L. A.

(COCOANUT GROVE)

Los Angeles, March 13.
Felix Knight, Alan & Blanche Lund, Eddie Bergman Orch (15); cover, \$1.50-\$2.

Policy of less-than-top-name-acts at the Coconut Grove gets a shot in the arm with this layout which looms as a potential sleeper. A cinch to please the Pasadena folk who frequent the spot, it will also generate some general interest.

Spotlight is grabbed by Alan and Blanche Lund, Canadian dance team, in a socko Coast bow. Best new dance duo to hit these parts in a considerable period, act has plenty of class and talent. Good routines, personable manner and a showmanly flair combine to earn top returns for a solid 15-minute stint that includes five numbers. All are excellently executed and paced to sustain interest constantly. Offerings range from a highly effective "Brahms Lullaby" to a "country style" number with a music-hall routines of the Gay

Nineties provides a fine finale that earns a resounding response.

Met opera tenor Felix Knight handles the vocals for the layout, leaning heavily on the standard and long-hair departments. Sole currently popular item in his repertoire is "Be My Love" which he polishes off neatly, making good use of a fine tenor voice. Singer has an ease of manner that permits using such numbers as "Mattinata" and "La Donna E Mobile" to good effect. Weak spot is his "Nothing Like a Dame" number which isn't too good for a solo presentation. Known locally for his "Student Prince" chore at the Greek theatre, he adds to his following with this appearance, the clientele at the Grove being his special dish. Tenor wins a begoff after twenty minutes with a rollicking reprise of his "Donkey Serenade" disclick.

Facile show-backing by Eddie Bergman crew keeps the layout rolling smoothly and batoneer has developed a slickly selected library during his stand here so that he is able to keep the terpatrons happy constantly with a well-balanced blend of bandittles. Kap.

Walters Pacts European Acts for Cafe, Road Unit

Lou Walters, operator of the Latin Quarter, N. Y., who returned Sunday (18) from a talent search in Europe, pacted 10 acts while on the Continent. Some will be used in a new edition of the road-company "Latin Quarter Revue" which will hit the road sometime in May, and others will be used in his Broadway cafe.

One of the top Continental acts, Darvas & Julia, has been signed for the cafe for a December date. Salary is reported to be \$2,000. Other acts for the cafe include Ganjous Bros. & Juanita, Georges Alban, who was here two years ago; Trio Bassio, Curibus Troupe, Claudette Fleuret, Denise Duplex, and George Campbell. The unit acts will include Lela & Stephan and Los Pablos. Walters also signed Greb & Lober, an American act playing England for some time.

Boniface also signed Maria Antonieta Pons, Mex film star, for three weeks starting March 23. She's reported in for \$6,000 weekly on a deal made through Carlos Montalban, operator of the Puerto Rico theatre, N. Y. Miss Pons holds the record at that house as far as attendance is concerned. She out-drew Libertad Lamarque, the Argentine filmstar, who holds the record for the top gross, but admission prices during run of the latter were higher.

NVA Benefit April 1

The 35th Annual Benefit of the National Variety Artist will take place at the Imperial theatre, N. Y., Sunday evening, April 1.

Joe Verdi is chairman of entertainment, with Jimmy Durante acting as honorary chairman this year.

All proceeds go to the NVA welfare fund.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., March 20.

Charles "Chick" Lewis of N. Y. C. and Murray Weiss, Boston, executives of the Variety Clubs fund, in to supervise the installment of new equipment in Variety Clubs hospital.

The Amazing Mr. Ballantine, who graduated here, planned to Chicago to bedside his mother who is ailing.

Variety Clubs hospital was quarantined for two weeks during the flu epidemic.

Saranac Lake, N. Y., March 20.

"We The Patients" wish to thank Sam Roberts, Chicago agent, Hon. Fred Doring, of West Va., George Roberts and Jerry Vogel, music publisher, for their greetings and gifts to the needy of the colony.

Birthday greetings are in order to Jack (RKO) Wasserman and Frank Walters, both Variety Club-

square dance kick. Takeoff on the ites who are showing nice progress.

Joe Bishop, after two years of hospitalization received his all-clear. He'll reside in the downtown colony for awhile before resuming work in N. Y. C.

Otto Hayman and Eugenie Reed, back to the lodge after a two-week honeymoon.

Kathleen (Kitty) Bernard made the cure in one year. She checks out April 1.

After two major operations Walter (CBS) Romanik is all agog over recent clinic that ups him for meals and mild exercise.

Write to those who are ill.

NIGHT CLUB REVIEW

Ciro's, Hollywood

"PAUL GERRITS

opened at Ciro's Friday night to take over as emcee of the current bill, and almost stole the show from stripper Lili St. Cyr. He roller skates, juggles, does a table manners routine and turns a lone cart-wheel into an entire tumbling act, all in a casual, offhand manner that bolies his expertise. He has a delicate knack of both belittling himself and insulting his audience, getting away with it with a nice sense of timing. —D. J.

Hollywood Reporter,
March 12, 1951.

C/o ABBIE GRESHLER

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Beverly Hills, Calif.

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SHOW BAR AND NIGHT CLUB FOR SALE

Rochester's most popular Show Bar and Night Club, located in the heart of the theater and business district. Night Club seats approximately 300; Show Bar 100. Grossed approximately \$150,000. last year. Will do better. Recently redecorated. Sale price \$40,000. Open to Offer. Also investment properties available. Write or wire NORMAND REALTY, REALTORS, 130 E. Main Street, Rochester, New York.

Atlantic City Preps for Easter Crowds With Parade, Awards, Special Events

Atlantic City, March 20. All this resort needs to make for a top Easter weekend is a break in the weather, and even without it will be crowded to nearly mid-season capacity.

Hotels which have been shuttered the past few months, the Brighton and Chelsea will re-open to house the Easter visitors and then convention delegates who will be on hand in great numbers until the end of June, when the summer season gets under way.

Steel pier will be open for the Easter weekend with singer Eileen Barton heading the vaudeville bill and Ralph Flanagan's band for dancing. The pier will also offer motion pictures in its two theatres.

Most night clubs and hotels are planning extra attractions for Easter Saturday night with prices ranging from \$2.50 to \$10.00.

Activities will get underway at sunrise on Easter morning when 5,000 are expected to attend religious services.

The Boardwalk parade gets underway about 11 o'clock in the morning. The resort again will make awards to 10 women wearing the most attractive Easter bonnets and the 10 best dressed men.

Mary Kelley, of the Millinery fashion bureau and O. E. Schoeffler, fashion editor of Esquire magazine, head the two panels of judges which will make the choices.

Hub, Montreal Hotels Set for Summer Arenas

Boston, March 20. Arkl Yavensonne, prez of Metropolitan Artists Corp., has inked Robert H. Gordon to produce a series of theatre-in-round productions skeddied for the Hub's Copley Plaza and Montreal's Mount Royal.

An eight-week season is planned, teeing off July 9 at both spots, but initial production has not been set.

Wing Concert Winners

Raven Spearman, Negro tenor, who was with the Fisk Jubilee Singers, has won the '31 concert award of the American Theatre Wing.

Howard Vandenburg, who was a baritone some years ago with the Philadelphia Opera Co., but has changed to a tenor, is runnerup. Latter has been offered a job with the N. Y. City Opera Co. as a result.

FRISCO AGENTS PROTEST AGVA'S CLUB-DATE CODE

San Francisco, March 20. Independent talent agencies here have added their protests to those of percenters in other cities on the proposed American Guild of Variety Artists regulations on the club-date code. New rules calling for classification of club-date agents as producers, calls for \$1,000 bond for dates, plus insurance at \$1 per-performer, for every date played, and a \$35 licensing fee, except for those who come in through a group such as Artists Representatives Assn.

The San Francisco agents have organized the Theatrical Agents Assn. of Northern California and plan to combat the new measures. John Dahlinger was named president. Sam Rosey, secretary; Mildred Lane, treasurer, and Thomas Vassar, attorney.

Gloria's Chi Vaude

Gloria De Haven will play the Oriental theatre, Chicago, for two weeks starting May 3.

Other dates being lined up for her by GAC.

Songstress Georgia Gibbs opens at the Hotel Mount Royal, Montreal, March 24.

Sat. Night Canteen

Continued from page 49

former Miss America, Jean Bartel, is present as head of the hostess committee. The visiting personnel get sandwiches contributed by the hotels, soda by Pepsi Cola and Canada Dry, almond cookies from the Ding Ho restaurant, and cigars from the American Tobacco Co. Millard Hopper, the checker champ, comes down weekly to play all corners, and various theatres in town send down a batch of passes for free distribution.

The largesse, while not as large as that dispensed during the last war, is considered ample, especially with Barbizon contributing models for that evening and candy firms sending out ample batches of their product.

The Dolph Traymon Trio plays for dancing. That's the only paid item in organization, except for the press agents, necessary to give the necessary glamor to the place and to help enlist the help of personnel needed for operation. At the first call for hostesses, nearly 800 responded. The girls get careful screening before passes are issued.

The majority of those attending are still youngsters, most of them, as one put it, "a civilian at heart." They're mainly a youthful crop, some of them on their first trip away from home. Although the GI pay scale is somewhat better than that which prevailed during the last war, it's still not sufficient to warrant one evening a week on the town. The canteen provides recreation for that evening at no cost to them.

Originally, the American Guild of Variety Artists wanted to deny free talent to the canteen, inasmuch as musicians were getting paid, but relented as a contribution toward the war effort.

Cooperation, mainly, has been excellent and the hotelmen were able to get started within a comparatively short time. To the bon-faces, it's an emergency operation designed to keep the kids from wandering about aimlessly, but in its two weeks, it has already established itself as a second home to the GI.

Proser Closing 'Billion \$ Baby' As Too Expensive; Josie Baker Hassle

Hover Eyes N. Y. Legit

Herman Hover, owner of Circo's Hollywood, nitery, is due in New York next Saturday (24) to take a fling at legit production. Understood he has a couple of play properties for which he has financial backing of Coast interests.

Hover was associated with the late Earl Carroll in latter's nitery in Hollywood.

ARMY BRASS CASES MOOSE GI TROUPE

Baltimore, March 20. Twentyeight actors left International Airport here (16) for four-week tour of military bases in England, Germany, and Austria, under the sponsorship of the Loyal Order of Moose.

An invitational preview of this latest unit to go overseas for Armed Forces entertainment was held before several hundred persons at the Lyric theatre here (15). Brass included high Army officials, U. S. Senators and Congressmen.

Milton Douglas, veteran of five years in USO work, and late of "Follow the Girls" on Broadway headlined one portion of the show, which was divided into two segments, with Roy Acuff and his Grand Ole Opry Slow presenting the latter part of the entertainment.

The show was produced by Joe Hiller, Pittsburgh agent, and his associate, Anton Scibilia, under the supervision of J. Jack Stoehr, regional director of the Moose in the East.

The Moose previously sent shows to such outposts as Alaska, Newfoundland and Greenland. The troupe, traveling aboard a four-engine Air Force plane, was to make its first stop in the Azores, where the show was to be presented prior to the next stop at Wiesbaden, Germany.

Monte Proser on Monday night (19) posted a two-week closing notice for his Cafe Theatre's first production, "Billion Dollar Baby," just a week after he opened that show. Because of the Joint Equity-American Guild of Variety Artists-Chorus Equity jurisdiction expenses were too high on this particular show for profitable operation, Proser declared. He plans to continue the tab idea, however, currently negotiating for Mae West to play "Diamond Lil" in that spot.

Proser declared that he'll have to get shows requiring fewer principals and, generally, a smaller cast. He feels that the legit-condensation setup can still work. He declared that he knew, once he got rolling, that he couldn't make any profit with "Baby" because of the high breaking point. But he depended on Josephine Baker playing the late show to put the operation in the profit column. He declared that last Saturday night 400 people walked out when they learned Miss Baker wasn't there. He stated that the trade attracted by Miss Baker meant the difference between profit and loss.

Case between Miss Baker and Proser was postponed Monday (19) by AGVA. Union wanted to hear more witnesses. Date of resumption of the hearing wasn't given.

It's Miss Baker's contention that Proser failed to live up to the contract which specified sole feature billing; that her dressing room was inadequate, and she produced physicians' statements that her throat couldn't take the extra late show. She also contends that the contract specified that she was to go on at 1 a. m. but under the setup she couldn't perform before 2 a. m.

Miss Baker, still doubling at the nearby Strand was out of the theatre for two days last week due to illness. She returned to the theatre Tuesday (13) and opened at the Cafe Theatre that night, walking out of the cafe show after that performance.

"Boxoffice!"



Strand, N. Y.

The showmanship that is a Josephine Baker's as currently demonstrated at the Strand, is something that doesn't happen synthetically or overnight. It's of the same tradition that accounts for the durability of almost every show biz standard still on top, after many years . . . a world favorite after clicking in Paris . . . Miss Baker has been around in world capitals for a number of years . . . a signal click, and her personal performance a payoff satisfaction that comes to few performers. None deserves it more richly.

Flashing a sartorial trailer for Christian Dior, the lissome, leggy Miss Baker is an excellent mannequin . . . She fortifies it with a sagacious pot-pourri of Portuguese, French, Spanish and English ditties—and she could just as well have sung 'em in Braille the way the customers ate it up. She "fractures" all lingos with a sinuous terping tempo style that is understandable in any language . . .

Her exaggerated Grecian coiff is flashy, theatrical, showmanly . . . Her "Merci Beaucoup" is an engaging opener, and her genuine appreciation for the extraordinarily warm reception strikes the right spark. It's never sticky.

She makes a number of eye-filling sartorial changes . . .

Miss Baker is unquestionably a socko new face back on the American scene, and should prove boxoffice of no small calibre in theatres and niteries, and not over-looking video.

Abel.

**Personal Management
NED SCHUYLER
Arlington Hotel, Miami Beach, Fla.**

VARIETY March 7, 1951

B'way Spotty; Josie Baker on Stage Boosts 'Warning' to Great \$65,000, 'Mike'-Vaude NSG 45G, 'Target' 16G

The big news on the Street currently is the way in which Josephine Baker, topping stage bill, is putting over the new bill at the Strand. With Monday (5) and yesterday's business holding up in remarkable fashion, a smash \$65,000 is in prospect for Miss Baker and "Storm Warning," greatest at this house in months. While the pic drew some nice reviews, obviously Miss Baker is the boxoffice magnet. Original booking of show is for two weeks but it may hold for three.

after sold \$60,000
Radio City
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stages
up to
\$105,000
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SEE PAGES 20-34-60

VARIETY BILLS

WEEK OF MARCH 21

Numbers in connection with bills below indicate opening day of show.
 (L) Lower; (M) Main; (P) Paramount; (R) RKO; (S) State; (T) TriStar; (W) Warner.
 (L) Lower; (M) Main; (P) Paramount; (R) RKO; (S) State; (T) TriStar; (W) Warner.
 (L) Lower; (M) Main; (P) Paramount; (R) RKO; (S) State; (T) TriStar; (W) Warner.

NEW YORK CITY
 Capitol (L) 22
 Jack Durand
 3 Arnauld
 Music Hall (L) 22
 Maxwell
 Elia & Waldo
 Jack Art & Jr.
 Rockettes
 Corps de Ballet
 Sym. Ore.
 Palace (L) 22
 Emil & Evelyn
 Vic Hie
 Helen Kane
 State Bros.
 Hayden's Irish
 Memories Rev.
 Paramount (P) 21
 Billy Eckstine
 Alan King
 B. & E. Reyes
 H. Winterhalter Ore.
 Rose (L) 21
 Tony Martin
 Buster Shaver &
 Olive
 J. & E. Arnold
 Writers
 Strand (W) 20-22
 Josephine Baker
 Leo De Lyon
 Loris
 Buddy Rich Ore.
 (20-22)
 B. Norvas & Upstart
 Guy Mitchell
 B. & J. Keen
 S. Dunsen & Ore.
ATLANTA
 Ruxy (P) 20-22
 Frankie Carle Ore.
 Neal Stanley
 Cornelia & Eddie
BALTIMORE
 Royal (L) 22
 S. Chlo Robinson
 Cabaret Club
 Clavers
 Speed Kings
 Jack Parker & Doll
 Tr'y's McCarley Ore.
CHICAGO (P) 22
 Condon & Brandon
 Bert Wheeler &
 Hank Ladd

AUSTRALIA

AUCKLAND
 His Majesty's (L) 19
 M. & H. Scott
 Mackie Bros & Myrna
 Wally Boag
 Margot Family
 Detroit
 Jeanne Sauer
 Eugene's Flying
 Ballet
 The Southey
 Busters
 Patricia Hardie
 Alice Brummann
BRISBANE
 His Majesty's (L) 19
 Armand Perren
 Marion Davis
 Fayes G.

BRITAIN

ASTON
 Hippodrome (L) 19
 Collinson & Breen
 Musical Elliotts
 Peter White
 Gorda
 Mary & Chico
 Tony Vaughn &
 Patricia
 Duval Girls
 Damaris Galt
 Damaris & Dancer
BIRMINGHAM
 Hippodrome (M) 19
 Red Tingle Ore.
 Frankie G.
 Paula Gault
 Cingaline Ore.
 Paul & Pauline
 Scott Sanders
 Morgan & Laurie
 Bruckways
 Lonsdale Six
BLACKPOOL
 Palace (L) 19
 Korman
 Milton Woodward
 3 Touraine
 Konyet & Olive
 Billy Danvers
 Hargrave & Russell
 Merle & Marie
 Rousias
 Joe Black
 Tower Circus (L) 19
 Charles Carroll &
 Paul
 Smith
 Knives French
 Horos
 Omer Konyets
 Lons
 Gt. Alexander Tp.
 Victor Julian & Pats
 Ennes Animals
 4
 3 Lorandos
 Mary Tp.
 Arringtons
 3 Hoses
 Flying Scott
 Flying Constellation
 Little Jimmy
 Annettes
 Cigarettes
BOSCOMES
 Hippodrome (L) 19
 Helen Kappel &
 Betty Jane
 Delmonico Ders
 Morecambe & Wise
 Verdini
 2 Stanklews
 2 Burgess
 Victor Sealforth
BRADFORD
 Alhambra (M) 19
 Kay Korta &
 Eugene
 Derek Roy
 Pat Hutton & Peggy
 Robert Moreton
 Reefe Bros &
 Annettes
 Kay Cavendish
 Jockley & Joe
 Morgan & Gray
BRISTOL
 Hippodrome (L) 19
 Hal Monty
 S. & M. Harrison
 Ali Bey Co.
 A. & L. Ward
 L. Stevens
 Rob Murray
 Hobbs Globe Girls
BRISTOL
 Hippodrome (L) 19
 Shadoff & Lane
 Dorothy Neal

Pot Kirkwood
 Gaudin Bros &
 Juanita
 Michael Bestline
 Sallie Puppets
 Gaudin Palmer
 Burton & Son
 Palladium Tiller Gls
MANCHESTER
 Hippodrome (L) 19
 Sam Coda
 Jack Redcliffe
 Nittwa
 Ely & Evert
 Ken Dorville
 Walter Nibbs
 De Vire
 De Vire
 Hippodrome Girls
NORWICH
 Hippodrome (L) 19
 Nig Mill Campbell
 Hinton & Robin
 Harry Shields
 Dany Fletcher
 Ray Noyce
 Barbara Winfield
 Al Hilder
PHILADELPHIA
 Serie (W) 30-32
 Josephine Baker
 3 Rockettes
 Leo De Lyon
PITTSBURGH
 Penn (L) 22
 S. Norvas
 Stage McMann 3
 Helen O'Connell
 Pat Henning
 Vic Danne
ROCKFORD
 Palace (L) 23-24
 3 White Guards
 T. & B. Harris
 J. & B. Harris
 George Moore
 McFarland & Brown
WASHINGTON
 Capitol (L) 22
 Winters Six
 Nines
 Panay the Horse
 Harold Barnes
 Howard (L) 22
 Dick Washington
 Earl Butler Band
 Fox & White
 Clark Bros
 Earle

CANADA

EAST HAMPTON
 Granada (L) 19
 Les Diagonas
 Leslie Handall
 Vernon Six
 David Keller
 Leona Pigeons &
 Dore
 Beryl Gloria &
 Lind
MONTREAL
 Gaumont (L) 19
 2 Catron Bros
 Paula D'Arcy
 Alston & Young
 Martin Martines &
 Iris
 Stan Early
 Cappy Harris & Boys
 Frank Garcia

Cabaret Bills

NEW YORK CITY

Birdane
 Dorothy Gillespie
Blue Angel
 Dorothy Gillespie
 Dorothy Gillespie
 Dick Odom 4
 Stuart Ross
 Eddie & Rick
 George Cavendish 3
 Harold
Bon Soir
 Jimmie Daniels
 Mildred Bailey
 Komack & Burns
 L. Henderson
Cafe Theatre
 Arthur Blake
 Ann Hathaway
 Cliff Jackson
 Eddie Heywood Ore.
Cafe Theatre
 Jackie Gleason
 Carol Bruce
 George Bernie
 Jack Cassidy
 Libby Dean
 Ned Handwyrne Ore.
 Bob Fosse
 Line
 Frank Marie Ore.
Chateau Madrid
 Mose Boyer
 Fanto Carbellio
Copacabana
 Jimmy Nelson
 Andre & Patricia
 Peggy Lee
 Hope Lee
 Le Ruyet Ore.
 Sonny Callie
 F. Alvarez Ore.
El Chico
 Rodia Ross
 Louis Gitanos
 Pilar Tavis
 Saria Herrera
 De Alonso Ore.
Embers
 Joe Buskin
 Ari-Tatum
 Joe Mooney
Habibi
 Shaghna Damari
 Yule & Diane
 Blair & Carey
 Vagabonds
 Flack & Lucas
 Jimmy Robey &
 Jean
 Sydney Wright
 Bobby Six
LAUREL
 Hippodrome (L) 19
 S. Smith
 Alec Pion
 Mary & Eric
 Waltons & Dorraine
 L. Reinhardt
 Linda & Lane
 Roger Smith
LONDON
 Palladium (M) 19
 Donald O'Connor
 G. & B. Bernard

Part Sheraton
 Joe Males 3
 Mimi Warren
 Ernestine Holmes
Penhouse
 Paul Taubman
Versailles
 Joan Edwards
 Chandra-Kelly Ders
 Emily Felt Ore.
 Panchito Ore.
Village Barn
 The Hicks

MIAMI-MIAMI BEACH

Bar of Music
 Bill Jordan
 David Elliott
 Al Robinson
 Alkali Ike
 Terry Haven
 Arno Sultan
 Quinones (L)
Beachcomber
 Maxie Furman
 Murray Brunes
 Helena Gaudin
 Mickey "Ginger"
 Jones
 Patricia O'Neill
 Arden Fletcher Ore.
 Irving Burnett Ore.
Casablanca Hotel
 Tyrell & Winslow
 Ricardo & Norman
 Marlon Harris
 Sacaros Ore.
Celebrity Club
 Alkali Ike
 Freddie Stewart
 Haydons (L)
 Teddy King Ore.
 Crows
 Frank Parker
 June Gardner
 Cortez Ore.
 Alan Kolo Ore.
Cleaver Club
 Gino Bayles
 The Vagabonds
 Tony Arden
 Kings & Ladies (L)
 Woody Woodbury
 Tony Lopez Ore.
Copa City
 Rita Ross
 Rita Shova
 Arden Fletcher Line
 David Tyler Ore.
 Don Oslo Ore.
Cotton Club
 Larry Steele
 "Affairs of '31"
 Jimmy Tyler Ore.

CHICAGO

Blackhawk
 Pat Abbott
 Norma Lee
 Joe Fried
 Ray Hyson
 Henry Brandon Ore.
Choi Paros
 Stan Grover
 Ches Adorables
 Billy Daniels
 C. & T. Valdes
 Larry Nuss
 Barton & Richards
 Pancho Ore.
 Geo Davidson Ore.
Palmer House
 Will Mahoney
 Chas. Frederick
 Bolivar Jasko 3
 Bob Freilorn
 Merriel Abbott Ders

LOS ANGELES

Ambassador Hotel
 Felix Knight
 Carl Hays
 Eddie Bergman Ore.
Biltmore Hotel
 Deal Armat Ore.
 Gell Galt
 Stan Kramer Co.
 Maria Monteria
Desert Inn
 Latin Quarter Rev.
 Carlton Hayes Ore.
 Frank Libuse
 Margot Brande
 Ernestine Mercer
 Kalamazoo Trio
 4 Harmonies
 Ralph Young
 Pirocks
 Carlton Hayes Ore.
 El Ranchito Vegas
 Ethel Smith

LAS VEGAS

Flamingo Hotel
 Harry Rev.
 Connee & Brandon
 Gordon Folk
Last Frontier Hotel
 The Modernaires
 Patricia Weisler
 Jan Howard
 Al Danaboe Ore.
Thunderbird Hotel
 Clark Dennis
 Al Bernie
 Al Johns Ore.

Jolson's Estate

Continued from page 1

at Saranac Lake, N. Y., and six \$10,000 bequests to as many individual legatees, the residual estate goes on a share-and-share-alike basis, equally divided among the Jewish, Protestant and Catholic charities. The \$1,000,000 trust fund for his widow, the former Erie Gaibraith Chennault, and two \$500,000 trusts for their two adopted children (boy and girl), a continuing \$100,000 trust fund for Jolson's first wife, the former Ethel Delmar of the Broadway music-comedy stage, now ill, all eventually revert to the estate. So do trusts for 18 educational and other charitable institutions which have trusts set up for scholarships for needy students.

250G Ceiling

Continued from page 1

slander, copyright infringement, invasion of rights of privacy, or damaging a person or product thus enhance the risk potential, as against AM, where only the sound value exists. The effect on somebody's product or business, rather than on any individuals, is the presumed greater risk on such programs, particularly where one show is plugging a certain product and pointing up its superiority over the rest of the market.

The Mr. and Mrs. and kindred multiple-sponsored shows also pay a higher rate than a show, say, which plugs one commodity, such as a cigarette or a nostrum.

New Acts

PEGGY LEE

Songs
 30 Mins.
 Copacabana, N. Y.

Peggy Lee, who is currently making her first New York cafe appearance at the Copacabana although she has been seen locally on the Paramount theatre stage, is a sock niter performer. Working in front of a rhythm trio which she has been using in lieu of guitarist Dave Barbour since their recent splitup, Miss Lee projects with a range, style and savvy that stems back to her association with the old Benny Goodman orch and her subsequent tieup with Barbour for predominantly Coast operations along the Sunset Strip as well as for Capitol Records.

Her warbling, of course, is a proven commodity and it's enhanced at the Copac by smart programming and equally important production details. The lighting, for instance, is cleverly manipulated for the vocal mood and to highlight the physical assets of her strong face and the platinum hair-do. Personality-wise, she registers with her straightforward mannerisms, her gab being limited to brief and conventional intros to each number.

For her current stand, Miss Lee mixes up a flock of her standards, carefully pacing the repertoire between her rhythm specialties and the ballads. Opening with an upbeat tune, "Climb Up a Mountain," she follows through with an alternation of such numbers as "Where Or When," delivered with a parlor but successfully negotiated slow tempo, and "Them Thar Eyes." Also in the book is the current click ballad, "If," also handled with an almost exaggerated lagging beat, together with such surefire numbers as "Why Don't You Do Right," "Don't Smoke in Bed" and her trademarked "Manana."

Miss Lee closes a top holdover show comprising the show-stopping ventriloquistics of Jimmy Nelson, the dance team of Andre, Andree & Bonnie, another hoofing turn of Harrison and Patricia who work with the line, and production singers Sonny Calello and Hope Zee. Michael Durso orch backs the show neatly, alternating with the Fernando Alvarez Latin band for slick customer dunsation. *Herm.*

MENULTY FAMILY (3)
 Songs-Dance
 14 Mins.; Two
 Palace, N. Y.

The McNulty family, comprising mother, son and daughter, have apparently been around for many years. They look like the type of act that's been playing the club-date circuit, mainly at Irish affairs. For the Palace, it's a timely booking since the St. Paddy's day paraders may be enticed with a Gaelic name on the marquee.

It's an oldtimey act. Mother sits in the background playing an accordion, while son and daughter go through a collection of Irish tunes. The trio doesn't know when to get off. It seems interminable as there aren't any basically strong routines sufficient to justify the 14 minutes playing time. They finale with an Irish jig, with mother participating. *Jose.*

JIMMY CASANOVA

Comedy
 23 Mins.
 Havana-Madrid, N. Y.

Jimmy Casanova, a comic who works along the lines of Leo De Lyon, shows promise for vaudeville and cafes. At the moment, he doesn't relax sufficiently to hit best effect. He needs more playing time to overcome this.

Casanova is a zany type of comic. He exhibits vocal surprises, uninhibited mugging and seems to have a good sense of humor. He needs more fluidity to hit his stride. He does his comedy via songs. He takes a tune and hokes it up with excerpts from other songs. He does one straight number, and it comes off fairly well. He's got an act, when sufficiently polished, that has possibilities for most media. *Jose.*

NINA DOVA
 Songs
 7 Mins.
 Havana-Madrid, N. Y.

Nina Dova, a chirper of Latin tunes, does okay. There isn't any distinguished stylings, but she has well developed pipes and fair projection.

Most of her numbers are familiar and easy to take. At one point she accords on the guitar. Gal makes a nice appearance, but she's yet not ready for the bigtime. *Jose.*

DOROTHY GREENER

Comedy
 18 Mins.
 Blue Angel, N. Y.

A pert, droll little gal who's slightly reminiscent of a Gaelicized version of Imogene Coca, Dorothy Greener's making her niter debut at the Blue Angel currently. She was spotted by the bistro's operator, Herb Jacoby, in "Razzle Dazzle," the new-faces revue which had an ill-fated brief run at the Edison hotel theatre-in-the-round, N. Y., little over a month ago.

Miss Greener's plenty entertaining now, but holds out the prospect of being much more so for both the intimate boltes and TV with added poise and more polished material. The poise is probably more easy than the material. It means that Miss Greener must take herself more seriously—obviously not find laughs in her own routines.

That surmounted, she should fetch herself more "character" monolog material like her initial "Grace Fogarty," which takes advantage of her maximum values—poignancy and piquancy. With proper blending of comedy and pathos in her routines, she could develop almost a Chaplinesque quality which is not realized now in most of her material. *Herb.*

PAT CARROLL

Songs
 10 Mins.
 Le Ruban Bleu, N. Y.

Pat Carroll is a fresh looking youngster, who looks like she'll make good on the chi-chi circuit. Miss Carroll has a smart set of songs based on coming out parties, psychoneurosis and modelling, along with an engaging line of chatter. The lines are tailored for eastsidery and it's doubtful whether she can take this material to the far side of Fifth avenue.

Miss Carroll looks and works like a breathless youngster. She seems eager to sing her tunes, does some mugging and has a good sense of smart material. She occasionally goes overboard with the cute stuff, but in the main, she's sufficiently restrained to make her a welcome addition to the intimeries. *Jose.*

AENNCHEN DANCERS (3)

Dance
 14 Mins.
 Havana-Madrid, N. Y.

The Aennchen Dancers, comprising a girl and two boys, look like a well drilled East Indian dance turn. They have unison and pace along with some good routines. Their turn, however, doesn't have anything original, since similar routines have been exhibited by other acts of this type.

The trio attempts to be different with an audience participation angle wherein they teach volunteers some of the terps. As done by latter, they seem pointless. *Jose.*

IVANOV (3)

Acro
 9 Mins.; Full
 Palace, N. Y.

The Ivanovs (3) comprise a good bar team who have been around for some time in outdoor situations but haven't been recorded for the New Act file. They show a good assortment of tricks with a dash of comedy. While their routines aren't fresh, they're okay for most vaudeurs.

The comic in act does the most solid stuff when he doffs the comedy garb and does some serious stunts on the bars. They get off to a good mitt. *Jose.*

PABLO & MARINA

Dance
 8 Mins.
 Havana-Madrid, N. Y.

Pablo & Marina are of the calibre acts that added spice to the Havana-Madrid in the early days. This couple, apparently of Cuban extraction, do numbers in Afro-Cuban style. Their work is along sexy lines and costuming is scant.

The girl is a looker. They'd be okay for a dash of spice in production numbers in the larger cafes. There's too much Kinesyque posturings for family trade. *Jose.*

BILLY ROMANO

Novelty
 9 Mins.; One
 Palace, N. Y.

Billy Romano gets some good designs out of balloon sculpting. He works rapidly, with a degree of showmanship. Romano's gab, however, could s and some punching up. His balloon figurines are okay.

Romano with some good chatter could work most of the family time houses. *Jose.*

Roxy, N. Y.

Tony Martin, Buster Shaver & Olive, John & Rene Arnaut, Gae Foster Roxyettes & Escorts, H. Leopold Spitalny Singers; "Bird of Paradise" (20th), reviewed in VARIETY, March 14, '51.

Easter show currently at the Roxy is a first-rate layout topped by Tony Martin's marquee impact. Bill is buttressed by two additional solid acts with two neatly executed production numbers supplying a bright holiday framework.

Martin, a vet performer in this house, again scores strongly with his parlay of top-flight singing and showmanship. Opening with a smooth workover of "Lullaby of Broadway," with slight jive hoofing to evoke the bobbysoxer squeals, Martin builds with renditions of "La Vie en Rose," "Begin the Beguine" and "There's No Tomorrow." He also socks across impressions of Maurice Chevalier, Harry Richman and Ted Lewis, a repeat of his recent video stint on the NBC "Colgate Hour." Some hot licks on the clarinet are also thrown in for a casual display of versatility. After encoring with his old hit, "For Every Man There's A Woman," he closes the show with the "Easter Parade," with the line joining for a good curtain. Martin is accompanied by Hal Borne at the piano.

Buster Shaver and his diminutive femme partner, Olive, also register with their cute hoofing turn. Olive, tiny but trimly proportioned, has the focus with her expert ballroom terping and vocalizing. She opens the act with a solid hoofing routine in conjunction with a tails-and-top-hatted male dancing group.

The Arnaut Bros. is another vet to, a with a surefire routine. Their trick violinistics lead into their lovebird stint with the ingenious whistling and comedy patter getting strong returns. Apparently, this turn is a special fave with the juves who are expected to turn out during the Easter vacation.

Show gets away to a fast start with a clever production number in which the Roxyettes, perched on huge rubber balls, work through a tricky routine. H. Leopold Spitalny's choir and the house orch supply ace backing. Herm.

Olympia, Miami

Miami, March 15.

Jane Pickens, Mill Ross, Al & Connie Fanton, Marshall Rogers, Pedro & Durand, Les Rhode House Orch; "Branded" (Par).

Topliner Jane Pickens lifts this layout to win top applause after fairish reaction for most of the bill.

Handsomely courtiered, she wins them at once with her warm approach and a smooth delivery that embraces a well balanced group of tunes ranging from specials through music-comedy toppers, viz "I'll See You Again," a revival meetin' rouser and a new sounding Calypso, "I Want a Husband" for a wrap up.

In emcee spot Mill Ross is a smooth introter and in own spot gets by okay with original though not always sock, song-comedy ideas. Straight stuff goes well and his "Ol' Man River" is most effective.

Runner up for palm honors is vet vauder Marshall Rogers and his glass-tumbler music stint. The showmanship and wide variety of tunes grabs solid miking. Al and Connie Fanton are repeaters here with their dance ideas, featuring bouncing balls, a palm-earning bit via the spin and twist taps of the femme and finish to "Siboney."

Pedro and Durand reveal some daring balancing feats to share honors. Bring plenty of gasps with their one hand lifts, chair balancing sequence and headstands for hefty response. Les Rhode and house orch are okay on the back-grounding. Lary.

Seville, Montreal

Montreal, March 16.

Lott & Anders, Anita O'Day, Guy Marx, The Simpsons (2), John Boles, Len Howard Orch (7); "Million Dollar Weekend" (Indie).

John Boles, who caused the distaff side many fluttering in the early '30s with "The Desert Song," "Rio Rita," et al, is doing a vaude single at the Seville this week and reception justifies booking from every angle. Boles is now a more portly figure than of old but the old charm and voice is there as he does a solid 25 minutes before begging off. He reprises score from "Desert Song," mixes up a medley of music-comedy faves and tops with a brace of French items which score with bilingual crowd.

Teeoff slot goes to Lott and Anders, a young Danish team making their first Montreal appearance. Duo open on high unicycles with male whamming over some neat juggling. Femme is a looker and handles the props with sparkle.

Chirper Anita O'Day may be a click on London records but gal has plenty to learn before essaying a p.a. such as this. Unconcerned manner and choice of songs don't help presentation and bop treatment to all offerings gets monotonous. Miss Day only hits her stride when she warbles "How High the Moon" and a boked-up be-bop arrangement of "Mala-Kuena."

Comic Guy Marx does the inevitable impress routines using his inter of Arthur Godfrey to intro various characters. Material avoids the usual cliches and he picks up salvos for his Gary Cooper and Humphrey Bogart sessions. Carl and Faith Simpson have a fast puppet act with a good collection of dolls but loose manipulation fails to rouse more than average palming. Couple do best with trick lighting finale of two dancers.

Len Howard's orch backs show neatly and biz continues at near capacity. Neut.

Oriental, Chi

Chicago, March 15.

Pietro Bros. (2), Jayne & Adam DiGatano, Joey Bishop, Dave Apollon & Co. (4), Sherman Hayes Orch; "Royal Wedding" (M-G).

Despite absence of a name headliner, current Oriental bill is briskly paced, with all four acts getting across handily.

Pietro Bros. are a clever juggling duo that's fairly new here, though undoubtedly they've been seen on video. They have some original feats, using sticks, and a clever bit in their hat and cigaret switching while tossing three pins for a fast starter. Jayne & Adam DiGatano impress with their slick ballrooming, despite the fact that class terping is usually no winner at this house. They're top-drawer on their "Under My Skin" number and set solidly with some interpretative terping to piano accompaniment.

Comedian Joey Bishop has a refreshing turn that gets socko reception. He opens with some swifities that immediately sets off the snickers, then essays some subtle videoisms. His grave-digger bit and his hokey carbon of Bette Davis are classic, as is his hilarious two-word ("But, Doc . . .") impress of Ingrid Bergman. Bishop, however, should save at least one big guffaw to get him off.

Dave Apollon, with his three Filipino lads, gets across in okay fashion. Mandolinist still projects his Russian dialect to humorous results, interspersing with good treatments on "Tico, Tico" and "Hungarian Rhapsody." Boys back on assorted string instruments and get a fair share of the yocks with Anglo-Philippine comedies. Punchy version of "Tiger Rag," with lads chanting lyrics in garbled English is a solid closer.

Sherman Hayes band opens show with an Easter medley that's highly listenable. Mel.

Casino, Toronto

Toronto, Mar. 16.

DeMarco Sisters (5), Henny Youngman, Mayo Bros. (2), Ann Brewster, Vic & Adio, Bob Goodman, Archie Stone House Orch; "Admiral Was a Lady" (WB).

On disk and radio rep, the DeMarco Sisters on their first Toronto visit are packing in the Casino customers for a wolf-whistle reception that is also getting plenty of word-of-mouth for a whammo engagement. In black shirts and yellow sweaters, this eye-filling feminine version of a barbershop quintet is the synthesis of the "American Girl."

On stage delivery, the five collegian-appearing cutups vigorously race through "Pretty Baby," a "Hallelujah" harmony group of spirituals, and their identifying "Little Girl from Little Rock." This quintet of young but showmanly songsters can return here anytime with that cheer-leader delivery and precocity that, possibly shrewdly, sees them trying to be naughty but only succeeding in being nice.

Sharing the marquee billing is Henny Youngman with a song and patter pattern right out of Joe Miller's almanac—and he should get some new material; the Mayo Bros. for slow-tempo comedy balancing and clever risley effects; Ann Brewster, a blonde in black, whose singing is better than her gab and whose interpolations of Tallulah Bankhead and Mae West imitations could not be identified without the lady's self-applied label, plus indigo lines. In a badly-balanced bill, the DeMarco Sisters and the Mayo Bros. sock over solidly and save the setup. McStay.

Gloria Gilbert, ballerina, has been signed for the "Folies Bergeres" at the Minodrome, London, starting March 26.

Palace, N. Y.

Jack Linder's "Bowery Music Hall" unit, McNulty Family (3), Mack, Russ & Owen, Billy Romano, Ivanous (3); "Quebec" (Par) reviewed in VARIETY Feb. 28, '51.

The Palace theatre has gone off on another experimental tangent. Last week the house deviated from its traditional eight-act policy for six turns. This semester it has booked its first unit for major portion of display. The package is Jack Linder's "Bowery Music Hall," a former sustainer on WOR-TV.

Linder's unit is an unfortunate choice. It's a witless and tasteless collection that lacks appeal.

The package is well-populated including an eight-girl line. Some of the talent should be sent back to Majorbowesing until they're ready for the smalltime.

There are fortunately some who can be developed into passable talent. A Negro tapster, Carl Gould has a good style, and Carlo Corelli in an operatic number displays a good voice. The line, similarly is well-routined and nicely costumed, and a male quartet comes off okay.

Otherwise, the less said about the remainder, the better. The performers are on stage most of the time, sitting around in the usual beerstube setting. Costumes are so-so. It's difficult to identify most of the cast. They're given no intro nor any other clue as to identity. The show also has a little girl singer that should wait a few more years before showing up in pro situations.

The rest of the Palace program comprises four outside acts for a total 80 minutes playing time. The Ivanous (3), Billy Romano and the McNulty Family are under New Acts. Mack, Russ & Owen two normal sized gents and a midget, perform knockabout comedy for good returns. Jose.

Empire, London

London, March 13.

Empire Girls (24) Empire Ballet (20) Choral Ensemble (12) The Kovacs (3) The Kellys (2) Reco & May, The Sky Rockets, George Melachrino & Orch; "Wedding Bells" (M-G).

With four outside acts to augment the resident company, Nat Karson's new Empire show is first-rate value-for-money entertainment. Entitled "Fun Time," production has a colorful circus flavor.

The opening overture from "Annie Get Your Gun" is neatly cued to the big-top spirit, and the Melachrino orch do full justice to the Irving Berlin tunes. As a prelude to the springboard antics of the Kovacs, the choristers and the ballet troupe come on for a colorful production.

The Empire Girls, now regular showstoppers, have a brilliant new routine, with Edward Noll's choreography standout.

The Kellys, perch act, get boff reception for their clever stunts.

The main ballet item, "Circus Episode," is a bright affair. Alan Carter's choreography is nicely handled by the dancing team headed by Josephine Gordon, William Martin and Edward Galliard.

The male of Reco & May clowns through a tight-wire act, while his partner provides encouragement. Turn is in keeping with the circus motif and registers for plenty laughs. Myro.

Chicago, Chi

Chicago, March 16.

Hank Ladd, Steve Condos & Jerry Brando, Kitty Kallen, Bert Wheeler, Dick Contino, Louis Basil Orch; "Call Me Mister" (20th).

Nate Platt, house producer, has decided to buck the Lenten doldrums with one of the most expensive and strongest bills theatre has had in recent months. From the looks of the early matinee trade, lineup should do the trick. Bill is also one of the smoothest in the last few months.

Hank Ladd comes out for a few quickies to get the show underway and act as emcee, Condos and Brando, follow and set a fast pace. Team of tapsters sing and dance "Wrap Your Cares in Rhythm." Brando does takeoff on Louis Armstrong singing "I Can't Give You Anything But Love" for a big mitt. Partner joins for a riff and then does a step tap, with duo joining for frantic finale on jive treatment of "Ace in the Hole."

Bert Wheeler joins Ladd for a heckling session, getting in some real swifities, some slightly blue, especially for early seat-holders, but all paced neatly. After Kitty Kallen stint, comic returns to do a straight rendition of "What is a Boy." His rib of calypso singers is clever and they bring on blond foil for hoke version of "Nevertheless" for nice windup.

Miss Kallen, fresh looking

songstress, almost steals the show with her sock vocals. Teeling off with short intro, "Blue Skies," she swings into her latest disc, "Aba Daba Honeymoon," for hefty applause. Her carbonings via "There's No Business Like Show Business" of other chirps is strong, especially that of Lena Horne, whom she has down pat. It's still her "Glocca Morra" from "Finian's Rainbow," which hushed the bobbysoxers. Encores with "I Wish I Had a Daddy in the White House" for a begoff.

Dick Contino makes a neat appearance and does some nimble fingerling with his first accordion number, which is punctuated with well-timed squeals from the first rows. His squeezing of "Hungarian Czardas" is impressive, but "Dizzy Fingers" is more familiar to the payees and gets better hand. He switches mood for a more subdued tune, "Peggy O'Neil," but winds with another flashy number, "Lady of Spain," pulling out all the stops.

Louis Basil orch works at efficient pace throughout the show. Zabe.

Palladium, London

London, March 13.

Donald O'Connor, Bernard Bros. (2), Pat Kirkwood, Michael Bentine, Salici Puppets, Shirley, Sharon & Wanda, Ganjou Bros. and Juanita (4), Gaston Palmer, Burton & Son, Palladium Girls, Woolf Phillips' Skyrockets Orch.

Val Parnell's new vaude season at the Palladium opened in traditional style with a Hollywood headliner, Donald O'Connor, topping a good International bill.

O'Connor, making his first appearance in London, is somewhat of a disappointment. His personality, warm and infectious, responds to the welcoming ovation, but his act is too thin in comparison to the more successful importations. He opens with breezy patter and follows with two pleasing songs, "When I'm Not Near the Girl I Love" and "Be My Love." Then he goes into a dance routine, hoofing to "Tea for Two." To wind, he is joined by wife in crossfire that gets only mild reception.

Teeling off show is a simple but satisfying routine by the Palladium Girls which paces Shirley, Sharon & Wanda, a trio of American acrobatic dancers, whose specialty is a chain-dance and a triple somersault. Act registers on novelty. Gaston Palmer, a facile conjurer who pokes fun at his mishaps, does nicely. His skillful manipulation of eight spoons into a same number of glasses in one toss winds for solid response.

Ganjou Bros. & Juanita are an adagio quartet who place more emphasis on poetry of emotion than speed. Act is elaborately staged and charmingly executed.

Michael Bentine, back after 18 months at the "Folies Bergeres," has some new material to embellish his standard act for a solid session of laughs.

Musical comedy star Pat Kirkwood scores with her vocal numbers, particularly with a fast novelty, "Can't Stop Talking." She also clicks with her opening number, "My Kind of Music," a spirited "Great Day," and "What a Lot of Fuss."

George & Bert Bernard, long-time faves at this house, return with an augmented miming act to the accompaniment of disks played off stage. Opening with the Andrew Sisters' "Boogie Woogie Bugle Boy" they wind into Romanian song, an operatic aria, and the inevitable "Puddy Tat," for top response.

Second half of show opens with the Palladium Girls, followed by Burton & Son, a Continental balancing act making their British debut. It's an impressive act with several variations of head-to-head balancing. Salici Puppets return with another intriguing show, highlighted by a realistic concert pianist. Dolls are manipulated with skill for good appreciation. Myro.

Kravetz-UA

Continued from page 5

jeopardy through new deal with Arthur Krim, Robert Benjamin and Walter Heller & Co., to which he did not assent.

Kravetz, who engineered setup under which he, McNutt and McNamee would acquire control of UA, claims he was forced out of UA by new management and that he did not resign as either a director or secretary of the company. Defendants in action will be Mary Pickford, Mary Pickford Corp., Charles Chaplin, McNutt, McNamee, Krim, Benjamin and Heller & Co.

Capitol, N. Y.

Sammy Kaye's Orch (14) with Barbara Benson, Tony Alamo, Chubby Silvers, Lloyd Roberts, Ernie Rudicil; 3 Arnauts, Jack Durant; "Inside Straight" (M-G), reviewed in VARIETY March 7, '51.

You can empty the Broadway theatres quicker than you can say Kefauver these days, but there's no need for an investigation on why the boxoffice is diving. A certain senatorial hearing is snaring the spotlight on TV, radio and in the headlines these days. And all for free. It's the sort of talent which the current Capitol bill, for instance, finds it difficult to keep at with, boxoffice-wise.

Sammy Kaye is dishing out his usual brand of fine entertainment with his large outfit of singers and instrumentalists, plus his "Want to Lead a Band?" which has long been standard with him. Then there are Jack Durant, vet comedian, and the 3 Arnauts, standard act of two guys and a gal, with their novelty instrumentalizing and birdcalls.

Kaye, utilizing five brass, five reeds and four rhythm, plus the leader's occasional dabble at the licorice stick, is setting a neat pace with his casual introductions and overall pacing. He handles the band's No. 1 device, "Lead a Band," with ease as he brings on four members of the audience for their attempts to lead his orch. There are the inevitable prizes, of course, for the one who, by the applause of the audience, is deemed the best maestro. Prizes are those contributed by local merchants.

Barbara Benson has a better-than-average voice for a band singer, and she gets good response with such tunes as "Would I Love You," "S Wonderful" and, for a distinct pace-changer, "Sorrento" for her solo closer. Later she reappears for a duet with Tony Alamo, and then as a trio with Alamo and Lloyd Roberts. Alamo has a neat baritone voice that he shows off well on pops.

The band itself has a couple of innings, breaking up the stretch of solo performers, and it does neatly on the sweet-swing. Chubby Silvers, Lloyd Roberts and Ernie Rudicil are among others from the band who are featured.

The 3 Arnauts go over, as usual, with the novelty fiddling of the two men while acrobating, then the three-way birdcall flirtation of the two men and the woman.

Jack Durant, with his usual falls and impressions (with his Gable being inevitable), got the mildest laughs at show caught. Durant has played around Broadway for many years, but there is hardly a piece of business that he has changed during that period. Kahn.

Capitol, Wash.

Washington, March 18.

Patti Page, Benny Meroff, Al Gordon Doss, Marge & Karr; "Air Cadet" (U).

This is definitely Patti Page's show. She wraps it up with her own special style, and brings down curtain with payees clamoring for more. Rest of show, which is pleasant enough, gets a somewhat mild approval.

Chantoney Page repeats her dis-clics, wisely capitalizing on the familiar ditties and her rep. She makes a dazzling entry, flashily gowned in a dress that brings whistles from the male portion of house and "oohs" from the dis-clic side. Sails right into "Ever True," then tackles "Mocking Bird Hill." Gets fans to white heat of enthusiasm with "Would I Love You," and takes time out for a break. Comes back with "With My Eyes Wide Open," one of her early clicks, and uses "Tennessee Waltz" for a smash windup. Latter has the off stage voice of her sister, in the manner of the Page Decca recording, as a special zimmick, is coaxed back for "All My Love" and walks off to rafter ringing mitt action.

Benny Meroff combines patter with music to good effect. Helping on the comedy side, there is a tall, blonde femme serving as foil for a bluish tinsie routine. Latter goes over well. Gags are handled fast, with some new material helping. Comic uses several musical instruments, clarinet, trombone, sax, etc., for laughs, then goes through a fast succession of them to show impressive virtuosity. A soliloquy on "hats," accompanied by some eye catching juggling of his own stovepipe, gets good response.

Al Gordon and his dogs are still reliable vaude fare. Response was not quite up to past stints, but the antics of the pups get beaucoup chuckles.

Marge & Karr have a mouth needleless turn routine as curtain closer. Yoo-hoo, add on to some yoo tapping. Loe.

Merry Battle of Fledermice Looms Next Season With Met, NCAC Tours

A merry battle of Fledermice is looming for next season, with ramifications involving a Metopera vs. National Concert & Artists "feud," a hassle for singers, and a Columbia vs. Victor records rivalry. Wrangle revolves around two productions of Johann Strauss' operetta, "Die Fledermaus," which are set to tour the U. S. next season. One will be an official Met-opera production; the other will be a production put out jointly by NCAC and Sol Hurok.

The Met announced plans for a touring "Fledermaus" last week. The operetta this year has been the biggest draw in the Met's 67-year-old history, with 19 presentations in N. Y. (most any opera has had at the Met in one year), and a dozen more planned for this spring's annual tour. House has grossed over \$250,000 already on the show. The Met is forming a special road "Fledermaus" troupe for the first time to do a 37-week tour in '51-'52. Tour will consist of half-weeks, one and two-week stands with no one-nighters. Met's new Howard Dietz-Garson Kanin libretto version will be used, with Kanin supervising the tour production. Fifteen weeks already are booked.

The Met board okayed the venture, provided no regular Met funds were used. (Met currently has a drive on to raise \$750,000 as a maintenance fund, because of a heavy operations deficit. Columbia Records, according to the Met's general manager Rudolf Bing, agreed in 21 hours to finance the road "Fledermaus" production, "on an unsecured, substantial loan without interest.")

The NCAC-Hurok "Fledermaus," announced several weeks ago, will consist of a nine-week tour of one-nighters next fall, starting Oct. 15, with tour practically all booked already. Rivalry involves bookings (Continued on page 60)

LINDSAY, CROUSE PREP TWO FOR FALL PREEMS

New play by Howard Lindsay and Russel Crouse, to be produced in the fall by Leland Hayward, is a whodunit comedy-melodrama. Described as somewhat in the style of "Arsenic and Old Lace," Joseph Kneeling farce meller which Lindsay and Crouse produced in 1940-41, the new script is a one-act requiring a cast of about 14 or 15. Working title is "Opus 9," from the fact that its their ninth collaborative effort.

Lindsay and Crouse are also interested in producing "One Bright Day," which the former saw recently at Margo Jones' theatre-in-the-round at Dallas. Besides scouting the play, Lindsay also conferred with Charles R. Meeker, Jr. regarding a possible engagement at the Dallas State Fair auditorium next fall of a touring company of "Call Me Madam." Hayward production for which he and Crouse supplied the book and Irving Berlin the score.

Lindsay went from Dallas to Florida for a vacation and his wife, actress Dorothy Stickney, went to the Coast to visit relatives.

Cast Changes, New Song Pep Up 'King' Tryout

Boston, March 20. Larry Douglas has succeeded William Diehl as Phra Maha Rot, second romantic lead, in "King and I" currently winding up a three-week tryout at the Shubert here. Diehl, who left the cast of "South Pacific" for this show, returns to his Seabee role in the latter. Another principal cast change in "King and I" this week has John Juliano replacing Joseph Holland, who last week followed Murvyn Vye as the Prime Minister, now a non-singing part.

A new song, "Getting to Know You," was inserted into the show last night (Mon.) by Richard Rodgers and Oscar Hammerstein, 2d. It's sung by Gertrude Lawrence in the schoolroom scene in the first act. The second-act ballet, which the author-producers figure still runs too long, will be cut during this week's final pre-Broadway tuneup. The musical opens March 29 at the St. James, N. Y.

Barrymore, Jr., Making His Legit Bow on Coast

Hollywood, March 20. John Barrymore, Jr., will make his legit bow here late next month in a revival of Moliere's "Scapin" ("The Rogue"), which Albert Band will produce and direct. Opening date depends upon the run of "Madwoman of Chailiot" which rekindles the Ivor theatre March 28. Band is mounting the production on a two-weeks-only basis.

'Time' B'way Bow Awaits Stevens

Boston, March 20. "It's About Time," intimate revue starring British comedienne Hermione Gingold, will probably be presented on Broadway during the week of April 9, as planned. Show, currently being tested at the Brattle theatre, Cambridge, includes material from the star's three wartime London revues, "Sweet and Low," "Sweeter and Lower" and "Sweetest and Lowest," plus some new sketches.

Mary Hunter, producer of the show here, hasn't closed a deal for the New York presentation. Broadway producer Roger L. Stevens has an option to become a partner in the venture, but he is ill at his home in Ann Arbor, Mich., and may not be able to see the show until next week. Meanwhile, Herbert L. Berger and other managements have made bids to co-present the show on Broadway, but Miss Hunter is holding off until Stevens makes a decision. She wants to get a medium-capacity New York theatre for the revue, but hasn't made a deal.

"It's About Time" received generally favorable reviews from the Boston dailies and has played to exceptional business at the tiny Brattle showase. It premiered last Thursday night (15).

Current Road Shows

(March 19-31)

"Diamond Lil" — Biltmore, Los Angeles (19-24); Geary, San Francisco (26-31).
"Gramercy Ghost" (tryout)—Lo-cust Street, Phila. (19-31) (Reviewed in VARIETY this week).
"Guardsman" (tryout)—Orpheum, Springfield, Ill. (19); Lincoln, Decatur, Ill. (20); Shrine Mosque, Peoria (21); Palace, South Bend (22); Murat, Indianapolis (23-24); Nixon, Pittsburgh (26-31) (Reviewed in VARIETY, Jan. 31, '51).
"I Know My Love" — Mosque, Richmond (19-24); Erlanger, Buffalo (26-29); Aud., Rochester (30-31) (closing).
"Innocents"—Lobero, Santa Barbara (19-20); Aud., Pasadena (22); Aud., San Diego (23-24); Biltmore, Los Angeles (26-31).
"It's About Time" (tryout)—Brattle Theatre, Cambridge, Mass. (19-31). (Reviewed in VARIETY this week).
"King and I" (tryout)—Shubert, Boston (19-24) (Reviewed in VARIETY, Feb. 28, '51).
"Kiss Me, Kate"—Metropolitan, Seattle (19-24); Temple, Yakima (26-28); Capitol, Yakima (30-31).
"Lady's Not for Burning"—Gayety, Washington (19-31).
"Let Me Hear the Melody" (tryout)—Walnut Street, Phila. (19-24) (closing). (Reviewed in VARIETY, March 14, '51).
"Make a Wish" (tryout)—Shubert, Phila. (19-21) (Premiere). (Reviewed in VARIETY, March 14, '51).
"Member of the Wedding"—Colonial, Boston (26-31).
"Mister Roberts" (Henry Fonda)—Omaha, Omaha (19-21); KRNT Theatre, Des Moines (23-24); Orpheum, Kansas City (26-31).
"Mister Roberts" (Tod Andrews)—Aud., Amarillo (19); Aud., Wichita Falls (20); Majestic, Ft. Worth (21-22); Melba, Dallas (23-26); Paramount, Austin (28-29); Texas, San Antonio (30-31).
"Oklahoma"—Virginia, Wheeling, W. Va. (19-21); Colonial, Akron (22-24); Hartman, Columbus, O. (26-31).
"Peter Pan"—Masonic Aud., Detroit (20-24); Civic Opera House, Chicago (27-31).
"South Pacific"—Shubert, Chicago (19-31).
"Streetcar Named Desire"—Harris, Chicago (19-31).
"Tree Grows in Brooklyn" (tryout)—Shubert, New Haven (19-24) (Premiere); Forrest, Phila. (27-31) (Reviewed in VARIETY this week).
"Where's Charley?"—Curran, San Francisco (19-31).

Abravanel East After Busy Utah Symp Season

Maurice Abravanel, whose last Broadway conducting stint was with last season's "Regina," arrived in N. Y. over the weekend at conclusion of his Utah Symphony Orchestra season. Orch. under Abravanel's direction for the fourth year, gave 44 concerts in a 19-week period.

Season included 13 full-hour broadcasts Tuesday nights at 8 over the 50,000-watt KSL, Salt Lake City, sponsored by Kennecott Copper, this being one of the few symphs still being sponsored on the air. Broadcast deal, the first time Kennecott has backed the orch, brought it a gross of \$20,000, or \$13,000 net after time charges and other expenses were deducted.

Only 3 Plays About H'wood Have Clicked; 'Melody' Off Till Fall

Decision to close S. N. Behrman's "Let Me Hear the Melody" in Philly next Saturday (24) night, prior to the scheduled opening in New York, highlights the hard-luck history of legit comedies about Hollywood. Only three of them in the history of the theatre have proved solid successes on Broadway.

The lucky trio comprises "Merton of the Movies," dating back to 1922; "Once in a Lifetime" (1930-31) and "Boy Meets Girl" (1935-36). In a twilight zone is "20th Century," which was a moderate success in 1932-33 and is a current hit revival. It, however, is not about Hollywood, but about a couple of Hollywoodians.

In contrast to the hits have been eight flops. The Behrman comedy is not included in that figure, since it is only being closed for repairs. Producers Harold Clurman and Walter Fried hope to have it ready for another effort next fall. Despite good notices in Philly, it will be rewritten.

High point of legit interest in filmland as a source of comedy was reached in 1940. Three plays with Hollywood backgrounds opened in November of that year and another in December. They were all flops.

The 1940 quartet included "Every Man for Himself," starring Lee Tracy and written by Milton Lazarus. It ran for three performances. The others were "Beverly Hills," by Lynn Starling and Howard J. Green, which ran 28 performances; "Quiet, Please," by F. Hugh Herbert and Hans Kraly, 16 performances; and "Glamor Preferred," by Florence Ryerson and Colin Clements, 11 performances.

Other plays about Coast filmmakers that failed to make the grade included George S. Kaufman's "Hollywood Pinafore," which had a run of 20 performances in the 1944-45 season; Clifford Odets' "The Big Knife," which played 108 times in 1948-49; Allan Scott's "Joy to the World," which with 124 performances in 1947-48 came closest to success of any of the non-payoffs, and "What Big Eyes," by Joe Eisinger and Judson O'Donnell, which got an eight-performance run in April, 1942.

"Boy Meets Girl" topped the hits. The Sam and Bella Spewack comedy ran 669 performances. Next was the George S. Kaufman-Moss Hart "Once in a Lifetime," with 406 performances. Then "Merton of the Movies," the first of three efforts by Kaufman, who had as collaborator on this one Marc Connelly. It ran 381 performances.

"20th Century," a product of Ben Hecht and Charles MacArthur, played 152 times in its original presentation. Revival is in its 12th week of capacity biz at the Fulton.

Current Equity Shows

(March 19-April 1)

LIBRARY THEATRE

"Wild Duck"—Lenox Hill Playhouse, N. Y. (22-25).
"You Can't Take It With You"—Lenox Hill Playhouse, N.Y.C. (29-1).

Inside Stuff—Legit

Robert Wright, co-featured with Frances McCann and Betty George in the touring edition of "Kiss Me, Kate," is another up-from-the-chorus saga of show business. About two and a half years ago, when the Cole Porter musical was being financed, Wright sang at most of the numerous auditions for potential investors. Then, when the show was actually in production and he was sought for a part in the singing chorus, he couldn't be located. He showed up at the Saint Subber-Lemuel Ayers office later, however, and was offered a spot in the touring edition as chorus singer and understudy for the lead, at a salary of \$125 a week. Subsequently, when Keith Andes was switched to the Broadway company to succeed Alfred Drake, Wright took over the lead in the road edition, with a salary of \$300.

Louis Jouvet and members of his Parisian troupe, currently appearing at the ANTA Playhouse, N. Y., in their production of "L'Ecole des Femmes," are being entertained on a frantic schedule. Besides being guests at numerous parties, generally several different affairs during the day and before and after the show, they are being taken to some of the Broadway hits. Arriving Saturday (17), the French actors had a day off before their Sunday night (18) opening, so some of them attended "Kiss Me, Kate," "Second Threshold," "South Pacific," "Lady's Not for Burning," "Guys and Dolls" and "Darkness at Noon," at matinees and evenings and last night (Tues.), when "L'Ecole" gave no performance. In some cases the managements gave them passes, but in others ANTA purchased the tickets.

Following a one-day trial in N. Y. federal court last week, Federal Judge Gregory F. Noonan dismissed a damage suit brought by the estate of the late vaude agent, Max E. Hayes, against Michael Todd, sketch writer William K. Wells and the B. R. T. Corp., corporate producer of Todd's recent Broadway production "Peep Show." Action charged copyright infringement. Everett A. Hayes, administrator of the Hayes' estate, claimed that the "Peep Show" sketch, "Friendly Neighbors," was unlawfully appropriated from a dramatic composition titled "Neighbors," which Wells assertedly assigned to Hayes in 1929. In throwing out the suit, the court held that there was no evidence to substantiate the plaintiff's complaint.

Legit Bits

Peter Lawrence has signed an option to operate a musical tent theatre on the grounds of James Melton's antique auto museum at Norwalk, Conn. Governor Dewey signed the bill Monday (19) in Albany permitting brokers to charge \$1 fee on theatre ticket sales, effective June 1. The Shuberts opposed the measure, but the League of N. Y. Theatres refused to commit itself one way or the other. Dave Pardoll, casting director and production supervisor for the ANTA Play Series, has been signed as production stage manager for next season for the Metropolitan Opera. To avoid confusion with George Abbott's "Tree Grows in Brooklyn" musical, Harry Delmar has changed the name of his forthcoming song and dance show from "So This is Brooklyn" to "Happy as a Lark." Moral Rearmament, which recently presented "Jotham Valley" at the 48th Street, N. Y., and the Coronet, may bring the show back to Broadway this spring or summer. Meanwhile, an airline has offered to take the drama to Miami for performance before its employees. Richard E. French and Murdock Pemberton will be associated with Eddie Dowling next season in the presentation of Saroyan's "Violin Messiah" and A. J. Cronin's "Spanish Gardener." The Stage Managers Club has been forced by rising production costs to cancel plans for a "Talent '51" presentation, its annual showcase for new Broadway talent.

Frank L. Smith, president of the Assn. of Theatrical Press Agents & Managers, is convalescing at home after major surgery. He's on leave of absence as house manager of the National, N. Y. Producer-director Guthrie McClintic and actress-manager Katharine Cornell (Mrs. McClintic) were passengers on the Vulcania, which ran into unusually rough weather last week, after sailing March 1 from New York for Genoa. Bert Lahr, not Alan Hewitt, was one of three recent resignees from the Actors Equity council. Others were Myron McCormick and Winston O'Keefe. Dolores Gray, who appeared on Broadway in "Seven Lively Arts" and "Are You with It?" before clicking in London in "Annie Get Your Gun," is returning to co-star with Lahr in Arthur Lesser's revue, "Two on the Aisle." Daniel Mann, who directed "Rose Tattoo," has taken a place at Westport, Conn., for the summer. The Max Allentucks (he's general manager for producer Kermit Bloomgarden; she's Maureen Stapleton, femme lead in "Rose Tattoo") plan to rent a summer place up the Hudson. Frank Coletti is subbing as stage manager of "Gentlemen Prefer Blondes" while Samuel Litt takes a two-week vacation in Haiti.

Producer Richard Aldrich (and Myers) on Navy retraining hitch in Washington, is not due back in show business before next fall. Meantime, partner Richard Myers is handling the firm's legit activities and various associates are getting ready to operate Aldrich's summer theatre projects on Cape Cod. Another \$30,000 dividend on "Kiss Me, Kate" was distrib-

uted last week, bringing the total profit to \$932,000 thus far on the \$180,000 investment. Frances Starr will star in the Peggy Tuft-Temple Buell presentation of Davis W. Snow's "Long Days," with Neva Patterson, Katharine Bard, Jeffrey Lynn and Hugh Reilly featured and Martin Manulis directing. Robert Whitehead's production of Donald Oden Stewart's "The Kidders" will try out at the Brattle, Cambridge, April 11-29. Barbara Rush has been loaned by Paramount for the role of Irma, created in the Broadway production by Leora Dana, in the Coast edition of "Madwoman of Chailiot," in which Aline MacMahon will play Maritza Hunt's title part and Clarence Derwent will re-enact his original role. Gilbert Miller is due back from the Coast this week, and leaves soon for an extended vacation in Europe.

Ann Hutchinson has succeeded Jean Goodall in the dancing chorus of the Broadway company of "Kiss Me, Kate." Courtney Burr, co-producer of "Season in the Sun," due back this week from Florida. Maxine Keith is radio-television representative for "Green Pastures." Legit pressagent William Fields is again making the New York newspaper rounds for circus, and legit p.a. Arthur Cantor is an associate to the show's press rep, Roland Butler. John J. Cameron has returned from the Coast to be general stage manager at the Paper Mill Playhouse, Millburn, N. J., opening next Monday (26) with "Annie Get Your Gun." Other members of producer Frank Carrington's staff will include Agnes Morgan, general stage director; John Charles Sacco, musical director; Anthony Nelle, choreographer; Herman Rouse, designer; Richard Hightley, manager; and Samuel Steinman, pressagent. Irene Manning leaves this week for England to play the lead in Charles Dyer's "Into This World," which will tour the provinces prior to its London presentation. Reginald Deenholz has joined Joseph Held's legit, radio and television publicity office.

Anne Jeffreys, star of the Broadway edition of "Kiss Me, Kate," has leased a New York apartment with the intention of remaining east indefinitely. Allan Jones, who recently suffered a heart attack on the Coast, has bought a dude ranch near Laramie, Wyo. Members of last week's graduating class at the American Academy of Dramatic Arts, N. Y., included Carol Ann Beery, daughter of the late Wallace Beery; Jacqueline Holt, daughter of film producer Nat Holt; Ray Kellogg, husband of radio singer Eileen Wilson; and Alis Kimbrough, daughter of authoress Emily Kimbrough. Emmett Callahan, company manager for producers Russell Lewis and Howard Young, has recovered from pneumonia. Producers Harold Bromley and George Brandt, in association with Richard Doscher, pulled a new exploitation stunt for last week's Broadway premiere of "Springtime for Henry," having spring flower decorations across the footlights, on the partition at the rear of the (Continued on page 60)

Seek Gypsy, Ratoff as 'Century' Subs; Ferrer Answers 'Runout' Charges

Gregory Ratoff and Gypsy Rose Lee are being sought as successors of Jose Ferrer and Gloria Swanson in "Twentieth Century," at the Fulton, N. Y., starting June 4. Both have expressed a desire to take the assignment and terms are in negotiation. In the case of Ratoff, he's agreeable to staying with the revival until September, but is reluctant to continue until next February, which Ferrer is asking.

Ferrer and Miss Swanson are set to remain with the Ben Hecht-Charles MacArthur comedy until June 2. Ferrer, director and producer as well as co-star of the show, has a two-week contract, so he could leave the cast on that much notice. Contrary to reports, his producer deal with the theatre does not commit him to stay with the play, although the house could terminate the run if he were to leave the cast. Also, Miss Swanson's contract as co-star, recently extended to June 2, gives her termination right if Ferrer withdraws.

According to Ferrer, there was little basis for all the recent furore over his reported plan to leave "Century" in order to appear in RKO's forthcoming film version of "Androcles and the Lion." He had no agreement, verbal or otherwise, to do the picture. In fact, after reading the script, he notified the producer, Gabriel Pascal, that he wasn't interested, he says.

No Obligation Broken

Later, when he was criticized in the dailies and at Equity for allegedly letting down other members of the "Century" cast and the show's backers, and an attempt was made to pressure RKO into dropping negotiations with him under threat of legal action, Ferrer changed his mind and notified the studio he would consider the proposition on the basis of its offer to rewrite the "Androcles" script to suit him and to pay him \$100,000 plus a percentage of the world gross.

At no time, the actor insists, did he contemplate leaving "Century" unless an acceptable successor could be found, so there was never any question of his breaking a legal or even moral obligation to the theatre management, his fellow cast members or the show's backers. The "Androcles" deal fell through because he was unable to get a suitable replacement for the "Century" co-starring assignment in time.

With the Hecht-MacArthur revival running at solid capacity and now set to continue at least until June 2, Ferrer starts casting next week for "Stalag 17," Don Bevan-Edmund Trzcinski drama which he acquired over the weekend, after seeing a special performance before an invited audience at the Lambs Club, N. Y.

He will put it into rehearsal next week under his own direction and probably present it as one of the ANTA Play Series, opening April 29 for a two-week run at the ANTA Playhouse, N. Y. That was the procedure he used for the presentation of "Century" before moving it to the Fulton. It's figured "Stalag 17" will involve a production cost of about \$10,000 (exclusive of bonds) under the ANTA setup.

DOUGLAS SHIFTS FAST INTO ANTA 'BLUE LIGHT'

Melvyn Douglas, who closes Saturday night (24) in Philadelphia in the tryout of S. N. Behrman's "Let Me Hear the Melody," goes immediately into the male lead of "Little Blue Light," Edmund Wilson drama to be presented April 16 or 17 at the ANTA Playhouse, N.Y., as part of the ANTA Play Series. Albert Marre, who staged the play in its original tryout last summer at the Brattle Theatre, Cambridge, will repeat the assignment and the other members of the cast of five will include Arlene Francis, Martin Gabel, Peter Cookson and Ian Keith.

Lester Polakov will design the 'fairly elaborate setting for the show, which will be budgeted at about \$10,000 and will be presented by Quintus Productions, in which Hume Cronyn, Cookson, Joe Magee, Martin Manulis and Marre are partnered.

Another Bridgeport!

Rudolf Bing, new general manager of the Met Opera, at last Wednesday's (14) press conference, was discussing the route of the touring company of "Die Fledermaus" planned for next season. He read off a list of midwest cities. Then he came to a name and stopped.

"Salt Lake City," he said, and paused. "What's that?"

'Peter Pan' Road Schedule Erratic

Detroit, March 20. Because of its strong juve appeal, "Peter Pan" is playing an unorthodox performance schedule on most of its current road stands. For this week's engagement at the Masonic auditorium here, for instance, the Jean Arthur-Boris Karloff starrer is playing tonight (Tues.) through Saturday night (24), matinees tomorrow (Wed.) and Saturday and adding its eighth performance with a matinee Easter Sunday (25).

Last week at the Music Hall, Cleveland, the Barrie fantasy played Tuesday-Friday evenings (13-16), with a matinee Wednesday (14) and performances at 11:30 a. m. and 4 p. m. Saturday (17). Having the two daytime showings was necessary because the house had a previous concert booking for Saturday night and the local management refused to cancel it.

Although the Cleveland stand involved only seven performances, the cast was paid for nine, as Actors Equity rules require an extra one-eighth salary for any showing before 2 p. m. or after midnight. However, the \$34,000 gross for the week was enough to cover the extra cost involved.

When the Peter Lawrence-Rogel L. Stevens production played Cincinnati week-before-last, it played matinee and evening performances Wednesday-through-Saturday. And when it gets to Chicago next Tuesday (27) it will play a regular Tuesday-Sunday schedule, probably with matinees Saturday and Sundays. During much of the Broadway run the revival played Tuesday-Saturday nights, with matinees Wednesdays, Saturdays and Sundays.

'Wish' Delays B'way Bow For Revises in Philly

"Make a Wish," Preston Sturges-Hugh Martin musical, is extending its current Philadelphia tryout a fourth week, through April 7, for revisions. That will move the premiere back to April 13 or 14 at the Winter Garden, N.Y. Adaptation of Molnar's "Good Fairy" is playing to healthy business at the Shubert, Philly.

Anita Loos is working on book revisions, but reports that Abe Burrows might also assist are discounted. Marie Bryant, a dancer, and Elsa Freed, comedienne, are no longer in the show, their parts having been written out. John C. Wilson is directing the production, which is presented by Harry Rigby and Julie Styne, in association with Alexander H. Cohen.

Ilka Chase Emcee For 5th Anni 'Tony' Awards

Ilka Chase, in the absence of Helen Hayes, now making a film, will present the "Tonys" in the fifth annual Antoinette Perry Awards of the American Theatre Wing at the Waldorf, N. Y., Sunday night (25). James E. Sauter will be asst. emcee, with Mrs. Louise Beck also lending a hand.

Entertainment and awards will follow the dinner. General public will be admitted to the balcony at 10 p. m. (and at \$2.50 a head) for the acts and presentations. There'll be 18 classifications of awards. Entertainers will include Juanita Hall (a former "Tony" winner), Nancy Donovan, Arthur Blake, Celeste Holm, Barbara Ashley, Eugene Conley, Dorothy Greener, Herb Shriner and others.

Sudrow Expands Setup

Irving Sudrow, who produced the Laraine Day-"Angel Street" package last summer, will enlarge his operations this year to include package casting and agenting as well as producing shows for the strawhat circuit. He's currently represented on the Coast by Carl Forcht, but the latter is due east shortly and they will open offices in New York about April 15.

List of properties and stars will be announced at that time.

'Darkness' Legit Staff In Dour Hassle With Alvin Mgt. on Press Pass List

Alvin theatre, N. Y., management has been squabbling with the staff of "Darkness at Noon" over the press list for the Sidney Kingsley melodrama. Matter came to a head recently when Warren O'Hara, house manager, instructed the box-office crew to charge tax on passes issued by William Fields, press-agent for the show. On learning of the action several days later, Fields apologized to the newspaper men involved and repaid them the amount of the tax, amounting to 80c. per pass.

Since the oakleys in question were issued to the drama critics of the Cleveland Press, Providence Journal and a theatrical reporter on assignment for the N. Y. Times, Fields was irate when he was told that a tax had been charged, after he had specifically marked "no tax" beside those names in his press list for that night. It appears O'Hara had spoken to Fields about the situation in general on one or two occasions, but no agreement had been reached and he acted without further discussion.

According to the theatre management, agents sometimes tend to overload the non-tax names on press lists, in some cases repeatedly using the same names. It's claimed that the practice is illegal, since tax-free status applies only to working newspaper men, not for seats left by them for friends or non-working press. Moreover, in case of a crackdown by the Revenue Dept., the theatre is likely to be stuck with the amount of tax involved, as the show may have closed or moved to another house in the interim.

However, Fields asserts no such abuses were involved in this instance, as he is familiar with the Revenue Dept. regulations and does not knowingly leave tax-free passes for non-working press. He was particularly incensed at the theatre's action in charging tax on the passes for the three newspapermen involved, contrary to his notation on the list and without consulting him.

O'Hara, on the other hand, was supported in his stand by Herman Bernstein, general manager of the theatre for owner Howard S. Cullman.

'MELODY' TURNS SOUR IN PHILLY; TO FOLD

Philadelphia, March 20. "Let Me Hear the Melody," S. N. Behrman comedy-drama currently trying out at the Walnut Street here, closes Saturday night (24), instead of going through with its scheduled Broadway premiere the first week in April. A tentative booking next week at Ford's, Baltimore, has been cancelled.

Although the play, starring Melvyn Douglas and Anthony Quinn, received generally favorable notices from the local dailies, co-producers Harold Clurman and Walter Fried had decided it isn't ready for New York, but has enough merit to warrant major re-writing and resuscitation next fall. No change in casting is contemplated, if the present leads are still available then.

The production, capitalized at \$75,000, with a 20% overall, will probably not require refinancing, as there is reportedly enough margin in the budget to cover the additional expense involved in the shuttering and reopening.

1ST THEATRE '51 MUSICAL

Dallas, March 20. "The Walls Rise Up," Theatre '51's first effort in musical plays, will be presented here, under Margo Jones' supervision, opening April 2.

'Darkness' Gets Cuff Exploitation From Unions, Newspapers, Others

Doubling in B(r)ass

George Jongeyana, bass-baritone, who plays role of Jupiter opposite Charlotte Greenwood's June in "Out of This World," is now shuttling between the Century, N. Y., where the musical is playing, and the City Center, where the N. Y. City Opera Co. started a six-week season last Wednesday (14). Jongeyana was out of last Wednesday's show to do the role of Foltz, one of the Masteringers, in "Die Meistersinger," which preemmed the opera season.

Jongeyana is a regular on the opera roster, his City Center contract predating "World." He'll do about seven performances during the opera season, with three on Sunday, thus missing only four "World" shows. However, he's on call as sub if any opera artists get sick. He's to do the King in "Aida," Leporello in "Don Giovanni" (his biggest role), a role in "Love of Three Oranges" and perhaps in "Carmen."

Anti-Communist theme of "Darkness at Noon" is continuing to get it extensive exploitation, much of it unsolicited. Latest boost is from about 20 labor unions in New York City, in the form of publicity in the organization publications, block sales of tickets to the memberships and personal missionary work by union officials. Although the results of this activity haven't really begun to be felt yet, it's expected that it will provide considerable boxoffice impetus.

Idea of getting union support for the Sidney Kingsley dramatization of Arthur Koestler's best-seller came from Liston Oaks, labor relations contact of the "Voice of America" shortwave radio series (incidentally, the "Voice" will broadcast a special one-hour adaptation of the drama, by recording with the original cast, early in April). He arranged for executives of a number of unions to see the Playwrights Co. production, in which Claude Rains is starred.

All the house organs of the unions involved have subsequently run publicity material on the show, while some have arranged to have speakers address worker meetings on the subject and the educational directors of some of the organizations have plugged the play hard. The play's management has offered discounts to unions buying tickets in blocks, which has stimulated the sale considerably in that direction. Entire program was started in mid-February and is expected to begin having substantial effect in the next week or so.

Meanwhile, the New York dailies have continued to give "Darkness" unusual publicity and editorial support and, perhaps partly on that account, business took a decided upturn two weeks ago and held the gain almost intact last week, despite a general slump on Broadway.

Production moves next Monday (26) from the Alvin, N. Y., to the Royale, which may also provide a kick to attendance.

Quebec Pans 'Moss-Worn' Toronto's 'Spineless' Copy Of N. Y. on 'Nix' of 'Ti-Coq'

Montreal, March 20. The underlying differences and feelings between French and English Canadians, particularly the open dislike of Quebec people for those in Toronto, was brought sharply into focus Thursday (15), when the Chronicle-Telegraph in Quebec City rapped Torontonians for their purported mild reception of Fridolin's "Ti-Coq," which closed Saturday (17) at the Royal Alexandra, Toronto.

In a blistering editorial, based mainly on an early wire story which allegedly misrepresented Toronto's attitude to the play, the Chronicle accused them of a lukewarm reception "to prove their tastes are equal to New York's."

"The average Torontonian... should hang his head like a spineless puppet that moves only when somebody pulls the wires," the newspaper said. "This time the wires were pulled in New York. They were pulled by the theatre critics who put the skids to 'Ti-Coq'."

The Chronicle pointed out that Toronto was enthusiastic about the play when it opened there in January and then asked: "Have Torontonians suddenly grown cold and analytic and now cannot help notice the great flaws in Gratien Gelinas' play that was a smashing success for three years in Montreal? Were they as astute and

(Continued on page 60)

Paris Crix Pan Belgian Legit But OK for B'way

Paris, March 20. A Belgian legit import, "Bodies and Souls," opened at the Bouffes-Parisiens last week to an adverse press reception. Play is done by a Belgian company. But despite unfavorable reviews, "Bodies" looks as though it may be worthy of adaptation for a Broadway unveiling. Piece is based upon the Van Der Mersch bestseller about medicos.

Several 'Moon' Troupes Planned

With "Moon Is Blue" an apparent hit on Broadway as a costarring vehicle for Barbara Bel Geddes, Barry Nelson and Donald Cook, the management is trying to cast the second company with recognized but non-star players, to test whether the F. Hugh Herbert comedy will do business minus box-office names. If the plan succeeds, it's figured various additional troupes can be formed to tour on modest budgets and thereby clean up on the play.

The second troupe will be put into rehearsal as soon as possible, to open in Detroit and then go to Chicago for an indefinite run. Meanwhile, a third company, perhaps with Gene Tierney in the key role, is being mapped to open on the Coast late this spring or early summer. The film actress, who clicked on Broadway originally in "Male Animal," is due east today (Wed.) or tomorrow to see the play and, if she likes it, talk terms.

It's estimated by producers Richard Aldrich, Richard Myers and Julius Fleischmann that the subsequent touring editions of the show can be budgeted at \$60,000 (including bonds and cash reserve), in contrast to the \$75,000 capitalization required for the original. The operating cost of the various road facsimiles will depend largely on the cast payrolls involved, hence the non-star experiment.

Meanwhile, the Aldrich-Myers-Fleischmann revival of "The Guardsman," starring Jeanette MacDonald and Gene Raymond, is playing to consistently profitable business on tour and is now booked into mid-May. Myers expects to visit the stars in the next week or so to discuss plans for next summer and fall. Thus far, the idea has been to close the show for the summer and take it on the road again next fall, but there's a possibility it might play the Coast this summer, perhaps after a run in Chicago, where an air-cooled theatre would be available.

Lederer Gives 'Jamie' Hand for Coast Preem

Hollywood, March 20. Charles Lederer is collaborating on final draft of the book for "Three Wishes for Jamie" which Albert and Arthur Lewis will preem here as part of the Civic Light Opera season. Charles O'Neal, who wrote the first draft from his own Christopher Award novel, "Three Wishes of Jamie McRuin," collaborated with Ralph Blane on the lyrics, with Blane cleffing the score.

Understood O'Neal has sold back a slice of his royalties for \$7,500 and Lederer will be cut in for a share of the show, which heads for Broadway after the local and Frisco stands.

Plays on Broadway

ANTA scored an artistic bull's-eye with its importation of Louis Jouvet and his Parisian Theatre de L'Athenee troupe for a presen-

Biz Good in Hub; 'King' \$41,900, 'Time' \$5,100 in 6, 'Ecole' \$6,900 (2)

Boston, March 20. Current entries on the Hub's legit scene are the sold-out "King and I" in its third and final week at the Shubert, and "Hermione Gingold's American preem in "It's About Time" at the Brattle theatre, Cambridge. Latter received mixed notices, but biz is holding up quite well. "Member of Wedding" is skedded for four weeks at the Colonial, starting March 26.

Estimates for Last Week
"It's About Time," (Brattle) (480; \$3.00-\$4.20). Almost \$5,100 for first six performances, which is the best gross the theatre has ever drawn for that span.

"King and I," (Shubert) (1,750; \$4.80-\$5.40). Capacity second week hit \$41,900; final week current.

"L'Ecole des Femmes," (Colonial) (1,500; \$3.60). Louis Jouvet here for two performances, Thursday and Friday nights (15-16) pulled capacity \$6,900. House dark until Monday (26).

'Streetcar' \$9,000, 'S.P.' \$51,300, Chi

Chicago, March 20. While Lenten doldrums hit "Streetcar Named Desire," last week, "South Pacific" continued to play to SRO houses. There's nothing else in this week, but "Peter Pan" opens March 27 at the Civic Opera House.

Only thing penciled in after "Pan" is the New York City Ballet for a two-week run starting April 23 and a stand, May 10-12, of the Metropolitan Opera, both at the Opera House.

Estimates for Last Week
"South Pacific," Shubert (18th wk) (\$5; 2,100). No Lenten slack-off here; \$51,300 again.

"Streetcar Named Desire," Harris (1st wk) (\$3.80; 1,000). Got away slowly; \$9,000.

'KATE' RECORD \$45,000 FOR 7 IN PORTLAND, ORE.

Portland, Ore., March 20. Large traveling musical shows have been skipping the Pacific Northwest because Portland did not have a spot with enough seating capacity. Last year, Portlanders finally voted to spend some coin and modernize a house, the Auditorium. Bill Duggan booked the "Kiss Me, Kate" show in for five nights and two matinees March 13-17, with the Auditorium only 80% completed. Customers can see and hear from any seat in the house and the acoustics are 100% better. New seats and carpets are yet to be installed.

Despite bad weather and the Lent season, "Kiss Me, Kate" grossed \$45,000, with the 3,500-seater scaled at \$4.20, for a new record. The cast was headed by Frances McCann, Robert Wright, Marc Platt, Benny Baker and Betty George.

'Charley' Bows Sock Civic Season in Frisco

San Francisco, March 20. "Where's Charley?" with Ray Bolger and Ailyn McLeerie, opened the 12th season of the San Francisco Civic Light Opera Assn. at the 1,775-seat Curran theatre last night (19). The CLO season already has an advance ticket sale in excess of \$450,000, a record.

Slated for April 30 opening is "The Merry Widow," with "Guys and Dolls" set for June 4. "Three Wishes for Jamie" will have a world preem locally as the fourth offering of the CLO season.

'Song' 12G, St. Pete
St. Petersburg, Fla., March 20. "Desert Song," produced last week at the St. Petersburg Operetta, failed by a considerable margin to equal the take of "Student Prince," previous week's production, ringing up a gross of only \$12,000. An unseasonable spell of cold weather reduced attendance early in the week, but Thursday and Friday nights were the usual sellouts.

Advance sales for the current "Chocolate Soldier" took a decided drop, with no advance sale for "Rio Rita," the following production.

'OKLA.' ROUSING \$33,400 IN SIXTH PITT VISIT

Pittsburgh, March 20. Saga of "Oklahoma" continues to be one of the most amazing phenomena in show business. Returning to the Nixon last week for its second Pittsburgh stand this season and sixth over the years, the folk musical provided there's still plenty of gold in the Rodgers and Hammerstein oldie when it did close to \$33,400 at \$3.50 top (\$4.10 with federal and city taxes). Nobody expected anything near that; in fact, Theatre Guild officials at first were reluctant to send the show back so soon.

Production had opened the new Nixon only last September, at that time for a fortnight, and did nearly \$28,000 the first stanza and about \$30,000 the second. But mail orders for this return date were terrific and fact that house hadn't had a booking in a month probably helped whet the local legit appetite, too.

Nixon is currently dark again, relighting next Monday (26) with MacDonald-Raymond "Guardsman" and then nothing at all definitely in sight for the rest of the season.

'Roberts' \$43,805 in 9 For Mpls. House Record

Minneapolis, March 20. In the face of two blizzards, plus Lent and income tax, "Mister Roberts," with Henry Fonda, broke the Lyceum single week boxoffice record for a straight dramatic attraction. In the 1,859-seat house at a \$4.20 top for nine performances, the show on this return engagement grossed a huge \$43,805. Excepting the Wednesday matinee, every performance was a complete sellout and there were many turn-aways.

This also was the attraction's biggest single week up to this time. Sans Fonda, "Roberts" last season pulled a gigantic \$58,000 in 12 performances, so that its total take out of Minneapolis is \$102,000.

Here earlier in the season, "Kiss Me, Kate" is underlined for a return visit April 10. "Peter Pan" also is set for late April.

\$24,100 In Split
Oklahoma City, March 20. Tod Andrews company of "Mister Roberts" collected a nifty total of \$24,100 in two performances Monday-Tuesday nights (12-13) at the Auditorium. Hutchinson, Kane, and four Thursday-Saturday (15-17) at the Home here.

This edition of the Thomas Heggen-Joshua Logan hit is dividing the current week between Amarillo, Wichita Falls, Ft. Worth and Dallas.

Snow Slows 'Roberts'
Omaha, March 20. Henry Fonda and his "Mister Roberts" company were snowbound halfway between St. Paul and Omaha. Actor's homecoming opening here was postponed from Monday night (19) with two shows to be given today (Tues.).

The four performances skedded for here are all sold out. Train was 24 hours overdue.

Future B'way Schedule

- "King and I," St. James, March 29 (trying out).
- "It's About Time," unspecified theatre, week of April 9 (trying out).
- "Make a Wish," Winter Garden, April 13 (trying out).
- "Little Blue Light" ANTA Playhouse, April 16 (tentative).
- "Long Days," 48th Street, April 18.
- "Tree Grows in Brooklyn," Alvin, April 19 (trying out).
- "Angels Kiss Me," unspecified theatre, April 19 (rehearsing).
- "Man Who Corrupted Hadleyburg," unspecified theatre, April 23.
- N. Y. City Theatre Co., City Center, April 23.
- "Gramercy Ghost," unspecified theatre, April 26 (trying out).
- "Stalag 17," ANTA Playhouse, April 29 (tentative).
- "Courtin' Time," unspecified theatre, week of April 30 (rehearsing).
- "Getting Married," ANTA Playhouse, May 13 (tentative).
- "Flahooley," unspecified theatre, May 14 (rehearsing).

Ti-Coq' Fine \$21,300 In Return Toronto Date

Toronto, March 20. Gratien (Fridolin) Gelinas, whose "Ti-Coq" ("Li'l Rooster") got the Broadway brushoff recently, racked up an excellent \$21,300 at the Royal Alexandra (1,525) at a \$3.50 top, with week's latter half sold out. This was a return engagement, with "Ti-Coq" pencilled in for a third Toronto appearance week of April 9.

Meanwhile, troupe will play Hamilton, London, Ottawa, prior to a Maritimes and trans-Canada tour. Under present plans for the Toronto engagement, and first time in the history of the Royal Alexandra, two extra performances will be given in the French-language version and already seems virtually sold-out. Current Toronto engagement successfully bucked such competition as Lent, the Dominion Drama Festival and an ice show.

'Melody' \$9,100, 'Wish' 32G, Philly

Philadelphia, March 20. Last week's two stage newcomers were doing moderately at the box during their local tryout engagements. "Make a Wish" drew one out-and-out pan (Bulletin), one so-so (News) and one favorable notice (Inquirer, 2nd stringer). General local reaction has been unfavorable with show's "book" drawing most of the thumbs-down comment. "Let Me Hear the Melody" drew two very favorable notices (Inquirer and News) and one in-between (Bulletin, 2nd stringer).

This week has one opening — "Gramercy Ghost" — which opened on a two-week stay at the Locust last night (19).

Estimates for Last Week
"Make a Wish," Shubert (1st wk) (1,870; \$4.55). Mixed notices for this new musical on its preem last Monday (12) with show doing over \$32,000, largely on strength of advance sale. Needs plenty of doctoring. Two weeks to go.

"Let Me Hear the Melody," Walnut (1st wk) (1,340; \$3.90). One first-string critic and two 2nd-stringers gave new comedy generally favorable notices. First week's gross was \$9,100. Show folds here this week.

SEE \$1,000,000 GROSS FOR L.A. CIVIC OPERA

Los Angeles, March 20. Season subscription sale already tallied indicates that the Civic Light Opera Assn. season gross will top \$1,000,000 this year for the second consecutive time. Last year's take was \$1,147,142.

Total of \$600,000 in season orders has already been counted, and the season subscription normally accounts for 60% of the total. Upcoming 14th season of CLO will run 18 weeks with "Where's Charley?" "The Merry Widow," "Guys and Dolls" and "Three Wishes for Jamie," latter a world premiere.

'Charley' Whopping 20G For Three in Rochester

Rochester, N. Y., March 20. Stopping off for the performance here last Monday-Tuesday (12-13) en route from Broadway to the Coast, Ray Bolger in "Where's Charley?" had the first complete sellout in the history of the local Auditorium, according to manager Will R. Corris. The \$20,000 gross was, incidentally, a three-performance record for the 2,574-seat house. Top was \$3.50 plus tax.

After a single display ad in the dailies, both evening performances were clean the day the window sale opened, and the matinee sold out the next day, so the engagement was solid capacity in advance. Attempts were made to schedule another performance Wednesday night (14), but train connections couldn't be arranged, so the troupe pulled out Tuesday night for San Francisco, where the musical was due to open last night (Mon.).

'Pan' \$34,000 in 9, Cleve.

Cleveland, March 20. Jean Arthur and Boris Karloff in "Peter Pan" did extra good business in nine performances here, despite the poor acoustics of the 3,000-seater Music Hall and a slow start. J. M. Barrie fantasy brought approximately \$34,000 at a \$4.35 top.

Milton Krantz, manager of the Hanna, sponsored the engagement.

B'way Shaky, But 'Garden' \$24,800, Olivia \$24,200, 'Darkness' \$19,200, 'Moon' \$18,900; Still 6 Sellouts

Broadway business was spotty and generally down last week, after the previous week's brief spurt. With the exception of the regular "big six" solid sellouts, there was no consistent pattern, some shows dipping to new lows and others registering slight gains. Even the nightly pattern of attendance was erratic with receipts rising or slipping without apparent relation to each other. Incidentally, the grosses for the capacity hits have dropped slightly in most cases as a result of Fire Dept. orders cutting the standee limit.

Of the week's new entries, "Springtime for Henry" got mixed reviews and had relatively light patronage for its first five performances, while "Green Pastures" drew generally rave notices and had moderate trade. The Biblical drama revival's chances still aren't indicated. Of the previous week's entries, "Autumn Garden" showed strength in its first full week, "Moon Is Blue" edged nearer sellout level and is building an advance sale, while "Romeo and Juliet" did fairly well with the help of Theatre Guild subscription.

"L'Ecole des Femmes," Louis Jouvet's edition of the Moliere farce, got a friendly press Monday (19) and appears headed for sell-out biz for the limited engagement.

The total gross for all 25 shows last week was \$569,400, or 77% of capacity. The previous week's total for 25 shows was \$603,200, or 81% of capacity.

Last week's closings were "Lady's Not for Burning," "Member of the Wedding" and "Mary Rose." No closings are announced for this week, but three or four entries are week-to-week uncertainties. "L'Ecole des Femmes," the Louis Jouvet troupe's French-language production of the Moliere comedy, will end its limited engagement April 3.

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy/Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (26th wk) (C-\$4.80; 1,012; \$26,874). Topped capacity again; almost \$27,100.

"Angel in the Pawnshop," Booth (9th wk) (D-\$4.80; 766; \$20,365). Nearly \$8,600 (previous week, \$8,600).

"Autumn Garden," Coronet (2d wk) (D-\$4.80-\$6; 1,027; \$29,700). First full week over \$24,800 (previous week, \$16,200 for first five performances; plus \$3,700 on two previous; top price is reduced to the regular \$4.80 for Friday and Saturday nights, effective this week, lowering the capacity to \$28,378).

"Bell, Book and Candle," Barrymore (18th wk) (C-\$4.80; 1,064; \$28,000). Bettered capacity again; \$28,100.

"Billy Budd," Billmore (6th wk) (D-\$4.80; 920; \$22,600). Almost \$8,000 (previous week, \$5,600).

"Call Me Madam," Imperial (23d wk) (MC-\$7.20; 1,400; \$51,847). Still going clean; over \$52,300.

"Country Girl," Lyceum (19th wk) (D-\$4.80; 995; \$22,845). Nearly \$12,700 (previous week, \$14,300).

"Darkness at Noon," Alvin (10th wk) (D-\$4.80; 1,360; \$34,276). Over \$19,200 (previous week, \$19,400); moves next week to the Royale.

"Gentlemen Prefer Blondes," Ziegfeld (67th wk) (MC-\$6; 1,628; \$48,244). Reached \$37,700 (previous week, \$42,000).

"Green Pastures," Broadway (1st wk) (MD-\$4.80; 1,900; \$46,912). Opened Thursday night (15) to six raves (Atkinson, Times; Guernsey, Herald Tribune; Coleman, Mirror; McClain, Journal-American; Watts, Post) and one pan (Pollock, Compass); no opinion (Hawkins, World-Telegram & Sun); first four performances drew over \$15,400.

"Guys and Dolls," 46th Street (17th wk) (MC-\$6.60; 1,319; \$43,904). Always gets the limit; \$44,400.

"Happy Time," Plymouth (60th wk) (C-\$4.80; 1,063; \$29,019). Over \$17,800 (previous week, \$19,400).

"Kiss Me, Kate," Shubert (114th wk) (MC-\$6; 1,361; \$40,847). Nearly \$29,100 (previous week, \$29,400).

"Lady's Not for Burning," Royale (19th wk) (C-\$4.80; 1,035; \$27,100).

Almost \$22,400 (previous week, \$19,900); closed Saturday night (17) after 151 performances, and is touring; has repaid its \$80,000 investment and has undistributed assets of about \$30,000; "Darkness at Noon" moves to this house next Monday (26).

"Mary Rose," ANTA Playhouse (2d wk) (D-\$3; 924; \$23,167). About \$3,200 (previous week, \$18,800); closed Friday night (16) after 17 performances; "L'Ecole des Femmes" opened here Sunday night (18).

"Member of the Wedding," Empire (62d wk) (D-\$4.80; 1,062; \$23,196). Nearly \$15,500 (previous week, \$13,700); closed Saturday night (17) after 501 performances, and is touring; has paid \$150,000 profit on \$75,000 investment.

"Moon Is Blue," Miller (2d wk) (C-\$4.80; 940; \$21,586). First full week nearly \$18,900, with commissions for theatre parties (previous week, first four performances grossed \$9,500, plus \$3,900 for two previous).

"Out of This World," Century (13th wk) (MC-\$6; 1,645; \$49,191). Almost \$35,100 (previous week, \$40,900).

"Romeo and Juliet," Broadhurst (2d wk) (D-\$4.80-\$6; 1,160; \$34,340). First full week nearly \$24,200 (previous week, premiere grossed \$7,000, plus \$8,200 for three previous).

"Rose Tattoo," Beck (7th wk) (D-\$4.80; 1,214; \$28,000). Nearly \$22,300 (previous week, \$24,200).

"Season in the Sun," Cort (25th wk) (C-\$4.80; 1,056; \$24,101). Nudged \$13,900 (previous week, \$15,300).

"Second Threshold," Morocco (11th wk) (CD-\$4.80; 912; \$24,300). About \$8,800 (previous week, \$9,600).

"South Pacific," Malecite (100th wk) (MD-\$6; 1,659; \$50,186). Has yet to get less than the standee limit; \$50,800 again; laying off this week.

"Springtime for Henry," Golden (1st wk) (C-\$4.80; 769; \$19,195). Opened Wednesday night (14) to two favorable notices (Atkinson, Times; Guernsey, Herald Tribune); three adverse opinions (Coleman, Mirror; McClain, Journal-American; Watts, Post) and three no-decision (Chapman, News; Hawkins, World-Telegram & Sun; Pollock, Compass); first five performances grossed about \$5,700.

"Twentieth Century," Fulton (12th wk) (C-\$4.80; 976; \$23,228). Over capacity again; \$23,400.

Opening This Week
"L'Ecole des Femmes," ANTA Playhouse (C-\$3; 924; \$19,659). Louis Jouvet company from the Athens, Paris, hit. The Moliere farce in the original French, presented by the American National Theatre & Academy; opened Sunday night (18) to six generally favorable reviews (Atkinson, Times; Guernsey, Herald Tribune; Chapman, News; McClain, Journal-American; Pollock, Compass; Watts, Post); one rap (Coleman, Mirror) and one on-the-fence (Hawkins, World-Telegram & Sun).

LUNTS BREAK D.C. HOUSE RECORD WITH \$27,838

Washington, March 20. For the second straight week the Lunts, in "I Know My Love," broke the house box record at the Gayety theatre here. Gross for the second and last week of the run was \$27,838, topping the previous week's mark of \$27,231.

"Lady's Not for Burning" opened last night (Mon.) for a two-week stand.

West-Lil' Slow 18G; 'Needle' Thin \$4,100, L.A.

Los Angeles, March 20. Combination of income tax deadline and the flu epidemic kept local legit at a low ebb again last week. Three houses alight failed to total \$25,000.

Biggest take, of course, was recorded by Mae West's "Diamond Lil," which just managed to break even with a slow \$18,000 at the Billmore. It remains through this week. "The Square Needle" edged up a trifle to \$4,100 at Las Palmas, to show a profit.

"The Great Man" fished after two weeks with a \$5,500 gross, losing about \$15,200—almost exactly what the producers had figured on for the tryout of the script bought as a picture potentiality.

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Estimates for Last Week
"It's About Time," (Brattle) (460; \$3,600-\$4,200). Almost \$5,100 for first six performances, which is the best gross the theatre has ever drawn for that span.

"King and I," (Shubert) (1,730; \$4,800-\$5,400). Capacity second week hit \$41,900; final week current.

"L'Ecole des Femmes," (Colonial) (1,500; \$3,600). Louis Jovet here for two performances, Thursday and Friday nights (15-16) pulled capacity \$6,900. House dark until Monday (26).

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"Streetcar Named Desire," Harris (1st wk) (\$3.80; 1,000). Got away slowly; \$9,000.

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Pittsburgh, March 20. Saga of "Oklahoma" continues to be one of the most amazing phenomena in show business. Returning to the Nixon last week for its second Pittsburgh stand this season and sixth over the years, the folk musical provided there's still plenty of gold in the Rodgers and Hammerstein oldie when it did close to \$33,400 at \$3.50 top (\$4.10 with federal and city taxes). Nobody expected anything near that; in fact, Theatre Guild officials at first were reluctant to send the show back so soon.

Production had opened the new Nixon only last September, at that time for a fortnight, and did nearly \$28,000 the first stanza and about \$30,000 the second. But mail orders for this return date were terrific and fact that house hadn't had a booking in a month probably helped whet the local legit appetite, too.

Nixon is currently dark again, relighting next Monday (26) with MacDonald-Raymond "Guardsman" and then nothing at all definitely in sight for the rest of the season.

'Roberts' \$43,805 in 9 For Mpls. House Record

Minneapolis, March 20. In the face of two blizzards, plus Lent and income tax, "Mister Roberts," with Henry Fonda, broke the Lyceum single week boxoffice record for a straight dramatic attraction. In the 1,859-seat house at a \$4.20 top for nine performances, the show on this return engagement grossed a huge \$43,805. Excepting the Wednesday matinee, every performance was a complete sellout and there were many turn-aways.

This also was the attraction's biggest single week up to this time. Sans Fonda, "Roberts" last season pulled a gigantic \$58,000 here in 12 performances, so that its total take out of Minneapolis is \$102,000.

Here earlier in the season, "Kiss Me, Kate" is underlined for a return visit April 10. "Peter Pan" also is set for late April.

\$24,100 In Split

Oklahoma City, March 20. Tod Andrews company of "Mister Roberts" collected a nifty total of \$24,100 in two performances Monday-Tuesday nights (12-13) at the Auditorium, Hutchinson, Kans., and four Thursday-Saturday (15-17) at the Home here.

This edition of the Thomas Heggen-Joshua Logan hit is dividing the current week between Amarillo, Wichita Falls, Ft. Worth and Dallas.

Snow Slows 'Roberts'

Omaha, March 20. Henry Fonda and his "Mister Roberts" company were snowbound halfway between St. Paul and Omaha. Actor's homecoming opening here was postponed from Monday night (19) with two shows to be given today (Tues.).

The four performances skedded for here are all sold out. Train was 24 hours overdue.

Future B'way Schedule

"King and I," St. James, March 29 (trying out).

"It's About Time," unspecified theatre, week of April 9 (trying out).

"Make a Wish," Winter Garden, April 13 (trying out).

"Little Blue Light" ANTA Playhouse, April 16 (tentative).

"Long Days," 48th Street, April 18.

"Tree Grows in Brooklyn," Alvin, April 19 (trying out).

"Angels Kiss Me," unspecified theatre, April 19 (rehearsing).

"Man Who Corrupted Hadleyburg," unspecified theatre, April 23.

N. Y. City Theatre Co., City Center, April 25.

"Gramercy Ghost," unspecified theatre, April 26 (trying out).

"Stalag 17," ANTA Playhouse, April 29 (tentative).

"Courtin' Time," unspecified theatre, week of April 30 (rehearsing).

"Getting Married," ANTA Playhouse, May 13 (tentative).

"Flahooley," unspecified theatre, May 14 (rehearsing).

'Ti-Coq' Fine \$21,300 In Return Toronto Date

Toronto, March 20. Gratien (Fridolin) Gellinas, whose "Ti-Coq" ("Li'l Rooster") got the Broadway brushoff recently, racked up an excellent \$21,300 at the Royal Alexandra (1,525) at a \$3.50 top, with week's latter half sold out. This was a return engagement, with "Ti-Coq" pencilled in for a third Toronto appearance week of April 9.

Meanwhile, troupe will play Hamilton, London, Ottawa, prior to a Maritimes and trans-Canada tour. Under present plans for the Toronto engagement, and first time in the history of the Royal Alexandra, two extra performances will be given in the French-language version and already seems virtually sold-out. Current Toronto engagement successfully bucked such competition as Lent, the Dominion Drama Festival and an ice show.

'Melody' \$9,100, 'Wish' 32G, Philly

Philadelphia, March 20. Last week's two stage newcomers were doing moderately at the b.o. during their local tryout engagements. "Make a Wish" drew one out-and-out pan (Bulletin), one so-so (News) and one favorable notice (Inquirer, 2nd stringer). General local reaction has been unfavorable with show's "book" drawing most of the thumbs-down comment. "Let Me Hear the Melody" drew two very favorable notices (Inquirer and News) and one in-between (Bulletin, 2nd stringer).

This week has one opening — "Gramercy Ghost" — which opened a two weeks' stay at the Locust last night (19).

Estimates for Last Week
"Make a Wish," Shubert (1st wk) (1,870; \$4.55). Mixed notices for this new musical on its preem last Monday (12) with show doing over \$32,000, largely on strength of advance sale. Needs plenty of doctoring. Two weeks to go.

"Let Me Hear the Melody," Walnut (1st wk) (1,340; \$3.90). One first-string critic and two 2nd-stringers gave new comedy generally favorable notices. First week's gross was \$9,100. Show folds here this week.

SEE \$1,000,000 GROSS FOR L.A. CIVIC OPERA

Los Angeles, March 20.

Season subscription sale already tallied indicates that the Civic Light Opera Assn. season gross will top \$1,000,000 this year for the second consecutive time. Last year's take was \$1,147,142.

Total of \$600,000 in season orders has already been counted, and the season subscription normally accounts for 60% of the total. Upcoming 14th season of CLO will run 18 weeks with "Where's Charley?" "The Merry Widow," "Guys and Dolls" and "Three Wishes for Jamie," latter a world premiere.

'Charley' Whopping 20G For Three in Rochester

Rochester, N. Y., March 20.

Stopping off for three performances here last Monday-Tuesday (12-13) en route from Broadway to the Coast, Ray Bolger in "Where's Charley?" had the first complete sellout in the history of the local Auditorium, according to manager Will R. Corris. The \$20,000 gross was, incidentally, a three-performance record for the 2,574-seat house. Top was \$3.50 plus tax.

After a single display ad in the dailies, both evening performances went clean the day the window sale opened, and the matinee sold out the next day, so the engagement was solid capacity in advance. Attempts were made to schedule another performance Wednesday night (14), but train connections couldn't be arranged, so the troupe pulled out Tuesday night for San Francisco, where the musical was due to open last night (Mon.).

'Pan' \$34,000 in 9, Cleve.

Cleveland, March 20. Jean Arthur and Boris Karloff in "Peter Pan" did extra good business in nine performances here, despite the poor acoustics of the 3,000-seater Music Hall and a slow start. J. M. Barrie fantasy brought approximately \$34,000 at a \$4.35 top.

Milton Krantz, manager of the Hanna, sponsored the engagement.

B'way Shaky, But 'Garden' \$24,800, Olivia \$24,200, 'Darkness' \$19,200, 'Moon' \$18,900; Still 6 Sellouts

Broadway business was spotty and generally down last week, after the previous week's brief spurt. With the exception of the regular "big six" solid sellouts, there was no consistent pattern, some shows dipping to new lows and others registering slight gains. Even the nightly pattern of attendance was erratic, with receipts rising or slipping without apparent relation to each other. Incidentally, the grosses for the capacity hits have dropped slightly in most cases as a result of Fire Dept. orders cutting the standee limit.

Of the week's new entries, "Springtime for Henry" got mixed reviews and had relatively light patronage for its first five performances, while "Green Pastures" drew generally rave notices and had moderate trade. The Biblical drama revival's chances still aren't indicated. Of the previous week's entries, "Autumn Garden" showed strength in its first full week, "Moon Is Blue" edged nearer sellout level and is building an advance sale, while "Romeo and Juliet" did fairly well with the help of Theatre Guild subscription. "L'Ecole des Femmes," Louis Jovet's edition of the Moliere farce, got a friendly press Monday (19) and appears headed for sell-out biz for the limited engagement.

The total gross for all 25 shows last week was \$569,400, or 77% of capacity. The previous week's total for 25 shows was \$603,200, or 81% of capacity.

Last week's closings were "Lady's Not for Burning," "Member of the Wedding" and "Mary Rose." No closings are announced for this week, but three or four entries are week-to-week uncertainties. "L'Ecole des Femmes," the Louis Jovet troupe's French-language production of the Moliere comedy, will end its limited engagement April 3.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (26th wk) (C-\$4.80; 1,012; \$26,874). Topped capacity again; almost \$27,100.

"Angel in the Pawnshop," Booth (9th wk) (D-\$4.80; 766; \$20,365). Nearly \$8,600 (previous week, \$8,600).

"Autumn Garden," Coronet (2d wk) (D-\$4.80-\$6; 1,027; \$29,700). First full week over \$24,800 (previous week, \$16,200 for first five performances, plus \$5,700 on two previews); top price is reduced to the regular \$4.80 for Friday and Saturday nights, effective this week, lowering the capacity to \$28,378.

"Bell, Book and Candle," Barrymore (18th wk) (C-\$4.80; 1,064; \$28,000). Bettered capacity again; \$28,100.

"Billy Budd," Biltmore (6th wk) (D-\$4.80; 920; \$22,600). Almost \$8,000 (previous week, \$5,600).

"Call Me Madam," Imperial (23d wk) (MC-\$7.20; 1,400; \$51,847). Still going clean; over \$52,300.

"Country Girl," Lyceum (19th wk) (D-\$4.80; 995; \$22,845). Nearly \$12,700 (previous week, \$14,300).

"Darkness at Noon," Alvin (10th wk) (D-\$4.80; 1,360; \$34,276). Over \$19,200 (previous week, \$19,400); moves next week to the Royale.

"Gentlemen Prefer Blondes," Ziegfeld (67th wk) (MC-\$6; 1,628; \$48,244). Reached \$37,700 (previous week, \$42,000).

"Green Pastures," Broadway (1st wk) (MD-\$4.80; 1,900; \$46,912). Opened Thursday night (15) to six raves (Atkinson, Times; Guernsey, Herald Tribune; Chapman, News; Coleman, Mirror; McClain, Journal-American; Watts, Post), one pan (Pollock, Compass) and one no-opinion (Hawkins, World-Telegram & Sun); first four performances drew over \$15,400.

"Guys and Dolls," 46th Street (17th wk) (MC-\$6.60; 1,319; \$43,904). Always gets the limit; \$44,400.

"Happy Time," Plymouth (60th wk) (C-\$4.80; 1,063; \$29,019). Over \$17,800 (previous week, \$19,400).

"Kiss Me, Kate," Shubert (114th wk) (MC-\$6; 1,361; \$40,847). Nearly \$29,100 (previous week, \$29,400).

"Lady's Not for Burning," Royale (19th wk) (C-\$4.80; 1,035; \$27,100).

Almost \$22,400 (previous week, \$19,900); closed Saturday night (17) after 151 performances, and is touring; has repaid its \$60,000 investment and has undistributed assets of about \$30,000; "Darkness at Noon" moves to this house next Monday (26).

"Mary Rose," ANTA Playhouse (2d wk) (D-\$3; 924; \$23,167). About \$3,200 (previous week, \$18,800); closed Friday night (18) after 17 performances; "L'Ecole des Femmes" opened here Sunday night (18).

"Member of the Wedding," Empire (62d wk) (D-\$4.80; 1,082; \$23,196). Nearly \$15,500 (previous week, \$13,700); closed Saturday night (17) after 501 performances, and is touring; has paid \$150,000 profit on \$75,000 investment.

"Moon Is Blue," Miller (2d wk) (C-\$4.80; 940; \$21,586). First full week nearly \$18,900, with commissions for theatre parties (previous week, first four performances grossed \$9,500, plus \$3,900 for two previews).

"Out of This World," Century (13th wk) (MC-\$6; 1,645; \$19,191). Almost \$35,100 (previous week, \$40,900).

"Romeo and Juliet," Broadhurst (2d wk) (D-\$4.80-\$6; 1,160; \$34,240). First full week nearly \$24,200 (previous week, premiere grossed \$7,000, plus \$8,200 for three previews).

"Rose Tattoo," Beck (7th wk) (D-\$4.80; 1,214; \$28,000). Nearly \$22,300 (previous week, \$24,200).

"Season in the Sun," Cort (25th wk) (C-\$4.80; 1,056; \$24,101). Nudged \$13,900 (previous week, \$15,300).

"Second Threshold," Morosco (11th wk) (CD-\$4.80; 912; \$24,300). About \$8,800 (previous week, \$9,600).

"South Pacific," Majestic (100th wk) (MD-\$6; 1,659; \$50,186). Has yet to get less than the standee limit; \$50,800 again; laying off this week.

"Springtime for Henry," Golden (1st wk) (C-\$4.80; 769; \$19,195). Opened Wednesday night (14) to two favorable notices (Atkinson, Times; Guernsey, Herald Tribune), three adverse opinions (Coleman, Mirror; McClain, Journal-American; Watts, Post) and three no-decision (Chapman, News; Hawkins, World-Telegram & Sun; Pollock, Compass); first five performances grossed about \$5,700.

"Twentieth Century," Fulton (12th wk) (C-\$4.80; 976; \$23,228). Over capacity again; \$23,400.

Opening This Week
"L'Ecole des Femmes," ANTA Playhouse (C-\$3; 924; \$19,659). Louis Jovet company from the Athenaeum, Paris, in the Moliere farce in the original French, presented by the American National Theatre & Academy; opened Sunday night (18) to six generally favorable reviews (Atkinson, Times; Guernsey, Herald Tribune; Chapman, News; McClain, Journal-American; Pollock, Compass; Watts, Post), one rap (Coleman, Mirror) and one on-the-fence (Hawkins, World-Telegram & Sun).

LUNTS BREAK D.C. HOUSE RECORD WITH \$27,838

Washington, March 20.

For the second straight week the Lunts, in "I Know My Love," broke the house b.o. record at the Gayety theatre here. Gross for the second and last week of the run was \$27,838, topping the previous week's mark of \$27,231.

"Lady's Not for Burning" opened last night (Mon.) for a two-week stand.

West-'Li' Slow 18G; 'Needle' Thin \$4,100, L.A.

Los Angeles, March 20.

Combination of income tax deadline and the flu epidemic kept local legi' at a low ebb again last week. Three houses alight failed to total \$25,000.

Biggest take, of course, was recorded by Mae West's "Diamond Lil," which just managed to break even with a slow \$18,000 at the Biltmore. It remains through this week. "The Square Needle" edged up a trifle to \$4,100 at Las Palmas, to show a profit.

"The Great Man" fared after two weeks with a \$3,500 gross, losing about \$13,200—almost exactly what the producers had figured on for the tryout of the script bought as a picture potentiality.

Literati

N. Y. Solons On Comics

The N. Y. State Joint Legislative Committee on Comic Books, in a 43-page report filed at Albany last Thursday (15) which bristled with criticism of the comic book industry, and the failure of the leading publishers to support a self-regulatory organization, declared that if the latter did not materialize soon, on a nation-wide basis, with an independent administrator, the state would move to "correct" the evils the committee had found during a two-year study of the subject.

The Committee praised the motion picture business for its "Hays or Johnston office" saying it, as well as the radio industry, "is on the alert to guard against programs and films which are offensive to decency."

Also recommended for the "broadening" of the committee's assignment is "a study of radio, television and motion picture programs." This would be conducted to measure the impact of these media, as well as comic books, on children.

The committee found that the reading of "objectionable" comic books and/or of other such printed matter, and the viewing of "objectionable" motion pictures and television programs, "play an important part in the formative period and influence a child's social behavior." Comic books of an "objectionable" sort, which the committee reported to be numerous, are a factor, though not the sole one, in juvenile delinquency. The report criticized not only those comic books dealing with horror, bloodshed, crime, lust and sex, but some of a pornographic nature.

Gingrich to Weintraub

Arnold Gingrich, former editor of *Esquire* and *Coronet*, and more recently with the *Cowles* magazines (*Flair*), has been named administrative assistant to William H. Weintraub, prez of the ad agency bearing his name.

Gingrich and Weintraub were associated over 23 years ago in direct mail and trade publications. In 1933, when *Esquire* was founded, Weintraub was publisher and Gingrich was editor.

Dubuque Book Raids

Dubuque, Ia., apparently does not approve of "Stretch on the River," authored by Richard Bissell, a native son. The Dubuque public library and two of the town's department stores were raided by city and county officers recently for copies of the book, but the raiding party also seized by warrant the works of Rabelais, Boccaccio's "Decameron" and Fielding's "Tom Jones."

The raid was ordered by County Attorney John Duffy. It's believed it was not an attempt by Duffy to ban books in Dubuque that libraries throughout the country carry, but was an attempt to force a showdown on the censorship issue. The investigation comes as a sequel to a newly-revived campaign on the part of the Dubuque Parent-Teachers Assn., the Catholic Mothers Study Club and other groups to stop the sale in Dubuque of reprints they consider objectionable.

In the library raid, May Clark, city librarian, was issued a warrant to testify before Dubuque county grand jury now investigating the sale of books, principally the 25c pocket editions sold at newsstands and drugstores. With all of the library's copies of "Stretch on the River" out, grand jury subpoenas will be issued to the library patrons having copies.

Iika Proves A Point. Sez Laurie "New York 22" (Doubleday, \$3) is Iika Chase's fifth novel. It has all the stock ingredients of the sophisticated novel: a book publisher, his wife who is a magazine editor and a career woman, their daughter at Vassar, a successful writer who is the wife's lover and whom the daughter falls in love with, a secretary who falls in love with the husband and he with her, a very rich boy who loves the daughter, a titled lady, who is married and has two kids (she is the writer's first love), a Hollywood star who is the love-life of a married French publisher, who has a wife who understands, and a few other assorted atmospheric characters. She mixes all these ingredients with cocktails, scotch, gin and champagne. Adding pliant figures, taunting mouths, promise-filled eyes, sensitive hands, hunks of Paris and a swank East Side apartment, she puts in a generous dash of sophisticated arguments about love and marriage and has a few bedroom doors close softly, and guys going home from warm beds, and finally sticks in a hunk

of polio for suspense. Miss Chase shakes all this with well trained typewriter fingers and it all comes out—they all live happily forever afterward! They tell me these kind of books sell!

I like to see our actors and actresses writing books. It proves that some of us are educated. Sez, Joe Laurie, Jr.

Lait Quits Death House

Jack Lait, New York Daily Mirror editor, columned last weekend that he has quit covering executions—after having witnessed four of them in 25 minutes on a recent evening at Sing Sing. Since 1903, Lait wrote, he has covered 24 hangings and 14 electrocutions.

Veteran newspaperman said he wasn't giving up the death house assignments because of his sensibilities, but because the reporters—after the juice is turned off—have to sprint outside to the nearest phone or telegraph. "My wind and speed aren't what they used to be," Lait said, "and that's why I have covered my last execution."

New Yorker's Longhair Work

Eight chapters, compressed into four installments, of Rachel L. Carson's forthcoming book, "The Sea Around Us," will be published by the New Yorker in June.

Book was accepted by Oxford University Press last summer and agent Marie Rodell decided to peddle individual chapters for prior publication in magazines. After sending 11 chapters to various scholarly and scientific magazines she sent the last one on a hunch to the New Yorker. Next day an editor telephoned that Carson impressed him "as the finest woman writer since Virginia Woolf" and demanded to see all the text. With a great deal of effort, due to resistance of other magazine editors, Mrs. Rodell got the entire book back for New Yorker consideration. Eventually that mag returned four chapters. One, "The Birth of an Island" was sent to Yale Review just in time to catch its edition of last September. Just before the year-end that chapter, which the New Yorker had returned, was awarded the \$1,000 prize of the American Association for the Advancement of Science as the "finest example of science writing in any American magazine in 1950."

"The Sea Around Us" is a story of the oceans and their effect on life.

Book, which will be heavily promoted by Oxford, will also be published in England with other arrangements in the works for publication in Denmark, Norway, France and Switzerland.

Miss Carson has now signed for a guide to the Atlantic seaboard for Houghton, Mifflin.

Denaturing 'Vicious'

Anecdote about Laura Z. Hobson recounted by Margaret Case Harriman in "The Vicious Circle" will be dropped from the book in future printings. That was agreed, following publication last week, by attorneys for Miss Hobson, Mrs. Harriman and Rinehart & Co., the publishers.

Miss Hobson is author of "Gentlemen's Agreement" and other novels. Item to which she objected in Mrs. Harriman's tales of the Hotel Algonquin, N. Y., round table, concerned a humorous crack with religious overtones which Miss Hobson is alleged to have made.

Mort Freedgood's Whodunit

Mort Freedgood, Paramount home office publicist, who writes under the name of John Godey, has penned another whodunit which will be published by Doubleday. Titled "The Man in Question," tome will hit the stands later this year.

Freedgood has published two other books and numerous yarns for the slicks.

More Show Biz Books

Alan P. Herbert, MP, British novelist, statesman, poet and best known in show biz as a successful musical comedy librettist, has authored his memoirs for Doubleday under the title of "Independent Member," slated for June publication. Anita Loos' Hollywood story, "A Mouse Is Born," is due in May. War correspondent Marguerite (N. Y. Herald Tribune) Higgins has put her war diary together under the title of "War in Korea," with pix by Carl Mydans of Life. Enid Bagnold's two plays, "Lottie Dumdass" and "Poor Judas," are being published under the title of "Theatre," also by Doubleday. In May, "Lottie" was produced at the

Vaudeville theatre, London, in 1943 with Ann Todd and Dame Sybil Thorndike in the leads. Rose Franken has a "Claudia" omnibus of her six novels due in July; a 700-page anthology, Nathan Ausubel has edited another anthology, "Treasury of Jewish Folklore" was a previous bestseller. Newspaperman Richard Tregaskis' leisurely round-the-world search for a perfect place to live (California gets the nod) has been put together into a book, "Seven Leagues to Paradise." A sequel to last fall's best-seller, now titled "Compound Fractured French," as "freely collected & translated" by F. S. Pearson, 2d, with illustrations by R. Ray Taylor, is also due from Doubleday in May.

CHATTER

Louis Berg in Hollywood to round up interviews for This Week mag.

"Will Rogers' Home Town," by Debs Myers, in upcoming April issue of Holiday.

"The Dionne Legend," by Lillian Barker, published by Doubleday last week (15).

Ralph Brender appointed assistant to M. Lincoln Schuster at Simon & Schuster.

Lou Walters (of N. Y. Latin Quarter) profiled by Martin Abramson in current Saga mag.

Niven Busch's new novel, "The Hate Merchants," will be on Simon & Schuster's autumn publication list.

Albert R. Perkins resigned as executive editor of Macfadden's Sport and True Detective magazines.

Merill Pollack, associate editor at Promenade mag for the past three years, has resigned to freelance.

John Maynard signed for two more years as columnist for the L.A. Examiner and Pictorial Review.

Idwal Jones' new book, "Ark of Empire," a tale of San Francisco, comes off the Doubleday presses May 24.

Noel Hughes, editor of The Screen, Irish fan magazine, in Dublin, has bowed out and sailed for Canada.

Alan G. Langenus, formerly with Boosey & Hawkes, appointed veepee on sales and promotion for Theodore Presser Co.

Dean Jennings, former associate editor of Colliers, started a daily column, "Inside San Francisco," in the S. F. Call-Bulletin.

INS g. m. Seymour Berkson and his wife, publicist Eleanor Lambert, to Acapulco for two weeks with their children on vacation.

Si Schaltz, ex-Philly VARIETY mugg, chairmanship first reunion of the "Old Philadelphia Record Gang" at Pen & Pencil Club, in the Quaker City, April 4.

Alice E. Field's "Hollywood, U. S. A.," a tome telling how motion pictures are made, with an introduction by Will Hays, will be published by Vanguard Press.

Hosei U. Press, in Tokyo, will issue a novelization of the Metro picture, "Go for Broke," the first time an American screenplay has been published in the Japanese language.

Doubleday associate editor Ralph A. Beebe to Virgin Islands this weekend, with his wife, for a month's vacation (no manuscript!) to convalesce from penicillin poisoning following flu attack.

Nate Gross, Chi Herald American columnist, still convalescing in Miami Beach, getting along well enough to resume his daily column in addition to the Sunday feature which he never interrupted.

Seymour Krim, Paramount publicity writer, has hit the literary jackpot with a short story in April's American Mercury, another in New Directions 12 anthology and a third in the current Hudson Review.

Julian Messner, Inc. set up a new division, The Julian Press, Inc., a non-fiction publishing house which will specialize in technical and non-technical books primarily in the field of psychosomatic medicine.

Bob Keating, Albany, N. Y., Times-Union reporter, who was inducted into the Army recently and sent to Fort Devens, Mass., in charge of a contingent from Albany, will write a series on life in khaki for the Times-Union.

"Puccini," bio of the noted composer, by George R. Marek, director of artists and repertoire for RCA-Victor, due for publication by Simon & Schuster March 30. Same firm issues Stephen Longstreet's "The Pedlocks" April 2.

Phyllis Rosentour, who has ghost-written several books and agented sale of several others, is working on first to bear her own name. Titled "An Affair of the Flesh," humorous tome on reducing will be published by Doubleday next fall.

SCULLY'S SCRAPBOOK

By Frank Scully

Fragrant, Fla., March 17.

Jack Woodford, conceded to be unique among authors in that he not only can write but can tell others how to do it, has challenged the rest of us to testify as to what we know about testimonials. His challenge seemed to imply that if we didn't come forth with this testimonial voluntarily he would use his influence among some headline-hungry Congressional committees to have us brought before one of them under the duress of a subpoena.

Woodford holds that testimonials are our only contribution to the arts, thereby giving the all-American heave to pictures, radio, TV, minstrelsy, coach shows, crooning, midway-spiel and comic strips. No slouch at testimonials himself, Woodford brigades me with Rupert Hughes as "two of America's greatest writers." As the author of "Trial and Error," Woodford knows that this sort of flattery is beyond error and will surely get him somewhere. He is well aware that the testimonial art reaches its highest in words like "great," "terrific" and "amazing."

"Great" and "amazing," in fact, are two of the foremost wonder-words in the field of testimoniology. For years The Chicago Tribune has been calling itself "The World's Greatest Newspaper." Lest this be lost on those who can't read, it fortified the pitch by buying a radio station with the call letters WGN—world's greatest newspaper. Get it? But what does it mean by greatest? Fairest? Smartest? Biggest? Possessed of the largest circulation? Most intelligent editorial content? You see what the word "great" does. It conveys all these things but really means none of them. That is testimonial writing at its "greatest."

Still Going Great

Take another in the journalistic field. This one used to tell the world it was a paper "For people who think." Disregarding how close this comes to being twisted by the use of the simplest rhyme, it is one of those words like "great" which seems to say everything and really says nothing. "A paper for people who think." Think what? You see it isn't important what they think, and reading the editorial content you can see that the editorial staff agrees that it's not important if they think at all. In fact, Arthur Brisbane once said that even among people who think they don't remember more than seven days what they read and not much longer what they thought.

But more valiant in the field of testimonials, either self-made, wooed by flattery or paid for outright, have been those in the cigaret field. They have got testimonials even from doctors, which would indicate that practically all of the standard brands could cure a man who was dying of asthma.

One manufacturer of the weeds dares all the others to make what he calls the nose test. Almost daily he gets some character to volunteer over the radio to test his own brand against the nose-tester's. He is always instructed not to mention by name his "brand." Whether this is to skirt libel laws or is mixed up with the Fair Trade Practices Act I haven't bothered to find out. It's going to be a bit more difficult to conceal the smoker's own brand once the test is put on television, but as long as they stick to radio with the test, this school of testimonial-writing seems safe.

They All Taste Like American Beauties

The smoker is instructed to light up a cigaret—either one of his own brand or one of the nasal brand. "Now don't inhale," he is further instructed. "Simply let the smoke come slowly through the nose. Now do the same thing with your present brand. What difference do you notice?"

To a man, woman and moron, they all say "My own brand is harsher on my nose." Not one says, "Yours is dry. It tastes like Kix."

All betray what they paid for and embrace a giveaway. Was there ever an insidious un-American activity quite equal to this?—getting people to be disloyal to their own brand for as little as one free cigaret? Starting in such a small way, you can see how you can get into pretty big disloyalties in the end. After all, every Ph.D. began in a kindergarten.

I wonder what would happen if the smoker did the mouth test instead. That is, if he inhaled through his nose and exhaled the smoke through his mouth. Would that louse up the whole test? And if it's not a fool-proof two-way test it isn't half scientific enough for us veterans in the field of testimoniology.

Take LS/MFT. To the Venusians, a people on which I am the "greatest" living authority, LS/MFT means "lousy snipes mean foul tobacco." To Martians, once rugged individualists who long ago have accepted this form of regimentation as basic training for UMT, LS/MFT means "Lydia Schultz makes finer tonics." Finer than whose?

Well, the ethics of testimonialism never allow you to mention a competitor, but as proof that I am not a slave of this form of art and am so willing to testify before any Congressional committee, I will complete the testimonial: "Lydia Schultz makes finer tonics than Lydia Pinkham, Lydia Hadaool, or any buyer of advertising space in the Journal of the American Medical Assn."

Silence In Holden

Woodford, or Jack as his most intimate enemies call him, even suspects that my head of beautiful white hair is a put-up job and was paid for by my writing a testimonial for Max Factor, makers of fine wigs since the Indians discontinued wars. He probably thinks that the handsome features which I share with one of the poorer copies of Stuart's portrait of Washington was a plastic job given to me by Harold M. Holden, M.D., Ph.D., author of "Noses" and the most learned fellow the healing sciences have spawned since Dr. William Osler surrendered to the pathologists. Or, if not that, the only surgeon owning a \$250,000 home that is more beautiful than Greer Garson's nose, Eleanor Powell's legs or Betty Hutton's torso.

It would be just like Woodford to suspect that this is not an opinion but a paid-for testimonial to the greatest scholar on the nose—a scientist who has researched in literature, psychology, art, folklore, anthropology, plastic surgery and even among the makers of cigarets—but it is nothing of the sort. It is simply a research in pure science and, as such, has no chance of being used as reading matter in a full page ad showing Jimmy Durante smoking a cigaret and exhaling the weed through his well-advertised nose.

Last Call For Dissenting Opinions

If Woodford disagrees with this he is, of course, entitled to his opinion, but as a friend I think it only fair to warn him that he had better stock up on his dissenting opinions because they are going to be frozen soon or I don't know Eric Johnston from a movie czar.

Before this happens I would like to get my own record straight. By now I know only too well how rep-wrecking scuttlbutt is jamming the dossiers of both the legal and illegal orders of witch-burners. I want to get in the record a denial of one of Woodford's impeachments. Despite what he says, I say, and will swear under oath, that I have never written a testimonial to Tannenbaum's Brillantine. Nor have I ever used it. At least not on my hair. Of course, I have used it on occasion on my tongue to sharpen my wits, but is this the sort of testimonial evidence that Woodford is turning over to a committee?

As for Rupert Hughes, he may have used Brillantine. If so, that's a secret between him and the ballot box. It's quite possible, of course, that in Hughes' case he owes his fine head of hair to other pituitary tonics, as our friend Woodford hints, but I do not believe that Hughes owes his lovely locks, his longevity, his political bias or his skill as a writer to anything as mild as Mother's Friend, and until Mr. Hughes writes a testimonial, exclaiming in well-paid prose that he does owe all these things to this tonic, I reserve judgment.

After that I wouldn't believe him under oath. His, mine, or a Congressional committee's chairman's.

Broadway

John Payne due this week for guest shot on Jack Carter's NBC TV series.

H. M. Richey, Metro exhibitor relations chief, back at the home-office after Florida vacation.

Songstress Rosalind Courtright due here next week; she opens at Hotel Pierre's Cotillion Room April 3.

Motion Picture Pioneers luncheon meeting of the board of directors postponed from Thursday to Friday (23).

David Golding, 20th-Fox publicity chief, heading for the Coast today (Wed.) for studio talks and look at new pix.

Gary Cooper passed through enroute to location shooting for Warner's "Distant Drums," being filmed in Florida.

TV-film scripter Max Wilk made Jake Wilk, WB eastern story ed., a grandfather on St. Patrick's Day; it's their first, a son.

Buell A. Patterson has shifted from American Airlines to director of publicity for Panagra (Pan American-Grace Airways).

Fred Courtenay, w.k. to showbiz people during his 32 years of service with the N. Y. Central as a ticket agent, retiring March 31.

John Perona planes into Gotham Friday (23) from Buenos Aires, where he raced some of his ears in an auto Olympics in the Argentine.

Julius Gaines, owner of Miami's Casablanca Hotel, returned there and checked into St. Francis Hospital, Miami, following virus attack.

Lou Levy planned to the Coast yesterday (Tues.) to attend Andrews Sisters' opening at Las Vegas' Flamingo tomorrow night (Thurs.).

Arnold Moss back to New York from Hollywood after completing featured role in Bob Hope-Hedy Lamarr starrer, "My Favorite Spy," at Paramount.

Morgan Hudgins, Metro publicity staffer at the studio, hit town yesterday (Tues.) to start a six-week, 32-city tour on the "Quo Vadis" campaign.

Lynn Farnol hosted Rainbow Room luncheon Monday (19) for Bob Wernick, Life's motion picture editor, on publication of his new novel, "Hill of Fortune."

British bandleader - producer Maurice Winnick to the Coast on a TV film shorts production deal. He and his wife are houseguesting with the J. Arthur Warners in Greenwich.

Executive Committee of the Amusement Division of the United Jewish Appeal scheduled to meet next Wed. (28) at the Hotel Astor for further development of fund-raising plans.

Yvonne de Carlo due from Europe on maiden voyage of S. S. Independence April 4. She'll do a round of radio-TV guest appearances on arrival. First date set is Milton Berle's TV show April 10.

Fred Zinnemann, film director, "adopted" 10-year-old Italian war orphan Nicola Gaetano through Foster Parents' Plan for War Children, organization revealed last week. "Adoption" is financial, not legal.

Richard Brooks, Metro director, left N. Y. on the Queen Elizabeth yesterday (Tues.) en route to Rome, where he's lensing "The Light Touch." Bill Kaplan, unit manager for the pic, also left for Italy yesterday, by plane.

Mercedes McCambridge, star of United Artists' upcoming release, "The Scarf," in from the Coast Mon. (19) to attend the film's local preem. Her producer-husband, Fletcher Markle, is accompanying her on the two-week stay.

Odette Sanson Churchill, a former British agent, due to arrive shortly from London to attend the local unveiling of the Lopert Films release, "Odette." Herbert Wilcox production is based upon Miss Churchill's exploits during World War II.

Bill Mayberry, in the 20th-Fox easting department on the Coast, returns to the studio today (Wed.) after casting for a couple of weeks assisting Ella Kazan on preliminary work for the latter's "Zapata," which Kazan will direct for 20th in Mexico.

Associated Motion Picture Advertisers (AMPA) salutes the trade press at a Hotel Piccadilly luncheon April 12. AMPA members are also to be hosted next Tuesday (27) by the N. Y. Herald Tribune at a cocktail party and tour of the paper's plant.

John Byram, Paramount's eastern play editor, and Dick Watts, New York Post legit critic, heading for a vacation tour of Europe together on the Liberte May 12. Byram's wife, Marian, legit press agent, will spend the time visiting her family in Florida.

Carmen Miranda in from the Coast over the weekend to star on the Jimmy Durante TV (NBC) stanza tonight (Wed.); she's also set

for NBC's "Big Show" Sunday night (25); then she's off to dates at Philly's Latin Casino (26); Buffalo's "Town Casino" (April 2); and Boston's Latin Quarter.

In from Britain this week for special benefit preem of the British "Tales of Hoffmann," at the Metropolitan Opera House, April 1, are film's co-producer, Emeric Pressburger; Hein Heckroth, film's designer; ballerina Ludmilla Tcherina; and Vivian Knight, publicist for producing team of Pressburger and Powell.

Peter Donald, radio and TV comedian; dancers Pierre D'Angelo and Ana, operatic soprano Mariquita Moll, comic Don Tannen, songstress Adele Castle, violinist Mita Raymon and singer Midge Cox among the entertainment contingent on the Mauretania which sailed Saturday (17) for a 14-day West Indies and South American cruise.

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

Paris newspapers upped from 3c to 3½c.

Louis Stettner now photog for Time and Life here.

New American mag, New Story, launched in Paris by David Burnett.

Jean Cocteau to Riviera for a rest after finishing a book and arranging a radio series.

Jean Vilar signed for new Jean-Paul Sartre play, "Le Diable et Le Bon Dieu," which will open in June.

Jeanne Holland (Maid of Cotton) and her manager, Bess Green, selling Texas to Paris, but wearing nylons.

Larry Adler now at the Gaumont Palace has inaugurated an amateur show for aspiring harmonica players.

Florence Barr, of the Motion Picture Assn., to stay at the American hospital here instead of going to the mountains.

Henri Varna prepping his next Casino de Paris revue starring Mary Menard; her husband, Ted Grouya, is writing the score.

Peru

Evelyn Keyes passed up Lima in order to attend a wedding in Rio de Janeiro.

June Haver and Patricia Neal looking over Cuzco's historic remains since the big earthquake last year.

At the invitation of the National Tourist Assn. Mr. and Mrs. Wendell Corey are staying over a few days in Lima. Ditto Joan Fontaine, Harry Crocker and John Derek.

Ricardo Montalban and wife stopping here for few days; Montalban is making personal appearance at Cine Metro where his pic, "Right Cross," is currently playing.

Riviera

By Edward Quinn

Rita Hayworth back from Cairo confirms early U. S. visit.

Charles Trenet flew from Nice to Athens for personals in Greece. Yehudi Menuhin at Casino theatre, Monte Carlo, for his only concert on the Riviera.

Compagnons de la Chanson appeared at the Opera House, Nice, for four performances.

Bandleader Joe Loss attended Bal de l'Or at Monte Carlo during his vacation on the Riviera.

Yvonne de Carlo vacationing at the Hotel de Paris, Monte Carlo, before flying on to Madrid.

Gloria Swanson expected attend presentation of "Sunset Boulevard" at Cannes International Film Festival.

Gaby Morlay and Victor Francen doing one-night stands of French plays in Cannes, Nice and Monte Carlo.

Washington

By Florence S. Lowe

Todd ("Lost in the Stars") Duncan in town for a Howard U. concert.

Oscar Levant due in April 1 for his annual Constitution Hall concert.

Arena Stage, town's theatre-in-the-round, has a fortnight run of "Inspector General."

Ida Lupino due in for conferences on "Man of the World," film she will direct for UNESCO.

Col. Joseph Goetz, long time RKO theatre exec, back in uniform handling overseas troop entertainment for the Air Force.

Helen Hayes, here on location for "My Son John," gave Catholic U.'s production of "Othello" the o.a. with a view to an ANTA run of the revival.

London

Arthur Loew due here for preem of "Teresa" at the Empire.

Martita Hunt back in "Madwoman of Chailiot," following a bout with the flu.

The Queen and Princess Margaret visited the "Magic Box" set at Elstree last week.

Illness forced Dirk Bogarde out of "Point of Departure," with Peter Finch taking over his role.

Peter Finch inked to play the sheriff of Nottingham in Walt Disney's production of "Robin Hood."

Mrs. Winston Churchill went to the preem of "Wedding Bells" to see her daughter, Sarah, on the screen.

W. J. Speakman, independent Liverpool exhibitor, is new vice-president of Cinematograph Exhibitors Assn.

At a London auction 23 letters from Bernard Shaw to Sir Arthur Pinero, the Edwardian dramatist, sold for \$322.

"The Gay Invalid" folding at the Garrick, March 24, after two months, will be replaced by "To Dorothy, a Son," moving over from the Savoy.

Nat Karson declined an invitation to produce the stage show for this year's Royal Command Film Performance. Last year he donated his fee to the Cinematograph Trade Benevolent Fund.

Peter Ustinov's newest play, "The Love of Four Colonels," opens a pre-London tour at Birmingham March 26. John Fernald directs the show, in which the author appears, with Moira Lister and Gwen Cherrill in the femme leads.

Pittsburgh

By Hal Cohen

Sol Bragin, WB booker, off for his annual vacation in Florida.

Jane Dulo plays off-delayed date at the Monte Carlo next week.

Ella Fitzgerald penciled in for mid-April booking at Johnny Brown's Club.

Jeanette Rubinoff, violinist's niece, and Norman Gilbert getting married March 31.

Johnny Harris flew back from Hollywood for "Ice Follies" engagement at his Gardens.

Anthony Dexter will be in town this weekend for personals at Harris with his film, "Valentino."

William Penn Hotel's Terrace Room dropped floor shows Holy Week, resuming Monday (26).

Ann Glider quit the Miriam Sage Dancers at the Copa and has returned to her home in Brooklyn.

Percy Roberts going back to Pirates' ticket booth in William Penn Hotel at end of Symphony season.

Bill Beegle has Anna Marie Alberghetti and Sadler's Wells Ballet booked for his concert series next season.

Burl Ives comes in Thursday (21) to guest-star on Slim Bryant's first "Duquesne Show Time" Dude Ranch program.

Dorothy Scott and John Johns will head cast of Pittsburgher's Rosemary Casey's "Velvet Glove," which opens run at Playhouse March 31.

Rome

By Helen McGill Tubbs

Italian actress Milly Vitale to Hollywood to fulfill a Metro contract.

Michel Auclair here from Paris for Anna Magnani's film, "Red Shirts."

Bricktop's Club ABC at the Ambassadors Hotel closed for Lent, reopens after Easter.

Marjorie Winters, TV actress, signed for small role in Italian pic, "Thousand Miles."

Leonardo Cortese, film actor, will turn director for a short subject about theatre backstage life.

Riccardo Vitale and Oliviero De Fabritis, both conductors at the Rome Opera House, off for New York.

Mike Frankovitch back from New York and London. The Charleston finally arrived in Rome, being a nightly feature at the Cabala Club.

Joe DeBlasio finished his co-operative film, "The Black Captain," at Cine-Citta. Steve Barclay, Marina Bertl and Marilyn Buford are featured.

San Francisco

By Ted Friend

Blue Barron orch at St. Francis Mural Room.

Ray Barnett, new sales manager for KSMO in San Mateo.

Lena Horne set for April 19 opening at Fairmont hotel.

William Winter, news analyst, off for six weeks of European tourism. Columnist Herb Caen due in after Gotham confabs with Hearst brass.

Gwen and Ray Bolger doing the

town prior to "Where's Charley?" preem.

Dean Jennings, topflight mag freelancer new Call-Bulletin gossip columnist.

Hildegarde off for provinces after smash three stanzas at Mark Hopkins with Carmel her first stop.

Minneapolis

By Les Rees

Red Coby and his Rhythm Sections at Vic's.

St. Paul Flame holding over Herbie Fields.

Abe Cohen back with "Mister Roberts" at Lyceum.

Jose Iturbi set for concert at Minneapolis Auditorium April 5.

Tommy Dorsey playing three-nighter at From Ballroom.

Carl Brisson into Hotel Radisson Flame Room for sixth engagement there.

Carlton College Theatre offering Moliere's "The Physician in Spite of Himself."

Curly's has Danny Shaw, Teddy Qualls, Diane Barron and Vic Turrito's band.

Roy King's "Komi Kings" into Magic Bar.

Harry Hirsch, veteran showman, home after long hospital siege following heart attack.

"Ice Capades of 1951" did virtual capacity business at St. Paul Auditorium for week.

Hotel Nicolet Minnesota Terrace has Liberate and Harris & Shore with Cecil Golly's orchestra.

Charles L. Wagner's "Barber of Seville" set for Lyceum March 29-31, its exclusive Twin City engagement.

Worst winter weather in local history, income tax payment time and Lent blamed for niteries' business dive.

Sharkey, the seal, again headlining annual Sports, Travel & Boat show at Auditorium March 24-April 1.

Ireland

By Maxwell Sweeney

John Wayne expected here soon. Carl Clopet Productions into Cork Opera House for season.

Bert Elliman bowed out as Irish manager of British Lion; Ralph Shaw is taking over.

English comedian George Formby house-hunting in Dublin; plans permanent residence.

Irish bonifaces to stage hotel and catering exhibition at Dublin Metropole to hypo biz this spring.

Hilton Edwards slated to produce Arthur Miller's "Death of a Salesman" at Gaiety, Dublin, during current season.

Michael O'Duffy will do English tour and British Broadcasting Co. stint before returning to U.S. for a tour this fall.

Las Vegas

By Bill Willard

"China Doll Revue" at Desert Inn.

Modernaires set for Last Frontier March 23.

Hank Henry bought ranch outside of Las Vegas.

Andrews Sisters follow Don Cornell into Flamingo.

Judy Canova and husband, Philip Rivero, in for a few days.

Cooper Sisters signed for Silver Slipper Saloon revue.

Vic Damone to headline El Rancho show following Ethel Smith.

Jim Hennagan gathering material for Las Vegas story, aided by Robert Walker.

Pierre Guerin and Rene Fraday, owners of Club Lido, Paris, gandering talent here.

Liberate started for Last Frontier April 20 following the Jimmy Wakely fortnight.

Verne Whitehead in town to gather color for RKO pic with Las Vegas background.

George Todd and Jerry Jarrett, from Cincy Lookout House, at the Desert Inn to eye "China Doll Revue" for possible booking.

Copenhagen

By Victor Skaarup

"Harvey" (U) set for preem at the Metropol soon after Easter.

Statsradiofonien's experiments with TV delayed by budget cuts.

Christopher Fry's "Lady Is Not for Burning" is doing well at Frederiksberg theatre.

"The Cocktail Party" at Kongelige theatre is shaping strong at the boxoffice despite weak reviews.

English musical-comedy "Me and My Girl" is a big hit at Alleen, with Swedish comic Nils Poppe as guest.

Johan Ankerstjerne, star photographer of Denmark's earliest film days, received a license for the Bispebjerg Cinema.

"Annie, Get Your Gun" at Nørrebro reaches its 350th performance on Easter. Grete Thordahl is back in title role after an illness.

Gwen and Ray Bolger doing the

Hollywood

Bob Clarke to Houston, Tex. Tom Ewell in from Broadway. Jack Skirball bedded by bronchitis.

Thornton Sargent broke a leg in a fall from a ladder.

Archie Pressman bought Fannie Brice's 18-room manse.

George Glass returned to work after three days out with flu.

Remaining seats for the Oscar Derby went on sale yesterday.

Marvin Schenck in town after two weeks in Hot Springs, Ark.

Menifee Johnstone and Helen Ainsworth combined their agencies.

Ken Carpenter will handle the radio commentary at the Oscar Derby.

Bill Boyd to San Francisco for the rodeo and livestock show at Cow Palace.

Jerry Pickman in from N. Y. for advertising and publicity huddles at Paramount.

Chubby Johnson joined the "Fiddler's Green" cast, replacing Jesse White, a flu victim.

Richard Tregaskis left for Indonesia to spend six weeks preparing a script for "Fair Wind to Java."

Charles P. Skouras to Washington for conferences with the State Department on the consent decree.

Loretta Young to Minneapolis to dedicate the \$1,300,000 Variety Clubs Hearts Hospital at the University of Minnesota.

John Charles Thomas will entertain the guests at the Motion Picture Country House with his ninth Easter Sunday program.

Miami Beach

By Lary Solloway

The Don Ameches in town for brief stay.

Cotton Club (former Kitty Davis) closing April 1.

Buddy Lester and Stan Fisher with Martha Raye at Five O'Clock Club.

Simonne Claine, French chanteuse, making U. S. debut at Mother Kelly's.

Bas Sheva, songstress who clicked with "Borschtcapades of '51," into Copa City with Ritz Bros.

Ted and Phyllis Rodriguez closed at Copa City and left for Washington, D. C. (Capitol theatre), date.

Minsky's Beachcomber remaining open now that AFM local okayed cutting down band to six men.

Villa Venice (former Latin Quarter on Palm Island) reverting to E. M. Loew and Lou Walters after this season. Papa Bouche, who's been operating, not renewing lease.

Nassau, Bahamas

By Ralph Lyett

Peggy Wood in for short vacation with friends here.

Colonel and Mrs. Charles A. Lindbergh visiting author-playwright J. P. Marquand and Mrs. Marquand at Treasure Island.

Explorer Nicol Smith giving lecture-film on Venezuela at Bahamas Country Club, March 21, for benefit Bahamas Red Cross.

Rudy Vallee, on return date at British Colonial Garden Grill, drew capacity crowds week of starting March 12. Diane Adrian skedded to follow Vallee this week.

Theresa Helburn and Armina Marshall (Mrs. Lawrence Langner) of Theatre Guild arrived for week's visit with Philip Langner, co-producer of Bahama Playhouse.

Lillian Gish, Cyril Richard, Madge Elliott, Frances Tannehill, Romney Brent, Alexander Clark guests of honor at cocktail party given by Governor of Bahamas and Mrs. Robert Neville at Government House March 17.

Chicago

William Holland, B&K advertising veepee off to Coast with wife. Thelma Ritter due in this week to thump for "The Mating Season." (Par).

Spencer Tracy and Pat O'Brien in town last week enroute to the Coast.

Nate Platt, Balaban & Katz exec, and wife celebrated their 25th annl last week.

Sam Lesner, Chi Daily News film scribe, off to Coast for Academy Awards assignment.

B&K veepee William Hollander, handling motion pic end of Illinois Cancer Society fund drive.

Balaban & Katz prez, John Balaban, on the mend in Indio, Calif. after emergency appendectomy.

Ralph Peck, formerly with Howard Mayer flackery here, takes over as publicity chief for Chi Community Fund.

Percy Kilbride and cast of "Ma and Pa Kettle Back On Farm" check in next week for premiere at Chicago theatre.

TV's Kefauver Fever Kayos B.O.

Continued from page 38

how to put one's best video profile forward. Also, never get caught with your cuticles down—better be well manicured, as in Costello's Ballet of the Digits.

Almost every 10th person thought it "would be a great idea if VARIETY reviewed Costello under 'New Acts'."

Time newscaster Frank McNaughton, aided by Ed Ogle, did a sage roundup job. He ran a high "high Kefauver"—another standard joke by now—because of the sandwich-and-coffee diet and high-tension grind. Time's giveaway was a reprint of its Kefauver cover story, for which there had been many requests and because that edition had been exhausted the newsweekly reprinted it by the tens of thousands. Incidentally, despite the sardonic stance both McNaughton and Ogle took of Costello & Co., the former consistently got clubby with the alleged No. 1 mobster and called him "Frankie."

WJZ-ABC took its cue from a Lee Mortimer guest-shot on Ed & Pegeen Fitzgerald's video show by cautioning against any more guests talking on the Kefauver investigation, as did the N. Y. Mirror columnist. With his chief editor Jack Lait, he coauthored a series of "Confidential" books featuring crime exposés. Mortimer and Lait have been journalistically vociferous also re the crime "syndicates."

Congressmen Coy About TVing Actual Sessions Of the House and Senate

Washington, March 20.

Feeling of many Congressional leaders is that actual sessions of the House and Senate should not be televised, despite the great public interest in the televised hearing of the Kefauver committee in New York. Two reasons are generally given:

Senator Edward Martin, of Pennsylvania, opposes televised hearings of the Senate on the ground that it tends to "make a show out of something not intended to be so." He points out that courtroom trials are not televised, and he feels sessions of the Senate should be conducted with equal dignity.

By far the more common reason, however, is that the public will get an entirely erroneous impression of the operation of a legislative body.

'Conscience' Time

Employees at N. Y. office of Young & Rubicam were given okay to watch the Kefauver crime probe hearings on TV during the day as long as their "duties and conscience permit." Prexy S. S. Larmon, in memo to personnel yesterday (Tues.), gave staff green light to watch telecasts on premise that probe is of importance to all good citizens.

Six tele sets were kept tuned in throughout the day and Larmon made receiver in his own office available to watchers during lunch period.

Said one prominent member who asked that his name not be used: "The real work of Congress is done in the committees and relatively little work, aside from the voting, takes place on the floor of the House and Senate. If the sessions were televised, members would feel that they had to be present, so their constituents could see them. The result is that they would be neglecting important committee hearings. Members of Congress also get a lot of work done in their offices during the day, in the dull periods of the House and Senate sessions. If they have to be on the floor, they will never get the real jobs done."

Agitation for televising Congress live has been going on for the past several years. In the house a resolution has been introduced by Rep. Jacob L. Javits of New York, to permit sessions to be televised. The House rules committee has promised that the resolution will receive a hearing "before a final decision is made."

Cecil Brown's Suggestion

With the Senate's appropriation for the Kefauver committee slated to expire at the end of this month, a suggestion that the television networks finance the committee hear-

ings as a way of "getting stunning and dramatic programs at a price that's dirt cheap" was proposed Monday (19) by Mutual commentator Cecil Brown.

In his network show, Brown noted that it would take merely a Senate resolution to extend the life of the committee and then an appropriation to provide the money to do so. "The money should be no difficulty at all," he said. "For instance, the TV networks have never provided a story quite as gripping or as dramatic as training their cameras on the hearings of the Senate crime investigators." Pointing out that the appropriation would be only \$150,000, Brown said:

"It's the greatest show that the TV industry could put on—and at bargain prices—and besides, these hearings might even do some good for the nation."

KEFAUVER PUT 'EM ON SHOPPING DIET

Butchers and grocers who, normally, found their lunch hour an easy shopping session, instead experienced a Gimbel's bargain basement rush, and then a big yawn all morning and all afternoon during the Senate crime probe the past week. TV did it. Husbands calling home would be told invariably, "Phone me at recess."

The nitery business was similarly killed by the night session. But in this instance, not too much would have been expected ordinarily, being a rainy Monday night and Holy Week. The only cafes to do well were those that had organization parties.

One showman declared, "We should have booked 'em in here." It was the only attraction doing top business. Previous to March 15 (Thurs.) deadline for income taxes, theatre ops stated that the hearings didn't amount to much because people were too busy meeting the deadline, but when dismal biz continued beyond that point, the reason for the decline was too evident.

The bars with television sets were heavily populated by avid listeners, anyone ordering in a loud voice was shushed. At one bar, there was resentment whenever the barkeep hit the cash register.

Picture theatres came out second best in vying with a new competitor, the radio-video act of Costello, Kefauver & O'Dwyer. Filmery ops complained yesterday (Tues.) that the b.o. handle has been consistently and substantially off since the Senate crime quiz, originating in N. Y.'s Foley Square courthouse, first was beamed.

There's no sure yardstick for measuring the precise extent of revenue decline on an overall basis, as directly attributable to the spotlighted probe. While this same observation was made by Oscar Doob, Loew's exec, and Sol Schwartz, prexy of the RKO chain, both made it clear business was hurt. Schwartz had it figured the competition perhaps was as severe as organized baseball's annual World Series.

Some nabe theatremen commented they were consoled by at least the fact the hearings for the most part were limited to weekdays when matinee trade is not usually heavy anyway. Dent in income was especially felt Monday evening when the Senate interrogators worked overtime for two hours.

Extensive Coverage Of Probe Via Theatre TV

Kefauver committee hearings gave the theatre television industry as much chance to capitalize on favorable word-of-mouth as that enjoyed by regular home TV. Four houses in New York and one in Albany carried all or parts of the hearings via big-screen video during the week, with two theatres operated by the Century circuit in N. Y. throwing their doors open to the public, sans admission, all day Monday (19) and yesterday. Their pickup, covering a full eight hours each day, established a new high for length of a single program on theatre TV—and it was achieved with no breakdown in equipment.

In addition to the Century Queens and the Century Marine, the Fabian Fox, Brooklyn, has been

carrying segments of the hearings throughout the week. Fact that ex-N. Y. mayor William O'Dwyer, now ambassador to Mexico, was on the stand Monday spurred the Broadway Paramount and the Fabian Palace, Albany, to cut in on parts of the pickup also. Albany house ordered and paid for the coaxial cable on its own in order to provide the coverage for its audiences. Managers of all five theatres, incidentally, reported reception quality on their big-screen units as excellent, in most cases comparing it favorably to standard newsreel quality.

Despite their not charging admission throughout the day Monday and yesterday, the two Century houses at the most played to only half of capacity. Reason was probably that the hearings were available in so many other places on TV (homes, bars, restaurants, etc.) that there was no purpose in the theatres' regular customers venturing out.

Circuit closed its boxoffice during the hearings for the express purpose of promoting big-screen video via word-of-mouth and, according to a Century spokesman, that mission was accomplished.

Century both days carried only the daytime sessions, reopening the boxoffices at 6 p.m. at regular prices. Other theatres, which carried their complete film programs during the day and scheduled pickups of the hearings at interval periods, charged their regular scales.

MARRIAGES

Charlotte Cushman to Dick Shapiro, Chicago, March 11. He's a WBKB engineer.

Edwina Booth Waterbury to Richard Hoffman Cutting, Los Angeles, March 15. Bride is a granddaughter of Edwin Booth; he's a radio announcer.

Francoise Javet to Marc Frederic, Paris, recently. He's actor-son of actress Francoise Rosay.

Andrea Lead to Dave Alid Lawrence, Davos, Switzerland, recently. He's the son of Laudy L. Lawrence, film distribution exec.

Lois Marchand to Joe Gleason, Las Vegas, March 11. Bride is an actress; he's a screen scripter.

Linda Kalan to Philip Strasberg, N. Y., March 17. Bride is an actress; he's asst. drama editor of N. Y. Mirror.

Phyllis Blum to Alan Jackson, New York, March 15. Bride is eastern story editor of Columbia; he's eastern story editor of Paramount.

Marianne Forrest to Arnold Michaelis, Mobile, Ala., March 15. He's prez of World Video, indie television package outfit; bride is a concert soprano.

Zoe Gail to Bert Bernard, London, March 17. Bride is an actress; he's a comedian.

BIRTHS

Mr. and Mrs. Harry Owens, daughter, Hollywood, March 12. Father is a bandleader.

Mr. and Mrs. Douglas Bridges, son, Pasadena, Cal., March 12. Father is business manager of Paramount's slackery.

Mr. and Mrs. Roy Philson, daughter, Pittsburgh, March 11. Father's on KQV staff.

Mr. and Mrs. Regis Provost, daughter, Portland, Me., March 9. Mother's the daughter of George Marlier, Harris theatre circuit's art director in Pittsburgh.

Mr. and Mrs. Herb Stevens, daughter, Pittsburgh, March 7. Father's with Lee Kellon band.

Mr. and Mrs. Zelig Bass, daughter, Pittsburgh, Feb. 25. Father manages Family Drive-In near Pitt.

Mr. and Mrs. Anthony Delist, daughter, Saltsburg, Pa., March 1. Father owns a theatre there.

Mr. and Mrs. Robert Straifer, son, Pittsburgh, March 13. Father's with the Wes Parker orch.

Mr. and Mrs. Fred Slinker, son, Chicago, March 9. Father is Chi ABC-TV engineer.

Mr. and Mrs. Joey Rumoro, son, Chicago, March 9. Father is WBBM staff musician.

Mr. and Mrs. Robert Gentle, son, Los Angeles, March 13. Father is a screen cartoonist.

Mr. and Mrs. Harold Marshall, son, Washington, March 14. Father is top Paramount slack for the Washington exchange area.

Mr. and Mrs. Leo Wilder, son, New York, March 16. Father is member of Warner Bros. home-office publicity dept.

Mr. and Mrs. Max Wilk, son, March 17, in New York. He is a TV and film scripter, and son of Warner Bros. eastern production head, Jake Wilk.

OBITUARIES

VAL LEWTON

Val Lewton, 46, motion picture producer and novelist, died March 14 in Hollywood. Only four weeks ago he joined Stanley Kramer Productions with a busy program in view.

Before entering the motion picture field, Lewton served as a newspaperman on the Stamford Review, the Bridgeport Herald and the N. Y. American. He joined Metro 16 years ago as a writer and later moved to the David O. Selznick organization. During this period he wrote numerous magazine stories and six novels. Among them was "No Man of Her Own," which was made into a picture co-starring Carol Lombard and Clark Gable.

After eight years with Selznick, Lewton became a producer at RKO, where his horror pictures attracted wide attention. Among his early screen credits were "The Cat People," "I Walked With a Zombie," "Body Snatchers," "Bedlam" and "Please Believe Me." At various times he produced films at Paramount, Metro and Universal-International, where his

of its radio, television and publicity operations, died March 18 in Ellis hospital, Schenectady, N. Y., after a brief illness.

Survived by wife and two children.

VIRGINIA KLINE

Miss Virginia Kline, 69, writer and former actress, died March 18 at Commack, L. I.

Miss Kline had appeared in "The Squaw Man" with William Faversham, and also in plays by Ibsen and George Bernard Shaw in the companies of Mrs. Minnie Maddern Fiske and Mary Shaw.

After leaving the stage Miss Kline devoted herself to writing. She had been a scenarist for Inspiration Pictures under Arthur Friend in silent-picture days, and was the author of full-length and one-act plays.

Surviving are a brother, Harry D. Kline, theatrical manager, and a sister.

SCOTT PEMBROKE

Scott Pembroke, 61, former director-writer, died Feb. 21 in Pasadena, the result of a cerebral

Jack Kapp

last production was "Apache Drums."

Surviving are his wife, son and daughter.

HAROLD SWISHER

Harold Swisher, 54, Pacific division radio manager for United Press, died of a heart attack aboard a Southern Pacific train near Del Rio, Tex. He was on his way from Los Angeles to Houston for the second anniversary of Glenn McCarthy's Shamrock Hotel.

A veteran of World War I, Swisher joined UP in 1923, working at bureaus in Sacramento, Portland, San Francisco and Los Angeles. He was associated with the Hollywood Citizen-News from 1927 to 1942, most of the time as managing editor. For a brief while he was a publicist at Warners, later returning to UP. His wife, mother, two brothers and a sister survive.

IRMA STOWE

Irma Stowe Nowell, 73, veteran actress, dancer and ballet mistress, known professionally as Irma Stowe, died March 18 at the Edwin Forrest Home, Philadelphia.

She had played small parts with Richard Mansfield, Robert Mantell, Olga Nethersole and Sir Herbert Beerbohm Tree. She toured as an ingenue with the Wilbur Light Opera Co.; danced and acted in "The Devil's Auction" and appeared in the American edition of "Folies Bergere," which Jesse L. Lasky produced in New York.

For eight seasons she was ballet mistress for the Klaw and Erlanger production of "Ben Hur." She is survived by husband, Wedgwood Nowell, a retired actor, and a sister.

GEORGE HENRY TRADER

George Henry Trader, 85, actor and stage director died March 12 at the Percy Williams Home, East Islip, L. I. Born in Sunderland, England, he became an American citizen shortly after coming to the U. S. in the early 1880's. He began his theatrical career on the Coast as a member of the Joseph Grisman-Phoebe Davies Co., with whom he appeared for several years before joining the Alcazar theatre stock in San Francisco.

He first appeared in New York with Mrs. Fiske in "A Bit of Old Chelsea," and was in the supporting cast of the original production of "Chanticleer" with Maude Adams at the Knickerbocker theatre, N. Y., and in George Ade's "Just Out of College."

ROBERT S. PEARE

Robert S. Peare, 50, vice-president in charge of the General Electric Co.'s public relations and for some time general supervisor

hemorrhage. He had retired from film work several years ago.

In the silent film era and in the early days of the talkers Pembroke was associated with Rayart and Universal. His last activity was collaboration on the screenplay of "Oregon Trail" at Republic.

LOIS DONN

Lois Donn, cafe and vaude dancer, died in Pittsburgh March 16.

She had long been active in the affairs of the Pittsburgh local of American Guild of Variety Artists and was also a member of the national board of the vaude union. In addition to a daughter, she leaves her parents, a sister and three brothers.

JOHN WEBB SMITH

John Webb Smith, 62, screen writer and cartoonist, died March 16 of a heart attack at his home in Los Angeles. Former sports cartoonist on the L. A. Examiner,

IN MEMORY

FRANK N. HEARN, JR.

Went Away March 24, 1932
Never forgotten by his mother
Julia Hearn

Webb was a member of the Walt Disney staff from 1932 to 1942. A daughter survives.

MRS. OSCAR WOLFE

Mrs. Oscar Wolfe, 51, booker for Paramount Gulf Theatre, died March 14 in New Orleans. She was associated with the company for 20 years.

In addition to her husband, two stepchildren survive.

Mrs. Katherine Kerwin Stromberg, wife of Hunt Stromberg, producer, and mother of Hunt Stromberg, Jr., died March 15 at her home in North Hollywood, following a heart attack.

Mother, 67, of Richard Kollmar, actor-producer, died March 13 in Sarasota, Fla. Kollmar, with his wife, Dorothy Kilgallen, syndicated columnist, form the radio team of "Dorothy and Dick."

Father, 92, of Lucia Chase, co-founder and director of Ballet Theatre, died in Waterbury, Conn., March 15.

Mother of actress Katharine Hepburn died at her home in Bloomfield, Conn., March 17. She also leaves her husband, two sons and two other daughters.

Samuel R. Wax, former film theatre owner, died March 15 at his West Philadelphia home. Surviving are wife and a son.

BEVERLY HILLS COUNTRY CLUB, Kentucky

FLAMINGO, Las Vegas

DESERT INN, Las Vegas

BAKER HOTEL, Dallas

LATIN QUARTER, Boston

RIVIERA, New York

CHEZ PAREE, Chicago

LATIN QUARTER,
New York

CIRO'S, Hollywood

LATIN CASINO,
PhiladelphipPARAMOUNT,
New York

20TH CENTURY FOX PICTURES

OLSEN & JOHNSON (TV)

KAY KYSER SHOW (TV)

KATE SMITH SHOW (TV)

FRANK SINATRA SHOW (TV)

GARRY MOORE SHOW (TV)

BOB HOPE SHOW (TV)

MILTON BERLE (TV)

ED SULLIVAN (TV)

CAVALCADE OF
STARS (TV)CAVALCADE OF
BANDS (TV)

1950-1951

ONE YEAR YOUNG—and all's well!

STEVE

JERRY

CONDOS and BRANDOW

VARIETY IS THE SPICE OF LIFE

CHICAGO THEATRE

Chicago

"the dancing, singing, piano-playing team of Condos and Brandow proves the most diversified team to come along in years."

Louis Sobel
N. Y. Journal-American

"... Steve Condos and Jerry Brandow, who do a little bit of everything and do all of it well, offering an act which has terrific pace and drive."

Robert Sylvester
Daily News

Direction: MUSIC CORPORATION OF AMERICA

VARIETY

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RADIO SLIPPED A MICKEY FINN

Holy Week's Legit Biz Reveals Rise For the Second Consecutive Year

Holy Week, traditionally one of the two bugaboo weeks of the legit season, for the last two years has brought a marked upturn in attendance, on both Broadway and the road. The changed condition was even more notable this season than last.

Extent of improvement is indicated in the grosses last week on Broadway, where the general level of business rose 2% from the previous stanza. Last season the Holy Week pace was nearly 2½% above the preceding semester. Much of the same situation also applied to touring shows both this year and last, although business was a bit spotty there.

Almost every current show reacted upward last week on Broadway, the single exception being the Olivia de Havilland revival of "Romeo and Juliet," which slipped about \$100 below the previous week's \$24,200 figure. In that case the dip may have been related to the fact that the show is on Theatre Guild subscription. All other shows either held even (in the case of the absolute capacity smashes) or registered improvement. For instance, "Gentlemen Prefer Blondes" jumped from \$37,700 to nearly \$43,300; "Kiss Me, Kate" went from \$29,100 to \$33,000, and "Out of This World" hopped from \$35,100 to almost \$41,900.

Among the straight plays, "Darkness at Noon" zoomed from \$19,200 to almost \$22,600; "Happy Time" rose from \$17,800 to over \$20,600; "Moon Is Blue" went from \$18,900 to virtual capacity at \$20,800; "Autumn Garden" climbed from \$24,800 to \$25,400; "Country" (Continued on page 16)

AGVA Uncovers \$1 Wage Scale Paid Novices With Imported Circus Acts

A situation where acts are paid as low as \$1 weekly was kicked up last week by the American Guild of Variety Artists, when a German performer, Norbert Kreisch, complained to the union that he had been fired for asking for an increase. Kreisch told the union that he had been dismissed from the act, Gutti's Gorilla Parody, which worked last year with the Ringling-Barnum & Bailey Circus, when he demanded a raise. He's now awaiting deportation, but union is asking immigration officials for a stay until Kreisch's claim can be processed.

Union's investigation showed that the circus payrolled each member of the troupe at \$50 weekly. According to Vic Connors, head of AGVA's outdoor division, it may have been that the owner of the act, Erich Gutsche, paid apprentice performers only \$1 for the first year, but did feed them and bought them clothing. The wage tilted to \$10 for the second year, and during the third (Continued on page 13)

Watch Yourself, Senator

Washington, March 27.

Sen. Lester C. Hunt, D., Wyo., member of the Senate Crime Investigating Committee, failed to show up for Monday's (26) evening session.

Chided on his absence by committee chairman Estes Kefauver today, Hunt answered that he'd heard so much about the probe's video coverage, he had stayed at home to watch it.

Las Vegas Cashing In On Legal Gaming

Las Vegas, March 27.

The Senate Crime Investigating Committee, headed by Sen. Estes Kefauver (D-Tenn.), is seen as aiding the gaming casinos at this resort. The green-felt ops feel that there's nothing like legality to help the gambling enterprises in this town, and contrast of illegality of casino operations elsewhere is giving Nevada spots a terrific upbeat.

The Easter vacations of last week is cited as a case in point. Entire families came to the resort over the weekend and business boomed considerably.

The Las Vegas spots are in fairly prosperous shape. It's believed that the Desert Inn will start paying off for the operators around its second anniversary, April 24. It's a considerable investment to retrieve in two years.

Casino ops feel that they'll be getting a break tantamount once video shows can emanate from the Coast. They believe that with the concentration of talent, they'll be getting a break on availability of more top names.

Crime Quiz Glamor Gal Nixes Vaude, Nitery Offers

Virginia Hill's recent performance before the Senate Crime Investigating Committee was a pretty good audition as far as agent Jerry Rosen is concerned. He subsequently called her at her Spokane, Wash., home and asked her if she would appear in theatres and niteries. He offered her \$2,500 weekly for a string of dates in Mexico. According to Rosen, she declined because taking care of her baby was more important to her.

Rosen previously has dickered personalities prominent in the headlines. Several years ago he booked Lorraine de Wood, who figured in a murder trial in Cuba. He subsequently made a pitch for Sattira, exotic dancer, defendant in the case, but lost out to another agency.

BLAME NETS FOR KILLING OFF AM

By GEORGE ROSEN

The broadcasting picture has completely reversed itself with result that radio today is in the same position where TV was four and five years ago.

While video has "gone legit" and is playing hard to get, network radio, in a desperate bid to maintain the status quo, has become a bargain basement medium.

ABC's invitation to NBC's flock of daytime sponsors to "come on over" as it dangles a 45% discount and program contribution as bait, is only one of a succession of moves and counter-moves on the part of the networks designed to stir up sponsorship interest at a time when sponsors are holding themselves aloof from the medium.

Some of the propositions being tossed into the laps of elusive clients and agencies illustrate the desperate plight of the webs to unburden themselves of programs which, at present prices, represent the best buys in the history of the medium.

For example:

One network will gladly dispose of any house package—and these include shows with a weekly talent-production tab running into \$3,000 and \$6,000—for \$200 a week for the sake of selling the time.

Another web will underwrite all (Continued on page 52)

Oscar Poll Sees 'Eve,' Ferrer And Holiday Winners

Hollywood, March 27.

"All About Eve" will win half of the top eight awards in the 1951 Oscar Derby at the Pantages theatre Thursday (19). VARIETY's annual poll indicated tonight (Tues.). The 20th-Fox film is expected to be kudosed as the top picture of the year, with director-writer Joseph L. Mankiewicz winning a pair of Oscars for the double chore and George Sanders copping the trophy as the Best Supporting Actor of the film year.

Top acting honors will go to Judy Holiday for her "Born Yesterday" starring role, and to Jose Ferrer for "Cyrano de Bergerac," a tabulation of poll votes reveals.

As usual, poll was taken by querying a cross-section of the 1,850 members of the Academy of Motion Picture Arts and Sciences, whose votes will be announced officially at the 23d annual award presentation ceremony. The (Continued on page 52)

London Palladium, Paris Originations When Tallu-'Big Show' Return in Fall

Tin Panning Tobey

The Kefauver hearings in New York last week left its inevitable Tin Pan Alley aftermath.

Song about the Senate Crime Committee now making the rounds of the diskeries is titled "Don't Tangle With Mr. Tobey," a reference to the oratorical senator from New Hampshire. Walter Bishop authored.

\$340,000 Cost For R&H's 'King & I'

"The King and I," new Rodgers-Hammerstein musical opening tomorrow night (Thurs.) at the St. James, N. Y., will probably be the most expensive production in the last several years. The show, financed at \$300,000, has required exercise of the 20% overall, and the budget is expected to reach about \$340,000.

With the 1,571-seat St. James scaled at \$7.20 top, the gross capacity for the show will be about \$51,000 a week. That may allow an operating profit of up to \$10,000, based on the expected breakeven limit of over \$30,000. At that rate, the production could presumably earn back its investment in from 35 weeks to a year.

During the week's break-in in New Haven and three weeks' try-out in Boston, there have been two principal cast changes. Also, a new song has been written for the star, Gertrude Lawrence, and one each for Dorothy Sarnoff and Doretta Morrow, featured.

Miss Lawrence is reportedly the only cast member on percentage.

Hemisphere B'casters To Champ 'Prensa' Fight

Sao Paulo, Brazil, March 27.

Suggestion that all radio stations in the Western Hemisphere beam editorials of the Buenos Aires daily, La Prensa, recently closed down by the Peron government, has been made by the General Assembly of the Inter-American Assn. of Broadcasters, being held here.

Body made the recommendation, declaring that freedom of expression is essential to democracy and that "the highest interests of the radio and press are, in this as in other fields, completely identical." Resolution pointed out that in 1948, when the Argentine government eliminated private broadcasting in the country, radio had the cooperation of La Prensa.

NAB prexy Justin Miller has been attending the confab as U. S. broadcasters' rep.

Despite the web's inability to sell the 90-minute Sunday night "Big Show" except for the half-hour insert in the "Tandem" spot operation, NBC is bringing the star-studded show back for a 1951-'52 semester starting Sept. 30. It goes off for the summer on May 5.

Negotiations are now under way to originate the initial program of the new season from the Palladium in London, with likelihood of a Paris emanation the following week. Originally it was planned to close the current season with the London date, at the invitation of the British Industries Fair, but latter plan hit a snag and the overseas origination was deferred until the fall.

Charles (Bud) Barry, NBC program veepee, is meanwhile huddling with web engineers to determine the advisability of doing a live pickup from London and Paris or tape the show and fly the recordings to N. Y. Since the 6 p.m. broadcast time would mean a midnight performance in London, it's the opinion that transmission conditions would probably be at their best.

Barry is asking for a \$70,000 appropriation for the London-Paris originations. That would include traveling costs for performers, salaries and other expense items. Talulah Bankhead will be back at the femail spot along with the same production-supervisory components.

Meanwhile, NBC may send the show to Washington on May 3 at the invitation of the Washington Post as one of the major events in connection with the annual charity Celebrity Golf Tournament.

Wald-Krasna-Helen Hayes ANTA Pic Memorial Of Great B'way Legit Scenes

A recent Hollywood dinner party by Joan Crawford in honor of Helen Hayes sparked a move to underwrite the future of the American National Theatre & Academy with a possible \$10,000,000 bankroll via a Wald-Krasna (RKO) film glorifying ANTA. All profits would go to the organization and, in one bold move, it is hoped would insure ANTA's future finances for many years.

Jerry Wald stresses that other than some abstract phonograph recording which Decca, primarily, seems to be sparking, there is no permanent documentation of the greats in the American theatre. The abstract voices on disks are not enough, he points out, and emphasizes what a film excerpt by and with Walter Huston singing "September Song," in the original "Knickerbocker Holiday" legit musical, would mean. There are no permanent recordings of "Porgy and Bess," such as a film could achieve; or of the late Osgood Perkins with (Continued on page 52)

Magyar Commies' Anti-West Drive Wipes Out Free Radio, Films, Legit

Salsburg, March 27.

Show biz in Hungary has been completely transformed to serve the Communist regime's propaganda aims, with western orientation in the arts completely wiped out, according to two top Hungarian entertainers who fled here from the Iron Curtain homeland. The two, Katalin Karady, top screen and stage star, and Oliver Lantos, No. 1 crooner in Budapest, arrived here after a 30-mile walk across minefields and barbed wire entanglements that guard Hungary's frontiers with Austria. They revealed that all stage, screen and radio scripts and programs must have prior approval from the Ministry of Peoples' Education censors before their performance.

Lantos said that two years ago the performing of samba, conga, swing and all popular tunes written by westerners was banned and that nine months ago the entire "style" was wiped out.

"I was only permitted by the censors to sing Soviet songs, or Hungarian tunes written after the Soviet pattern," he said.

Miss Karady stated that despite her resistance record—she was sentenced to death by the Gestapo for hiding Jews and underground leader Gen. Kalman Ujassay during the Nazi occupation—her engagements became increasingly scarce because she was not a member of the Hungarian Workers' (Communist) Party. Lantos, also a non-party member, was similarly neglected.

They said the Hungarian film industry is completely dead now, and that while the negligible postwar (Continued on page 18)

SOPH TUCKER RESTING AFTER BOUT WITH FLU

Sophie Tucker returned Monday (26) to her New York home for a short rest before resuming dates. Singer was stricken with the flu shortly before her opening at the Shamrock hotel, Houston, last Saturday (17). Wheeled into the room on a stretcher, she told the audience she would be back.

After two days in the Hermann hospital, she returned to work Tuesday night (20), completed the first show, and after a couple of numbers stopped and leaned on the piano. She told the audience that she'll be back, and returned shortly afterward. On the following night she worked the full dinner show, but had to cut short the late stint. She trained back to New York Friday.

Spot was taken by John Carroll, who flew in from Miami Beach Friday. Jane Manners filled in on Wednesday.

Legit Click of Ethel Waters Cues N.Y. Cap Date at 5G

Ethel Waters' vaude salary has skyrocketed from \$2,000 to \$5,000 weekly on the strength of her click in "Member of the Wedding," which closed last week. Interest in her autobiog, "His Eye Is on the Sparrow," is another factor. She's been signed for the Capitol, N. Y., for a June 7 date at \$5,000. Prior to her legit run, Miss Waters' vaude salary ranged from \$1,750 to \$2,000.

Songstress is also booked for the Oriental Theatre, Chicago, for a late June or July engagement.

Balaban, Goldwyn Aid On \$500,000,000 Israel Issue

Paramount's Barney Balaban, Samuel Goldwyn and Bernhart E. Hoffman of Warner Bros. theatres, New Haven, will play an important part in the forthcoming \$500,000,000 bond issue to be floated in the U. S. by the government of Israel.

Trio have been named to the board of governors of the American Financial and Development Corp. of Israel and will serve with Henry Morgenthau, Jr., former Secretary of the Treasury, who is board chairman.

KIT CORNELL DEAL NEAR FOR PIC 'NIGHTINGALE'

Deal is near the linking stage for acquisition by Katharine Cornell of screen rights to "Florence Nightingale," biog of the famed nurse by Cecil Woodham-Smith. Author is the wife of G. I. Woodham-Smith, general counsel and director of the J. Arthur Rank organization in England. Book is on the best-seller lists in America after first clicking in England.

Miss Cornell plans to appear in the screen version. It is understood she will offer the story and herself as a package, possibly with her husband, Guthrie McClintic, as producer. Whether they plan to make it independently or offer the package to a major company is unknown.

Book, which was originally published in England, where it was tremendously successful, only recently hit the stalls in this country. It made the New York Times best-seller list last week.

Miss Cornell and McClintic are now in England, where general arrangements with Mrs. Woodham-Smith were made. Deal is being worked out in New York by Robert S. Benjamin, president and counsel for the Rank organization in the U. S. Benjamin is member of a group which recently took control of United Artists and is also on the board of Universal, so the actual production of the Cornell film could conceivably swing to either of those companies or to Rank in England, although there are no such angles to the deal. Rights will belong to Miss Cornell to do with as she sees fit.

Metro Racing Draft Board for Vic Damone

Hollywood, March 27. Vic Damone, currently doing personal tour in midwest has been notified by Metro that starting date for his third picture, "Skirts Ahoy," is May 15. Singer, now 1-A in the draft, is awaiting word from his board on whether or not he'll be permitted to do pic.

Damone co-stars with Esther Williams and Vera Ellen in "Skirts Ahoy." First two pix, already in the can but unreleased, are "Rich, Young and Pretty" and "The Strip."



WILL MAHONEY

THE INIMITABLE

Charlie Dawn in the Chicago Herald-American headlined: "Will Mahoney Great Star . . ." and further wrote: "Mahoney with his ageless comedy . . . proving a show stopper deluxe . . . Mahoney—wastes no time getting to the point . . . comedy."

Currently Empire Room
Palmer House, Chicago
Represented by
ASSOCIATED BOOKING CORP.

Army Fumes Over 'Hungnam Story' In Claiming Slurs by Pic

Washington, March 27. The Army and Navy are fussin' and feudin' again, this time over a film. Made recently by Navy and Marine Corps lensers, it's "The Hungnam Story," about the evacuation of the force trapped by the advancing Chinese Communists last December.

"Hungnam Story" (reviewed in VARIETY, March 21) concentrates on the Navy and Marine operations, and pretty well leaves out the Army. Result is that Major General Floyd Parks, chief of Army Public Relations, has been up in arms and protesting this slur and a couple of others he claims exist in the picture.

Production was handled by Sam Engel, of 20th-Fox, who put the picture together from Korean footage during a recent tour of duty here. Narration was by Richard Widmark and Gary Merrill. One thing which apparently got under Gen. Parks' skin was the comment by Widmark, "Well, it's time those doughnuts got here." Parks claims this as an affront to the Army.

Navy has been laying fairly low and withholding comment. It is known that a couple of changes are being made before the picture is publicly released. However, these have been described as "technical" and not of a kind to appease the Army. Whether the Parks blast will cause the Navy to reassess "Hungnam Story" and make a couple of cuts—and possibly a couple of insertions—is not yet clear.

Shaw Left \$1,679,600; Taxes Take \$504,000

London, March 27. George Bernard Shaw's will reveals gross estate in Britain of \$1,679,600, of which \$504,000 goes in taxes. After legacies and annuities to relatives, friends and household staff, the residue is to go to institute a revised alphabet of 40 letters, a revolutionary project he tried for many years to launch.

The British Museum and Royal Academy of Dramatic Art are among the beneficiaries.

Revive 'Schooldays' Act For Cantor-Jessel Dinner

A 1931 revival of the original Gus Edwards "Schooldays" act probably will be the feature of the Eddie Cantor-George Jessel testimonial dinner being tendered them by the Jewish Theatrical Guild May 5 at the Waldorf-Astoria, N. Y.

With Mayor Vincent Impellitteri as honorary chairman, the dinner will honor the two show business notables who, for the past 19 years, have been, respectively, president and first vicepres of the Guild. The re-created "Schooldays," according to the plan, would reassemble as many of the original Gus Edwards kid acts as possible including Walter Winchell, Georgie Price, Eddie Buzzell, Lila (Cuddles) Lee, etc.

Actual Legality of TV In a Courtroom Has Yet To Be Fully Determined

Frank Costello and James J. Carroll are within their legal rights in refusing to permit televising of their faces during the Kefauver crime committee hearings, if only because there is no legal precedent established for the situation. Number of attorneys checked by VARIETY, along with spokesmen for the various video stations who had covered the hearings, declare that only a test case of some kind, which might conceivably be appealed up to the U. S. Supreme Court, could establish a final answer.

Situation was touched off by Carroll when he first testified before the Senate committee in St. Louis. Committee, anxious not to lose time on his testimony, agreed to his request. Same situation then cropped up with Costello during the N. Y. sessions and the committee again acceded, for the same reason. When Carroll was called to the stand in Washington last Thursday (22), he obtained an okay against televising his face. When his attorney also attempted to rule out newsreels and still photos, however, the committee refused to comply. Since Carroll and his attorney did not press the point, there was again no chance for a test case.

Committee's attitude on the situation was summed up by Sen. Estes Kefauver in a letter to Francis McCall, NBC-TV news and special events chief, who had requested that the ban on televising Costello's face be lifted. "The question of Mr. Costello's right to object to being televised is as yet undetermined by law," the senator wrote, "and in view of the fact that our existence as a committee expires by law March 31, we felt it would be unwise to endanger the possibility of our having his testimony by insisting on his being televised. It is much more important, in the opinion of the committee, that we have his testimony than that he be televised in the act of giving it, and with that in view we made our ruling."

Since none of the witnesses apparently desired to press the point against newsreels and still photos, according to attorneys, that is the reason why video audiences, unable to see Costello and Carroll "live" during the day, could see them via film later at night. Both theatrical and TV newsreels have established the right to lens anyone without clearance of privacy rights when they're filming something that would fall under the category of news. Whether the committee hearings could be classified in that way, however, is again a point that must be settled via a test case, according to the attorneys.

Study Proposals For Televising Congress

Yesterday (26), Senator Alexander Wiley (R., Wis.), a member of the Kefauver committee, introduced a resolution calling on the Senate Rules Committee to make a study of the various proposals to televise sessions of Congress and meetings of the committees of Congress and to report back to the Senate as quickly as possible. Wiley said he personally favored televising everything providing it could be done with dignity and without damage to anyone's reputation.

Under proper rules, he said, "congress" committees would be put on notice that televising of hearings should not be allowed to degenerate into a three ring circus; a fourth-rate stage production with hamming and phony theatrics; and an unjust inquisition of people under klieg lights, particularly people who might not be able to

(Continued on page 16)

Ladd Plans Own Indie Unit at Par Pact's End

Hollywood, March 27. Alan Ladd is setting up plans to head his own indie production company, aim being to produce and star in at least one film annually after termination of his Paramount pact next year.

Initial indie pic will be either a western or suspense film with possibility existing that it will be based on one of the stories Ladd originally did on the air for his "Box 13" transcribed series.

Kefauver Fever Ups D.C. Pulse

Washington, March 27. Televised hearings of the Kefauver committee continue the No. 1 show biz attraction in D. C., holding about the same level of interest here as did the video version of the New York hearings.

Local theatre exhibitors are somewhat confused about the impact of the television shows on the boxoffice. A number of factors have intervened and the exhibs could not give proper weight to each one. For instance, on the only night session here, there was a heavy rain. The combination resulted in hurting the in-town showcases but, as one house manager explained, "I can't say how much we lost due to rain and how much due to the Kefauver hearings."

Town has been jam-packed with Easter tourists who can't sit home and watch a television set in most cases, although the big hotels report unusually heavy demand for their rental TV sets. On the other hand, these tourists don't come to Washington to see films. They are interested in the other attractions—dealing with the Government and American history.

Switch Brings Squawks One strong indication of how well the hearings were being observed occurred Saturday (24). The stations switched from the hearings to a local church evangelistic program which earlier had been scheduled for the 2:30 to 3 p.m. time. Switchboard of the TV stations were swamped with telephoned protests. CBS carried the church program in full and NBC for only a portion of the time. The uproar of the set-owners was described by station people as one of the strongest they've ever had.

Off and on, the hearings have been carried by all three of Washington's stations—WNBW (NBC), WTOP (CBS) and WTTG (DuMont).

Halley's Show Biz Link Rudolph Halley's expert legal counseling to the Kefauver committee in New York inspired such gags as "Halley's Comet," along with the now familiar wheezes about the headless horseplayers, the ballet of the hands, Kefauver fever, etc. A more legit analogy to show biz was disclosed by Time's commentator, Frank McNaughton, top Congressional correspondent for the newsmagazine, who likened the New York sessions to several old Sam Shipman plays.

The late playwright Shipman was Halley's uncle, best known for his Al Woods-produced melodramas. McNaughton likened Shipman's "Friendly Enemies" to Frank Costello and George Wolf; "East Is West" (Bugsy Siegel), and "The Woman in Room 13" (Virginia Hill)—"excepting it should be changed to Room 318," said McNaughton, referring to the Federal courtroom used for the major portion of the N. Y. hearings.

Malcolm Johnson's book on the N. Y. New Jersey waterfront conditions was an obvious textbook for the Kefauverites during the last days of their Gotham sessions. Many "liberal" commentators who openly expressed themselves never seeing eye-to-eye with Pegler made no bones about quoting him that "even he" (meaning the columnist) looked askance at the telecasting technique in the interests of law enforcement or as an ethical legal procedure.

Gypsy Rose's 1st B'way Vande Date, at 6G Week

Gypsy Rose Lee will play her first Broadway vaudeville stand at the Capitol theatre, N. Y., starting either April 12 or 19. She's reported getting \$8,000 on a deal set by the Charles V. Yates agency.

The Capitol deal with Miss Lee marks the first time that a strip diva has been set in a major vaudeville house in N. Y. Since the banishment of burlesque during the administration of the late Mayor Fiorello H. LaGuardia, the peelers have worked only legit and niteries. This date marks the first time that this type of entertainment is being made available on a pop-price level.

Miss Lee will work with several assistant peelers. Several years ago, she played a stand at La Martinique, N. Y.

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SMALLER DISTRICTS CROWD 'BIG 5'

Spotlight on the World

Show business may have regarded Television as but another forward stride in electronic entertainment, to which the amusement industry has now become conditioned, first via sound-films and later the upsurge of radio. The electronic industry may regard TV as still another new merchandising medium to create new employment and replenish profits.

Few, however, envisioned TV's function in the epochal proceedings now coming to a close under the Kefauver crime probing committee's aegis. TV has truly made all the world a stage, and a disconcerting stage it is that spotlights the wrongdoers and brings sharply into focus the grim realities of the dross and the alchemy that has produced an unhealthy alloy in the alliance between organized crime and politics.

Let the lawyers battle the ultimate legalities of the right and wrong of such a video networked spotlight on witness and interrogator. Let them quibble about Constitutional rights. Let the captious criticisms continue about politicians possibly abusing these electronic opportunities for self-aggrandizement. Let suddenly sensitive witnesses, subpoenaed for such investigations and probes, seek to hide behind Constitutional privileges to which many of them, quite obviously, may not be wholly entitled. The end result is what makes these telecasts right.

The phoney in governmental places will be exposed as quickly as are the criminally guilty. That means the duly elected representatives of the people will come into sharp focus along with the persons under interrogation.

When VARIETY had its Washington bureau query a cross-section of the Congress as to their opinions on TVing Congress in session, many of them ducked the issue. They hid behind the pat excuse that "so much House and Senatorial business is done in committee that the sparse attendance would give a false picture." Actually it is an open secret that quorums are frequently difficult to assemble. Perhaps TV would speed up Congress in action instead of waltzing in committee.

The camera doesn't lie, particularly when the real-life cast is paraded before that iconoscope sans makeup and under oath. Television's impact in stripping the mobsters of that spurious glory is as nothing ever seen before. Nobody could script those underworld characters in mould, mien and manner of address. Nothing but righteousness and the decision for some moral rearmament for these United States could compel Senators Tobey and O'Connor in their righteously indignant flights of oratory at this flouting of the laws.

The human drama as the TV catches it is replete with some errors in human judgment, impolitic observations and sometimes gratuitously aside asides, just as the main libretto is replete with the conflict of sin and virtue. That's a plus for TV. If there are injudicious references to citizens of hyphenated backgrounds; if there are alleged slurs on this or that community as hotbeds of iniquity and "not typical of the real America," these are great big spotlights on the spokesmen of such utterances; just as there is on the suddenly shy witnesses, or those post-Prohibition characters who, with maturity and seemingly new-found family obligations, profess a domesticity and virtue inconsistent with their backgrounds of rumrunning, gambling, racing wire services, "muscling" and, almost invariably, jams with the Internal Revenue Bureau.

Kefauver's TV quiz show, as sponsored by Uncle Sam, is no casual whodunit. The jackpot payoff reflects a new glory to the Television industry in its function to help achieve whatever new legislation or other remedies Kefauver, Tobey, O'Connor, Halley & Co. will recommend. TV chiefly will rate the nod for any affirmative end results.

Interstate Sets Disputed 'Twist'

J. Arthur Rank's "Oliver Twist," Eagle Lion Classics release which stirred controversy within and outside the trade when originally set for U. S. distribution last year, has been booked to open in 28 south-western theatres beginning late next month. Film preems in Interstate's Metropolitan theatre, Houston, April 26. This will be followed by openings in 27 of the circuit's other key runs in Texas.

Interstate initially was set to open the disputed British import but playdates were dropped when squabbles developed over alleged anti-Semitic connotations in the film. Differences with the Motion Picture Assn. of America were settled when ELC deleted closeup and silhouette shots of "Fagin," central character in "Twist."

William C. MacMillen, Jr., ELC prexy, said in N. Y. last week that those Jewish organizations which protested the film at the outset haven't been heard from since the initial rows. He added the distrib is adhering to conventional release patterns in handling "Twist." In addition to the MPAA approval, film was given an "A" rating by the Legion of Decency.

While only the Interstate licensing pacts have been set, others now are being negotiated, according to MacMillen.

Sues Gloria Swanson; Sez He Was Responsible For Her Pic Comeback

Screen tests that he allegedly made of Gloria Swanson were instrumental in effecting the actress' comeback, independent film producer Paul R. Thoma charged in a N. Y. Supreme Court suit filed against the star this week. In light of her return to "vogue" through these tests, the filmmaker wants half of all the income she gained as a result of them.

In the event the court fails to turn over half of Miss Swanson's coin, Thoma seeks to recover the "large amount of money" he put into a short that grew out of the screen test. Titled "Dear Miss Gloria," this film assertedly was made under a Dec. 4, 1946, agreement between the producer and the actress. Picture, which casts the star as an "advice to the lovelorn" editor, is yet to be released.

Short's failure to see distribution, Thoma said in New York yesterday (Tues.), stems from Miss Swanson's failure to approve the film in writing. His suit also asks the right to release the pic and wants the court to declare the 1946 agreement a valid one especially insofar as options for six more shorts are concerned. Both the producer and the actress were to split profits on the pic, if any, on a 50-50 basis.

Bernard A. Grossman is repping Thoma in the action.

U, REP, COL, ELC GET ADDED COIN

Newly-reported financial gains and a check of recent earnings statements disclose that film firms not among the Big 5 are constantly helping themselves to a greater share of the market. Universal, Republic, Columbia and Eagle Lion Classics all are showing good improvement in gross business.

Situation was spotlighted last week when William C. MacMillen, ELC prexy, reported the distrib promises to ring up \$18,000,000 in domestic rentals in the current fiscal year. This represents a gain of about 15% over last year, when the take was approximately \$16,000,000.

Col closed its books on fiscal 1950 with overall revenue of \$57,231,000, which constituted the greatest gross income in the distrib's history. It compared with \$53,334,000 in '49 and \$46,699,000 in '48, demonstrating the continuing nature of the upbeat trend.

Rep's gross for fiscal '50 amounted to \$30,311,000, also marking an impressive jump. Outfit's total take in '49 was \$28,087,000, and this in (Continued on page 13)

Sears, UA In Deadlock On Pact Rewrite

Grad Sears and the new management of United Artists are deadlocked in their negotiations for rewriting the contract of the former prexy. Sears, as a result, is continuing to receive \$2,500 weekly from UA in salary and expenses, although he has been assigned no duties.

Deadlock is not over financial angles in revision of Sears' deal. Rather, it is understood to be over a demand by the new Arthur B. Krim group that Sears agree not to re-enter the film business on termination of his present pact with UA at the end of this year.

Actually, Sears this week refused to be specific on the nature of the hurdle in the negotiations, while a rep of the new management syndicate declared he couldn't figure (Continued on page 15)

MPAA Board Tightens Regulations On Industry Production Code

Rodgers to Coast

William F. Rodgers, Metro vice-president in charge of sales, hops to the Coast at the end of this week for studio confabs and to view recently-completed M-G pix.

Following his return to the N. Y. homeoffice, Rodgers plans to call a meeting of division chiefs on sales plans.

Hughes Given 1953 Deadline On Control Sale

Howard Hughes was ordered yesterday (Tues.) by the U. S. statutory court to dispose of his controlling stock in either RKO Pictures, Inc., or the RKO Theatres chain by Feb. 20, 1953. In the event he fails to swing a deal before that date, the Irving Trust Co. was instructed to sell Hughes' theatre shares within an additional two years. Stock in the circuit is held by Irving Trust as trustee.

Thus the ultimate deadline under the N. Y. tribunal's decision is Feb. 20, 1955, representing a total period of close to four years. Hughes had fought for an absence of any time limitation for the stock disposition, contending a deadline was not called for in the original RKO consent decree in the industry antitrust suit.

Court's verdict constitutes a victory for the Department of Justice, which held the purpose of divorce would not be achieved so long as Hughes owned controlling stock in the two RKO firms. D. of J. attorney Philip Marcus asked the court to limit Hughes' sale period to one year, with the additional two years given Irving Trust.

Presiding jurists countered with the proposal of two years each for Hughes and the trustee, and Marcus announced he would be agreeable to the arrangement. It was this proposal which was put into the form of an order yesterday. There were no announcements from the Hughes side on whether an appeal will be taken.

In the most sweeping clamp-tightening on screen material in years, board of directors of the Motion Picture Assn. of America at a N. Y. meeting yesterday (Tues.) added new regulations to the industry's voluntary Production Code, and further strengthened phraseology of existing clauses.

Addition to narcotics and illegal traffic in drugs, suicide, abortion and like unsavory subjects all were acted upon by the MPAA directorate with obvious intention of reducing the depiction of crime to a minimum.

One new amendment to the Code rules out narcotics entirely from the camera's cone of vision. "Neither the illegal drug traffic, nor drug addiction, must ever be presented," it was decided. Heretofore, handling of drugs could be lensed on condition it did not "stimulate curiosity concerning the use of, or traffic in, such drugs" or if they didn't portray in full detail the effects of using the drugs.

While formerly suicide was discouraged as morally questionable and bad theatre, the provision on this subject has been strengthened (Continued on page 13)

'Bitter Rice' Circuit Dates Sans Breen Seal Hint Weakening on Code

Evidence of lessening importance attached by big theatres to the industry's Production Code seal is seen in current booking of the Italian film, "Bitter Rice." Pic, never reviewed by the Breen office, has been playing Warner Bros. and 20th-Fox houses and is reportedly being dated now by RKO and United Paramount chains.

Circuit bookings are sending the Lux film to the top of the list of alltime foreign grossers in the U.S. That spot has been held until now by the Italian "Paisan," which garnered about \$1,200,000 in rentals (Continued on page 55)

National Boxoffice Survey Easter Week, New Films Hypo Trade; 'Wedding' Champ, 'Bird,' 'Lullaby,' Bob Hope Next Strongest

Easter week, bringing with it a batch of new, strong product, is pushing first-run biz in principal key cities covered by VARIETY this session to the highest level in many weeks. Good weather proved a real hypo in many key cities while others found it hurting somewhat especially when it was warm enough to draw folks out of the city.

"Royal Wedding" (M-G) is pushing ahead with such strength, despite being first week this musical has been out generally that it is easily capturing first position. Biz ranges from nice to terrific without exception, with a total of more than \$492,000 grossed this week alone. Pic came near the alltime high at N. Y. Music Hall although in its third stanza.

Second money is going to "Bird of Paradise" (20th) though it had some mild sessions. "Lullaby of Broadway" (WB) is showing enough to win third place though not uniformly excellent in all locations. Both are new, as is "Lemon Drop Kid" (Par). Bob Hope comedy, which is landing fourth money.

Fifth spot is being taken over by "Mating Season" (Par) while sixth goes to "Born Yesterday" (Col). It is the first time in about seven weeks that "Born" has slipped below first or second position.

"Abbott-Costello Meet Invisible Man" (U) is finishing seventh, comedy being fine to socko. "Call Me Mister" (20th), "Payment on Demand" (RKO) and "Cyranos" (UA) round out the Big 10 list in that order.

Runners are "Climb Highest Mountain" (20th), "3 Guys Named Mike" (M-G) and "Tarzan's Peril" (RKO) in that sequence.

Several new films, just being launched, hint great potential drawing power. "Valentino" (Col) is lively to terrific on three dates this week. In Philly, where it was given strong ballyhoo and personals by stars of pic, it is heading for a huge total. "Up Front" (U) shapes up likewise smash on basis of its initial playdate at N. Y. State.

"Rawhide" (20th) also is heading for a big total on N. Y. preem. "Lucky Nick Cain" (20th) is slow and okay this round. "Ma, Pa Kettle Back on Farm" (U), also new, is doing nicely this frame. "Of Men and Music" (20th), okay in one spot, looks lusty in another. "Prince of Peace" (Indie), launched to take advantage of Easter week, is doing terrific trade on initial date in N. Y.

(Complete Boxoffice Reports on Pages 8-9)

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Par Sees Its Early Tele Interest Again Paying Off Via Its Color Tube

Paramount appears possibly on the verge of a second financial windfall growing out of its early interest in television development. The new bonanza may be the color TV tube in which the company owns a half-interest and concerning which its top execs traveled to San Francisco last week.

Par's initial gold-lode via tele arises out of its ownership of approximately 28% of the stock of DuMont Laboratories. An investment of about \$160,000 is now worth well over \$10,000,000. Its value in the future, through giving Par an inside track on TV, may be many times that.

Company's interest in the new color tube is via its holding of 30% of the stock of Chromatic Television Laboratories. It has advanced a comparatively small amount of money to the owners of the other 80% to finance development work on the tube. Included in this latter group are the four scientists—two of them Nobel prizewinners—who invented the device and are now continuing their research on it.

The tube, it is understood, can be inserted in any black-and-white set with very little adaptation for transforming it into a color receiver.

Barney Balaban, Par proxy, and Paul Raibourn, v.p., attended the sessions last week, which were held on Mount Diablo, near San Francisco, where the laboratories are located. Repping Chromatic was its president, Richard Hodgson; its engineering consultant, Robert Dressler, and the scientists.

(Continued on page 47)

20TH DISTRIES FEATURE ON KEFAUVER PROBE

Twentieth-Fox has made up 350 prints of its feature-length pic highlighting testimony at the N. Y. Kefauver Senate Crime Investigating Committee hearings. Picture is being released today (Wed.) and distrib is aiming for a quick payoff because of the time factor appeal. It's reported that 1,200 theatres have booked the film for the early runs, with eventual screen time slated for 5,000 hours.

Although strictly a news subject, pic is being sold on feature terms, but without clearance privilege unless a theatre offers sufficient coin to justify it. Film will be open for competitive bidding.

Hearings were filmed by Movie-tone News, and witnesses whose testimony will be seen and heard in screen version include Virginia Hill, Frank Costello, ex-N. Y. Mayor William O'Dwyer, Anthony Anastasia and others. Produced by Edmund Reek, pic has interpolated narration by Joe King.

Release of picture almost hit a snag late last week when a press story announcing the project was sent out and then called back because of possible legal repercussions. There was a question as to whether the witnesses could bring legal measures to halt a film released as a feature in which they were the central characters. Distrib's law dept. gave pic the green light Monday (26) after determining that the material was assembled from news shots and, therefore, in the public interest.

(The film is reviewed on P. 6).

Reissue Lag Cues Unit For Pix at Least 3 Yrs. Old

Los Angeles, March 27.

Current slowdown on reissues by the major film companies has resulted in the revival of a neighborhood theatre unit with a policy calling for the screening of "A" productions at least three years old. New organization was formed by Saul Mahler, of Vinnicof Theatres, and James Nicholson, of Real-art. Four houses in the reissue combination are the Rialto, Center, Pickfair and Vermont, in four separate Los Angeles nabes districts.

Mahler and Nicholson were associated during the war years in the Academies of Proven Hits, which did heavy business until distributors started wholesale release of reissues, not only in nabes but in first-run houses. New policy will carry an unvarying price of 60c.

All Legal at MPAA

The annual membership meeting of the Motion Picture Assn. of America was held Monday (26) with only two men—neither of them members—and a handful of proxies present. The only business was election of directors. And to no one's surprise, all of last year's board members were re-elected.

Meeting was held by two employees of the MPAA. They are John G. McCarthy, v.p. in charge of the international division, and Sidney Schreiber, secretary and counsel. It was technically necessary to hold the session as a prelude to yesterday's meeting of the directors, when officers were elected.

'Early' Action On Arg. Pic Pact

Promise of early action by the Argentine government on the pending pact by which American films would be returned to the screens of the country was given this week to John G. McCarthy, director of the international division of the Motion Picture Assn. of America, by Antonio Lopez, who was assistant to Economic Minister Ramon Cerejo at the negotiation of the agreement in New York a year ago.

Lopez is in the U. S. to attend the conference of American hemisphere countries in Washington. He consulted with McCarthy via phone and may be in New York for in-person talks if timing of the Washington conference permits.

Final approval of the pact, which would give U. S. distributors about \$5,500,000, has been repeatedly promised in the past, but signatures have never materialized.

CHABRIER RESIGNS AS PATHE CINEMA PREZ

Jacques Chabrier, prez of Pathe Cinema and the Paris theatre, N. Y., has resigned his posts. Exec's withdrawal was jointly announced yesterday (Tues.) by himself and Pierre Cabaud, Secretary General of Societe Nouvelle Pathe Cinema of France.

With Pathe for the last nine years, Chabrier came to the U. S. five years ago as the company's representative. He subsequently formed Pathe Cinema, which built the Paris shortly after the war. It's understood that his exit is due to business reasons and is not a result of the religious controversy that developed after "The Miracle," an Italian import, was shown at the Paris.

Although Pathe has asked Chabrier to remain on the company's board, he declined to discuss his plans this week, but added that he expects to stay in the U. S. While in France, Chabrier was executive assistant to Pathe's production head. Since coming to the U. S. he represented the firm in negotiations which led to several joint Franco-American productions.

Meanwhile, Lucien Nachbur, manager of the Marignan theatre in Paris, will rep the parent company's interests in the U. S. He is now in New York on a temporary visit.

Kaplan, Rosenberg Promoted by ELC

Eagle Lion Classics neared completion of its new personnel setup with two new appointments this week.

Murray Kaplan, assistant manager of the homeoffice contract department, has been upped to head of the department, succeeding Joseph Sugar. Latter recently became assistant to Bernard Kranze, sales vice-president. Daniel Rosenberg, cashier at the distrib's Kansas City branch, has been promoted to post of ELC traveling field representative under David J. Melamed, treasurer.

Albeck Asst. Foreign Sales Mgr. for ELC

Andy Albeck, former head of the Motion Picture Export Assn. branch in Tokyo, has been appointed assistant foreign sales manager for Eagle Lion Classics, S. L. Seidelman, head of foreign operations, announced in N. Y. yesterday (Tues.).

Albeck joined the ELC homeoffice staff in December, 1949, shortly after he left MPEA. He represented Columbia in the Dutch East Indies from 1939 to 1946.

Squawks on Print 'Shortage' Puzzle Stock Suppliers

Beefs in some exhibitor organization bulletins over alleged inability to be assured of prints of booked pix are puzzling toppers in the rawstock field. An Eastman Kodak spokesman said there has been no change in the number of prints issued on pix and that the present status was no different from that of a year ago.

It is true, spokesman said, that distributors are studying all angles of rawstock conservation via revised formula for print distribution but no policy has been adopted yet. Twentieth-Fox is planning to reduce print processing by 25%, starting next month, but that project may not materialize, at least not by such a large cutback.

One company has been probing print situation in view of possible rawstock restrictions for the last three months and hasn't come up with an answer yet. Saturation bookings in one or two territories, permitting quick playoffs and thereby releasing plenty of prints to other areas, is regarded as one solution. Twentieth-Fox has been experimenting with such a policy on "Rawhide" and "I'd Climb the Highest Mountain." Results are being eyed but no determination of the success or failure of the plan has been made.

All orders for print rawstock are being filled on schedule. Exhib squawks are not justified, it's said, and the fault, if any, does not rest with the manufacturers or the laboratories.

Distrib Sues del Giudice On 2-Pic Pact Violation

Filippo del Giudice, former head of J. Arthur Rank's Two Cities Films, failed to perform terms of a distribution agreement linked with Franco-London Film Export Corp., and Universalia Films of Rome, it was charged in N. Y. Supreme Court last week. Alleged pact gave del Giudice U. S. release rights to the Italian picture, "Prima Comunione" ("First Communion"), and a French film, "Beaute du Diable" ("Beauty of the Devil").

Under a Sept. 16, 1950, deal, according to the complaint, del Giudice was to pay Franco-London and Universalia a minimum guarantee of \$100,000 on each picture. In moving for default judgment against the one-time Rank producer yesterday (Tues.), F-L and Universalia also asked the court to set aside the pact and grant an injunction permanently restraining the defendant from exercising or claiming any rights to the pix.

A French-Italian co-production, "Comunione" was turned out by F-L in association with Universalia. Alessandro Blasetti directed, while Aldo Fabrizi and Gaby Morlay are starred. Title has since been changed to "Monsieur Du Pont." Other pic involved in the suit, "Beaute du Diable," was directed and produced by Rene Clair. Michel Simon and Gerard Philippe have top roles.

N. Y. to Europe

Pier Angeli
Geraldine Brooks
Glenn Ford
Ferdinand Frantz
Tim Gale
Judy Garland
Ben Goetz
Dr. Renato Gualino
Noel Langley
Ted Loeff
C. C. Philippe
Kay Thompson
Gunther Treppow

Phonevision Holds Steady

Chicago, March 27.

With only one more week to go on the Phonevision experiments before Zenith Radio turns its findings over to the Federal Communications Commission, the PV boxoffice is continuing at a steady pace. Orders for the 11th week (March 12-18) totaled 481, representing 22.9% of the total possible audience, as compared to 458, or 21.8%, for the preceding stanza. Figures are based on Zenith reports to the major companies supplying product for the tests.

Zenith records show the average for the first three weeks in March was 477, which was better than the highest number of orders placed during a single week in February. Biggest business during the 11th round was racked up by Metro's "Two Sisters From Boston," for which the 300 PV test families placed 112 orders for its screening in the Sunday night at 9:30 time. Second highest number of orders went to Paramount's "Unconquered," in the Saturday night at 9:30 screening.

Following is a breakdown by the time of screening each day for the 11th week:

	2 p.m.	7 p.m.	9:30 p.m.	Total	% of Families Who Saw One Film
March 12 (Mon.)	3	16	13	32	10
March 13 (Tues.)	8	27	14	49	16
March 14 (Wed.)	7	36	28	61	20
March 15 (Thurs.)	2	21	33	56	18
March 16 (Fri.)	5	31	36	72	24
March 17 (Sat.)	15	17	67	99	33
March 18 (Sun.)	17	48	47	112	37
Total	57	186	238	481	

Fears Half of Detroit's 181 Pic Houses May Be Forced to Fold in 2 Years

Detroit, March 27.

Columbia Execs Back

Top exec staff at the Columbia homeoffice, undermanned the past few weeks because of a combination of illness and vacation, will be back at full strength at the beginning of next week.

Back at that time will be v.p. Jack Cohn, who has been ill with a virus infection; Nate Spingold, v.p. in charge of advertising and publicity, who has been in Florida for several months, and Leo Jaffe, assistant treasurer, who has also been in Florida.

South Leads In Theatre Unloading

Number of pic theatres for sale in the U. S. is at an all-time high, according to brokers specializing in film houses. Inroads of television plus a tighter economic condition are said to be factors causing many exhibs to put their theatres on the market. Theatres required to be unloaded by circuits under antitrust decrees are not included in the list.

Conversion of theatres into commercial enterprises is on the up-beat, brokers say. Because of theatres' interior structure, popular commercial projects under conversion are warehouses and storage rooms. In most cases, floor-leveling is the principal revamping necessary in the auditoriums.

Exact number of theatres available is not determinable, but brokers have lengthy lists on hand. One outfit, which formerly repped not more than 25 potential sellers at a time, now has around 150 theatres on its books. An unofficial geographical breakdown indicates that the principal locale for unloading is in the south.

Cusick Back to N.Y.

Peter Cusick, indie producer, returned to N. Y. on Monday (26) from London and Paris with a print of his latest, "Lady from Boston," Merle Oberon-Paul Henreid starrer.

Pic, which is to be released by Eagle Lion Classics, was lensed in France.

Europe to N. Y.

Tom Arnold
Sidney Box
Peter Cusick
Italo Gemini
Rita Hayworth
Thor Heyerdahl
E. Guy Lecory
Jack & Veronica Martell
Stephen Mitchell
Dr. Eitel Monaco
Sandro Pallavicini
Dr. Francesco Penotti
George Ross
Yvonne Schaffer
Nikolai Sokoloff
Joseph Westreich
Darryl F. Zanuck

N. Y. to L. A.

Tallulah Bankhead
Betty Comden
Hume Cronyn
Denise Darcel
Cy Feuer
Matty Fox
Adolph Green
Arthur B. Krim
Mercedes McCambridge
Mike Nidorf
Harry Novak
Barbara Payton
Saul P. Pryor
William F. Rodgers
Si Seader
Jo Stafford
Lou Walters
Darryl F. Zanuck

L. A. to N. Y.

Leon Ames
Pier Angeli
Barney Balaban
Jack Benny
Pandora Berman
Joseph I. Breen
Rosalind Courtwright
Gloria De Haven
Virginia Field
Glenn Ford
Bert Freed
Judy Garland
Ben Goetz
James R. Grainger
Jack Gross
June Havoc
Tom Irish
Jose Iturbi
David Kapp
Arthur Lewis
Gene Mann
Gilbert Miller
Constance Moore
Jerry Pickman
Walter Pidgeon
Paul Raibourn
John Rodell
Harry Ruby
H. T. Sorrell
Ed Sullivan
Gene Tierney
Earl Vollmer
Victor Young

B.O. KEY TO PROBED ACTORS' FATE

WHAT'S THE RISK OF 'OPENING UP'

Washington, March 27. Amount of cooperation the House Un-American Activities Committee gets from ex-Hollywood Reds will probably depend in large part upon what the industry does for—and to—Larry Parks, and also upon public reaction to his "confession" last Wednesday (21).

Feeling here is that a number of the subpoenaed witnesses are on the fence and watching carefully to see what happens to Parks. This takes the form of observing action of Columbia Pictures, comment by columnists and commentators, newspaper editorials, letters to the editor, etc.

Significantly, the Un-American Activities Committee, which is most anxious to dig to the bottom of the Hollywood Commie story, treated Parks with extreme solicitude and courtesy while he was on the witness stand. Subsequently, individual members of the committee lauded the actor for coming clean in his testimony, and pointedly remarked that they hoped the industry would not punish him for telling the truth. Some even indirectly urged the public to give the actor another chance.

The hearings are scheduled to reopen on April 10 and run three or four days, then recessing to April 19. The committee has some other non-Hollywood hearings in between. Among those who will probably appear on April 10 is Jose Ferrer. The committee hopes that at least one witness on that day will "tell all."

Day after the Parks hearing, Rep. Harold H. Velde (R., Ill.), ranking minority member of the committee, made a speech in the House of Representatives in which he described Parks as a "loyal, habit addict."

Up to 3,000 Theatres Giving Away Dishes As Lure for Business

Theatre premiums in the form of dishes and other tableware continue to stage a comeback after being in the doldrums since before World War II. While volume of business has not reached the pre-war peak, crockery dealers say the public definitely is getting the dish habit again.

It is estimated that between 2,500 and 3,000 theatres in the U.S. currently are using premium nights. This figure is double that of a year ago. Just prior to the war, dish sets were being distributed in around 5,000 theatres.

Circuits, which laid off premiums during the war boom days, again are making dish deals. An exception to the layoff is the Randolph circuit, Brooklyn, which used premiums throughout the war and still is a big user of crockery. Recent slump in nabe theatre grosses is given as the reason for the upswing in premium interest. As TV was not a competitor when premiums were in their heyday, new merchandise will have to have extra appeal in order to snare the fans, according to exhibitors.

For the first time, drive-ins are toying with giveaways as an added attraction.

Adler Heads MPIC Manpower Commission

Hollywood, March 27. Buddy Adler was named chairman of the Manpower Commission of the Motion Picture Industry Council, recently created to handle requests of Government agencies for film work.

Committee consists of one representative from each member organization in the Council. In addition to Adler, they are: Fred Meyer, John Farrow, Ralph Clare, I. E. Chadwick, Bonner Dyer, Valentine Davies, Bill Jansen, George Davis and Wayne Pennebaker.

Walsh to Be Feted

Richard Walsh, president of International Alliance of Theatrical Stage Employees, will be hosted at a testimonial dinner by the General Sales Managers Committee in N.Y., April 10. Dinner tribute is for Walsh's work on behalf of the Will Rogers Memorial Hospital.

Robert O'Donnell, general manager of the Texas Interstate Circuit, Dallas, will be toastmaster. Company presidents and circuit execs in the N. Y. area will attend.

Unions Balk At Package Pay Hike

Hollywood, March 27. Snag in the negotiations for a general wage boost of 10% is the refusal of some of the locals to accept a package deal covering all the unions. Unless the film companies recede from their demand that all the unions agree, instead of accepting on a local-to-local basis, there is little likelihood that the deal will go through.

Most of the locals are reported ready to sign. If the studios agreed, it would leave the door open for the others to come in later.

DISNEY HAS \$25,250,000 TV FUTURE, SEZ BROKER

Wedding of Walt Disney Productions and television would mean the cartoon outfit could figure on a revenue potential of up to \$25,250,000 from its library of completed and amortized pix, according to Butler, Moser & Co., stockbrokers.

Financial outfit points out Disney has about 400 shorts and 15 features in the vaults. Features could be shown as serials, it's said, with each taking a full week for an entire showing, making them the equivalent of another 105 shorts.

Wall St. firm figures the cost of a color short up to as high as \$50,000, thus the cost of reproducing the entire Disney lineup would run to \$25,250,000.

Disney's cartoons and features are rated a "natural" for TV, "and should provide substantial and continuing earning power in this medium," it's noted. In the Disney appraisal, it's also pointed out that the cartoons are "ageless" and have constant re-release value for video. This was demonstrated last Christmas Day when the 12-year-old "Snow White" was telecast.

Butler, Moser firm concludes its analysis with the observation Disney stock "is a most attractive speculation with great possibilities for sizeable capital gains."

See Rosy TV Future For Coast Pic Scribes

Hollywood, March 27. Employment committee of the Screen Writers Guild held a seminar to explore the opportunities for scribes in the television field. Meeting was prompted by the fact that TV production is bound to shift largely to the Coast, opening the door to film writers.

Panel was comprised of Brewster Morgan, "Fireside Theatre" program director; Joe Schoenfeld, editor of DAILY VARIETY; Morgan Cox, U-I telepic producer, and Hal Hudson of CBS. Writers present were True Boardman, Catherine Turney, Paul Gangelin, Jim Hill, Tom Sellers and Josef Mischel.

Sue F-WC on Lease

Hollywood, March 27. Antitrust suit against Fox-West Coast Theatres was filed in Federal court by Selma Steiner and Frieda Siegelman, owners of the Larchmont theatre.

Plaintiffs declare they were pressured into an inequitable long-term lease running to 1962. They ask triple damages.

Supreme Court Refuses to Hear Appeal by Cole

Washington, March 27. The film companies won their first major court victory yesterday (Mon.) (26) in the huge cloud of suits piled up against them by the 1947 Hollywood "unfriendly 10." Supreme Court refused to hear an appeal by Lester Cole, one of the "10," who was fired by Metro after he was cited for contempt of Congress.

U. S. circuit court of appeals threw out the verdict last November after a trial court had awarded Cole \$75,000 and ruled that Metro must continue to pay him until the end of his contract and must withdraw its suspension.

Two types of suits were filed against the industry by the "10," with total damages of approximately \$100,000,000 being claimed. Besides Cole, four others had contracts. They were Adrian Scott and Edward Dmytryk, with RKO; Dalton Trumbo, Metro, and Ring Lardner, Jr., with 20th. They all brought actions for breach of contract. In addition, they and the other five—Alvah Bessie, John Howard Lawson, Albert Maltz, Samuel Ornitz and Herbert Biberman—brought actions for conspiracy under the antitrust laws.

The Cole court suit is the only one to go to trial so far, and yesterday's action results in complete victory for the studios. Cole has a right to ask the Supreme Court to reconsider its action, but the high court almost never reverses itself in such matters.

TIME COSTS KIBOSH TELEVISION TRAILERS

Trailers prepared exclusively for television exhibition are laying an egg from standpoint of widespread circulation. Exhibitor use of the TV prevues is virtually nil, due primarily to station time costs which the threatrems claim are over their heads.

After approximately a year of testing video trailers, 20th-Fox has discontinued its production. It was found that an average of only eight TV trailers per picture were utilized for promotion and, therefore, not worth the effort. Squawks of theatres are that not only are the time tariffs too high for them to include TV in their ad budgets, but the costs rise with each new hike in receiver sales.

Despite cold shoulder to video trailers by indie exhibs and circuits, Paramount has been biggest producer of TV prevues. Company currently has tele trailer packages on 14 features. Package consists of two one-minute spots and two station-break announcements.

Will Co-op Fully With Red Probers, Say Garfield, Ferrer, Denying Charges

John Garfield in New York this week denied in toto and point-by-point allegations by Victor Riesel, Post-Hall syndicated columnist, of Communist ties. Garfield told VARIETY that he will appear before the House Un-American Activities Committee in Washington April 12 and "cooperate fully."

Repeating his statement of a few weeks ago that he had sympathy for neither Communism nor any of its causes, the actor said he read the Riesel charges with "stunned consternation." "I plan to tell all I know," he added in regard to his prospective Washington appearance.

Jose Ferrer, who is likewise to testify before the House body and who has similarly made strong denials of Red sympathies, is understood also planning to "tell all." He is making detailed analysis of his association—if any—with various organizations on the At-

10 More Called

Washington, March 27. Larry Parks' naming of names at a closed session of the House Un-American Activities Committee here last week is reported to have resulted in issuance of 10 new subpoenas for appearance of alleged Communists when the probe reopens April 10. About 30 Hollywoodites have already been subpoenaed.

It was also reported that another well-known picture player will "sing" for the committee. It is understood the appearance is being timed for near the closing day of the investigation.

Catholics Split On 'Miracle' Issue

Widening gulf in Catholic opinion on the Church's recent campaign against "The Miracle" is seen in articles in two important Catholic publications in the past several weeks. Their contribution to the controversy over the Roberto Rossellini film was only a small part, however, of the newspaper that continues to be given to it.

Possibly having obtained more valuable front-page New York newspaper space than any picture in history, the Joseph Burstyn film now appears about to repeat in the magazines. Cardinal Spellman's charge that the Italian pic is "blasphemous" and the resultant campaign have brought about articles this month in both Harper's and the Atlantic Monthly.

Atlantic Monthly piece is by Bosley Crowther, New York Times film critic, who extends in the magazine the campaign he has carried on in the Times against censorship of the film. Harper's editorial is likewise critical of the organized effort to suppress the picture of the demented Italian shepherdess who thought she saw St. Joseph in a passerby and conceived a child by him.

Catholic publications which took exception to the ruckus over "The Miracle" are the highly respected Commonweal and The Catholic Messenger, diocesan paper of (Continued on page 13)

GOLDWYN SUES OVER 'MOROCCO' FINANCING

Los Angeles, March 27. Samuel Goldwyn filed suit in Superior Court to foreclose a mortgage against Moroccan Pictures, involving a loan made by Goldwyn Studios to finance the filming of "Outpost in Morocco."

Picture was made by Samuel Bischoff in 1947 with George Raft starring. Goldwyn says the loan has not been repaid.

Both actors are understood preparing to prove that they never were associated with many of the organizations which listed their names, and in the case of other organizations their association was so slight and casual as to be meaningless in the life of a busy actor tapped for many causes.

Garfield will have as counsel at the House session Louis Nizer, member of the New York law firm of Phillips, Nizer, Benjamin & Krim. Other members of the firm represent the backers and have a personal financial stake in a new Garfield picture about to be released. It is "He Ran All the Way," made by Garfield's own unit, Roberts Productions. Among (Continued on page 16)

JURY STILL OUT ON PARKS' FUTURE

Will Larry Parks be seriously hurt by his admission that he was once a Communist but has now reformed? That was the \$64 question being batted around on both coasts this week. Best answer by practical film men is that he will be hurt.

Although all but Hollywood's most rabid anti-Reds appeared ready to forgive and forget the action taken by a young actor of 25 under conditions of 10 years ago, the situation is not that simple, insiders agree. Fact is that despite an exec's emotional urge toward forgiveness, when it comes right down to hiring Parks, he'll probably prefer to skip him. That's the viewpoint already volunteered by one film executive.

That situation grows in considerable measure from the fact that Parks is one of those in-between names whose billing on a marquee has perhaps been helpful to a picture, but who is in no sense a sock b.o. draw. Thus, there's no urge to hire him as long as there's any sort of taint attached to his name.

As a result, it can be expected that a producer given a choice of names for casting will prefer to skip Parks in favor of a number of other male leads with equal marquee power. Action may even be partially subconscious, but practical filmmakers are certain Parks is going to be hurt.

Public reaction, of course, will be the ultimate deciding factor. But that will take time to work. If the response to the actor's self-

(Continued on page 16)

2 Catholic Vet Groups Picket 'Yesterday' In Rap at Holliday-Kanin

Columbia's "Born Yesterday," Judy Holliday starrer, in the past week became the target of two Catholic War Veterans units, apparently as a result of the new spotlighting of alleged Hollywood links with Communism.

Pickets repping the CWV branch in N. Y. made their first appearance outside the Victoria theatre, on Broadway, over the weekend. Public was asked to boycott the house because, it was stated, both Miss Holliday and Garson Kanin, author of the play upon which the pic was based, were linked with organizations listed as subversive by the Attorney General's office.

Placard-bearers from the CWV's New Jersey chapter also attacked the Col comedy on the same grounds. They paraded outside Loew's Journal Square theatre, Jersey City, on Sunday (25) and threatened to extend their campaign to other Loew's spots in New Jersey which have announced bookings of the film.

N. J. vet outfit is the same one which engaged in a crusade versus Charles Chaplin's "City Lights" when it was making the reissue rounds last fall. As a consequence of the protest, the pic was cancelled (Continued on page 47)

MPIC Re-Affirms Anti-Red Principles

Hollywood, March 27. Motion Picture Industry Council held a meeting to discuss revelations of the House Un-American Activities Committee, and reaffirmed its consistent opposition to Communism, its members and its methods.

Represented at the meeting were representatives of the following groups: The Assn. of Motion Picture Producers, Hollywood AFL Council, Independent Motion Picture Producers Assn., Independent Office Workers, Screen Actors Guild, Screen Producers Guild, Screen Writers Guild, Society of Independent Motion Picture Producers and Society of Motion Picture Art Directors.

Go for Broke

Hollywood, March 28.

Metro release of Dore Schary production. Stars Van Johnson and heroes of the 442nd Regimental Combat Team. Screenplay by Robert Firosh; camera, Paul C. Vogel; music, Alberto Colombo; editor, James E. Newcom. Tradehouse March 31. '51. Running time, 74 MINS.

Van Johnson	.....	Lane Nakano
George Miki	.....	George Miki
Ken K. Okamoto	.....	Ken K. Okamoto
Henry Oyasato	.....	Henry Oyasato
Harry Hamada	.....	Harry Hamada
Tommy	.....	Tommy
Col. Charles W. Pease	.....	Warner Anderson
Sgt. Wilson I. Calley	.....	Dan Haggerty
Donna	.....	Gianna Canale
Capit. Solari	.....	Dan Riss

The case of the Japanese-Americans who fought with honor in Italy and France during World War II is objectively treated in "Go for Broke." However, the objectiveness is never permitted to get in the way of dramatic entertainment values and the result is a topnotch war feature with a good boxoffice potential.

Last year, Metro hit the jackpot with "Battleground." Two contributors to that success, writer Robert Firosh and producer Dore Schary, are again teamed on "Broke." Latter title isn't as sock as "Battleground," nor is its general overall appeal as great, but it is well-rounded entertainment that returns full value for the ticket price and will stand up under substantial exploitation.

Title, derived from a colloquialism meaning "shoot the works," was used as the battle cry of the Nisei members of the 442nd Regimental Combat Team, who were out to prove that color or racial origin has nothing to do with good Americanism. Firosh, who also directed; Schary and the regimental heroes who play assorted characters in the cast do an okay job of making this thought pay off. The social angle is never overplayed and is effectively socked with a humorous touch. Indeed, the entire story is told with much understandable humor without neglecting dramatic highlights or an occasional heart tug.

There's no great stress on battle sequences in the footage, and what there is of such scenes comes over with a bang. The Firosh story shows some Italian and French skirmishes, using as the climax the taking of a wooded hill from the Nazis so that a lost Texan battalion can be rescued by a racial group not looked on with much favor.

Firosh keeps his script and direction on an intimate level, projecting the story through Van Johnson, as a typical native American who draws back from the thought of being assigned as a brand new lieutenant to head a group of "Budha-Heads," as the Nisei are known. Yarn works in quite a number of chuckles in showing training of the squad, and carries this light touch through the shipment overseas to Italy, the battle action there and on into France.

Johnson's attitude towards his charges, and their's to him, undergoes a constant change as the story unfolds, eventually reaching the point where his assignment away from them is quite a blow. They get together, however, for the finale in which the Nisei prove their Americanism, courage, and fighting ability in the wooded hill action.

War story is nicely larded with a few touches of sex, such as the dalliance sequence in which Italian charmer Gianna Canale is wooed by Johnson so long that he becomes AWOL. A heart tug bit is the sequence in which Henry Nakamura gives a starving French family his prize pig, a porker that had been carefully nurtured through the Italian campaign and subsequent trip to France.

Johnson does an excellent job of his assignment, and the heroes of the 442nd Regimental Combat Team who costar with him add to the naturalism of the production. Lane Nakano, George Miki, Akira Fukunaga, Ken K. Okamoto, who enlivens many a scene with his singing, playing of the uke and hula dancing; Henry Oyasato, Harry Hamada and Henry Nakamura, a pint-sized Nisei sad-sack who supplies sufficient paths, are the 442nd heroes who enact typical Japanese-American fighters in the last war.

Miss Canale, Warner Anderson, Don Haggerty and Dan Riss get over their assignments, the latter three as officers involved in the training and combat action of the Nisei.

Schary's production cloaks the footage in the proper dress to fulfill all requirements of the story. On hand to insure technical accuracy are Thomas W. Akins, Lt. Col., Inf., and Mike Masaoka, special consultant. Finale scene is from real life, showing President Harry S. Truman and General Mark W. Clark awarding medals to the heroes and adding a ribbon to the regimental flag.

Paul C. Vogel's photography is

very good in depicting both story and battle sequences. Rating credit are the special effects by A. Arnold Gillespie and Warren Newcombe; the Alberto Colombo music score and James E. Newcom's concise editing. Brog.

Circle of Danger

(BRITISH)

Eagle Lion Classic release of Coronado-Juan Harwood production. Stars Ray Milland, Patricia Roc; features Maria Goring, Hugh Sinclair, Naughton Wayne. Directed by Jacques Tourneur. Screenplay, Philip MacDonald; camera, Oswald Morris; music, Robert Farnon. Tradehouse in N. Y. March 26, '51. Running time, 84 MINS.

Despite a novel approach to a melodramatic theme, "Circle of Danger" is too slowly paced to build much audience excitement or suspense. British-made film shapes up as only fair boxoffice in most situations. However, the name of Ray Milland will help as a marquee lure.

Philip MacDonald's original screenplay takes Milland on a veritable Cook's tour of England and Scotland. Cast as an American, the star is engaged in a relentless hunt to discover the circumstances behind a younger brother's death in a British Commando raid during the last war. Search narrows down to a handful of men who took part in the assault with his kin.

Under the calculating direction of Jacques Tourneur, the film minimizes action in favor of a series of character studies of the few Commandos remaining from the raid. Milland quizzes a Welsh miner, a Scot officer who led the unit in the foray, an English ballet master and an auto salesman, among others.

Each interview takes place amidst appropriate scenery of the locale. This gives somewhat of a documentary touch along with a dash of realism. Eventually Milland assembles his bits of information which point back to the Scot as the man responsible for the brother's demise.

Plot solution is an odd one, but not totally unexpected. Explanation for the death is that the Scot deliberately killed the brother when the latter's foolhardy movements endangered success of the mission.

Milland accepts the answer without question. However, decidedly contrived is the final scene, where the Scot graciously disavows his interest in Patricia Roc so that Milland may win her affections. Throughout the yarn the investigating American carries on a romantic association with her, but never with what appears to be serious intent.

Milland does as best he can to make the quest a credible one. Miss Roc's role is not too demanding from a thespic standpoint but she fits the pic's puichritude needs. Hugh Sinclair is well cast as the moody, introspective Scot, while Marius Goring is effective as the ballet master. Naughton Wayne stands out as a cagy auto salesman.

Camwork of Oswald Morris is good as are most of the technical credits. Production values reflect a medium budget.

Gilb.

Miniature Reviews

"Go For Broke" (M-G). Top-flight World War II film.

"Circle of Danger" (ELC). Slow melodrama, but costars Ray Milland and Patricia Roc will help at b.o.

"Ma and Pa Kettle Back on the Farm" (U). Marjorie Main, Percy Kilbride in familiar antics. Good general b.o.

"My Forbidden Past" (RKO). Vintage costume drama with mild appeal, but exploitable to average grosses.

"I Was an American Spy" (Songs) (Monol). Mild film version of Claire Phillips' real-life spy activities.

"The Painted Hills" (Color) (M-G). Lassic in good companion feature for general situations.

"Heart of the Rockies" (Songs) (Repl). Good Roy Rogers outturn for the western market. Strong on action.

"Footlight Varieties" (Songs) (RKO). Revue tailored from old and new song and dance clips. Nice supporting material.

Ma and Pa Kettle Back on the Farm

Hollywood, March 23.

Universal release of Leopold Atlas production. Stars Marjorie Main, Percy Kilbride; features Richard Long, Meg Randall, Ray Collins, Barbara Brown, Emory Parnell. Directed by Edward Sedgwick. Story and screenplay, Jack Henley; camera, Charles Van Enger; editor, Russell Schwegarth. Previewed March 20, '51. Running time, 80 MINS.

Ma Kettle Marjorie Main
Pa Kettle Percy Kilbride
Tom Kettle Richard Long
Kim Kettle Meg Randall
Jonathan Parker Ray Collins
Elizabeth Parker Barbara Brown
Bully Reed Emory Parnell
Mason Peter Leeds
Crowbar Teddy Hart
Geoduck Oliver Blake

Universal has come up with another cornball affair that neatly furthers the screen antics of "Ma and Pa Kettle." In the market where previous entries have been successful, this one fits very handily and returns should be good.

There's no tampering with the basic format, and the characters are by now comfortably familiar. Story and screenplay by Jack Henley finds the Kettles in the super modern city dwelling, a prize won in an earlier entry, and just about to become grandparents for the first time. This brings on the in-laws for one angle, of the comedic conflict while the other side on the laughs are taken care of through supposed discovery of a rich uranium deposit on the Kettle farm.

Development is very broad, as demanded by the characters and plotting, in Edward Sedgwick's direction, and he moves the yarn along at a pleasant pace, spotlighting old and new gag situations for certain audience pleasure. Marjorie Main and Percy Kilbride wear their old-shoe roles neatly and continually spark laughter.

Fun moments include Ma's resistance to the hygienic baby-raising methods insisted on by Barbara Brown, mother of Meg Randall, wife of Richard Long, eldest of the Kettle brood of 13. Conflict drives the Kettles from the modern residence back to the farm, where Pa digs a well and be-

lieves he finds uranium. This situation is milked to a fare-thee-well before the radio-activity is discovered to be in Pa's war-surplus overalls. In-law angle is fittingly overwashed up when the Kettles do a Mack Sennett auto chase over hill and dale to reconcile Long and Miss Randall.

Performances par the course for previous "Kettle" films, as do scripting, direction and the production values supervised by Leopold Goldstein. In addition to series regulars, able support comes from Ray Collins and Miss Brown as the in-laws, and Emory Parnell, storekeeper.

On the technical end film rates good lensing by Charles Van Enger, plus special photography by David S. Horsley, and a music score that ties in with comedy intentions.

My Forbidden Past

Hollywood, March 21.

RKO release of Robert Sparks-Polan Banks production. Stars Robert Mitchum, Ava Gardner, Melvyn Douglas; features Lucile Watson, Janis Carter. Directed by Robert Stevenson. Screenplay, Marion Paronnet; adaptation, Leopold Atlas; from Polan Banks novel; camera, Harry J. Wild; music, Frederick Hollander; editor, George Shuster. Tradehouse March 20, '51. Running time, 71 MINS.

Mark Robert Mitchum
Barbara Ava Gardner
Paul Melvyn Douglas
Aunt Eula Lucile Watson
Corinne Janis Carter
Clay Dechance Gordon Oliver
Dean Casley Basil Ruysdael
Corney Clarence Muse
Corney Walter Kingsford
Cousin Phillip Jack Briggs
Luther Toppley Will Wright

Ballyhoo of its vintage morals and star names will help "My Forbidden Past" to about average grosses in most situations. The costume drama hasn't much in the way of strong entertainment; commercial values will have to be pushed to the hilt.

Starting out as "Carriage Entrance," the title of the novel from which it was adapted, it has been switched to the new handle, which hints at hidden, spicy secrets which the film doesn't back up. It's a period piece, laid in early New Orleans, that makes much to-do about bloodlines and first-family snobbery, with a few s. a. tidbits thrown in for exploitation.

Ava Gardner physically lives up to title implications. Her natural charms and the costumes in which she is garbed contribute some interest for masculine ticketbuyers, but her role is obvious and never socks enough to be believable. Robert Mitchum, a young medical professor whom she wants, is required only to deliver a wooden performance, but his personality does give it some lift. Their scenes together have enough of a smoldering quality to help the ballyhoo.

Miss Gardner, member of an old-line New Orleans family, is the descendant of a grandmother who, when left on her own, did anything necessary to raise her child. That's the forbidden past, and the secret is never acknowledged by the family. A romance between Miss Gardner and Mitchum is broken up by the former's cousin, Melvyn Douglas. Mitchum, on the rebound, marries Janis Carter.

The Marion Paronnet script, based on Leopold Atlas' adaptation of Polan Banks' novel, has Miss Gardner suddenly become the heir to a fortune left by the bad ancestor. She uses her money to bribe Douglas to break up Mitchum's marriage, a task he takes on happily. At a tryst, Miss Carter is accidentally killed. Mitchum is accused, but at the inquest Miss Gardner reveals all, paving the way for the two lovers to meet in a fadeout clinch.

Douglas' character has a Desperate Desmond quality, so overstated as to be ludicrous. Miss Carter does what is demanded of her character, and Lucile Watson is Miss Gardner's stuffy aunt who rules the family with an iron hand. Gordon Oliver, Basil Ruysdael, Clarence Muse, Will Wright and some others do okay in supporting spots.

The Robert Sparks-Polan Banks production has been directed at an even pace by Robert Stevenson, but his handling isn't able to inject too strong an interest in the proceedings. On the technical side, the picture has been well-dressed in costuming, settings and musical background, factors that rate first class lensing from Harry J. Wild.

Brog.

'Sound of Fury' Now

Called 'Try and Get Me'

Robert Stillman's indie pic, "Sound of Fury," has been retitled "Try and Get Me." Switch was made following a few test engagements in which the original title was used.

Film is now slated for immediate general release through United Artists.

I Was an American Spy

(SONGS)

Hollywood, March 21.

Monogram (Allied Artists) release of David Diamond production. Stars Ann Dvorak, Gene Evans; features Richard Kennedy, Richard Lee, Leon Lontoc. Screenplay, Robert Firosh; camera, Lesley Selander. Directed by Lesley Selander. Digest story, "I Was an American Spy," and novel, "Manila Espionage," by Harry Neumann; editor, Philip Cahn; music, Edward J. Kay. Previewed March 18, '51. Running time, 80 MINS.

Ann Dvorak	.....	Ann Dvorak
Gene Evans	.....	Gene Evans
Douglas Kennedy	.....	Douglas Kennedy
Richard Lee	.....	Richard Lee
Leon Lontoc	.....	Leon Lontoc
Chabing	.....	Chabing
Philip Ahn	.....	Philip Ahn
Marya Marco	.....	Marya Marco
Nadene Ashdown	.....	Nadene Ashdown
Lisa Ferraday	.....	Lisa Ferraday
Freddie Revelala	.....	Freddie Revelala
Freddie Revelala	.....	Freddie Revelala

This is a rather ordinary film feature based on the real-life spy activities of Claire Phillips during the occupation of Manila by the Japanese in World War II. Production, direction and scripting keep it on strictly routine lines. Plot content and title have their exploitation value for some ballyhoo engagements, but otherwise it is an overlong programmer.

Production makes a couple of attempts to authenticate the exploits of the brave woman, opening with a foreword by General Mark W. Clark and closing with footage showing the presentation of the Freedom Medal to Mrs. Phillips. In between, it is a singularly uninspired production, spottily directed with such emphasis on boken that real characters become fictional stereotypes.

Ann Dvorak's usual competence doesn't do much with the title character. Plot picks up as Manila is about to fall, shows her hasty marriage to Douglas Kennedy, his death during the notorious Bataan death march, and then her learning with Gene Evans to wage guerrilla war on the Japs. She assumes the identity of a dead Italian girl, opens a nightclub in Manila and supplies Evans with valuable intelligence picked up from Japanese officers. Picture climaxes with her exposure and imprisonment, and the subsequent rescue by Evans' men shortly before she is to face a firing squad.

Evans' character almost exactly duplicates the tough sergeant role he played in "The Steel Helmet" and, although costarred with Miss Dvorak, his footage is comparatively short, as is Kennedy's Phillips character, Richard Lee, as a Japanese colonel; Leon Lontoc, Chabing, Philip Ahn, Marya Marco, Lisa Ferraday and Freddie Revelala are among those doing assorted types with just mild results under Lesley Selander's spotty direction.

Sam Roca did the wordy script, basing it on the novel, "Manila Espionage," and a Reader's Digest piece that also wore the "American Spy" title. Harry Neumann's lensing of the David Diamond production is good. Score includes two songs, "Because of You," sung by Miss Dvorak, and "Tokyo Ondo," native tune. Brog.

The Painted Hills

(COLOR)

Hollywood, March 23.

Metro release of Chester M. Franklin production. Stars Lasso; features Paul Kelly, Bruce Cowling, Gary Gray. Directed by Harold F. Kress. Screenplay, True Boardman; based on novel, "Sheep of the Painted Hills," by Alexander Hull; camera (Technical), Alfred Gilks; Harold Lipstein; music, Daniele Amfitheof; editor, Newell P. Kimlin. Tradehouse March 15, '51. Running time, 68 MINS.

Lasso	.....	Lasso
Paul Kelly	.....	Paul Kelly
Bruce Cowling	.....	Bruce Cowling
Gary Gray	.....	Gary Gray
Art Smith	.....	Art Smith
Ann Dvorak	.....	Ann Dvorak
Freddie Revelala	.....	Freddie Revelala
Red Wing	.....	Red Wing
Reynolds	.....	Reynolds

Outside of key deluxers, "The Painted Hills" measures up as an okay companion feature particularly suited to family trade. Metro tosses solo starring credit to its canine performer Lasso, gives the tearjerker plot a straight treatment and shows it all off against rugged outdoor locations filmed in Technicolor.

Script was adapted from "Sheep of the Painted Hills," the Alexander Hull novel about a dog who avenges the murder of his master. There's no attempt at tongue-in-cheek handling of the yarn, and the straightforward development make the schmaltzy elements play best.

As the star, Lasso rates very strong support from Paul Kelly, his miner master. Latter is working a rich gold mine in the mountains, being partnered in the venture with Bruce Cowling, young Gary Gray and the latter's mother, Ann Dvorak. As the horde of gold dust grows, so does Cowling's determination to have it for himself. He arranges an accidental death for Kelly, tries to kill the accusing Lasso, but is foiled and the dog eventually drives the killer over a

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Kefauver Crime Probe Hearings

Twentieth-Fox has a revealing and highly exciting piece of celluloid in this Movietone newsreel compilation of the Kefauver crime investigation hearings in New York and Washington. Even those who followed the hearings on TV should find the 52-minute subject a helpful refresher course in democracy at work. By careful editing, Movietone has preserved the essential and most interesting portions of the hearings so that the public at large can see the depth to which the investigating committee is going to curb organized crime in this country.

Pic has an advantage over the television coverage in the recording of Frank Costello's testimony. Costello would not permit the TV cameras to be trained on his face, allowing only shots of his hands as he spoke. Movietone, however, was able to record his direct testimony with facial closeups.

If billing were possible in such a picture, Virginia Hill (Hauser) and Ambassador William O'Dwyer would get the star positions. Miss Hill's testimony at times reaches comedy proportions, despite the seriousness of the subject at hand. Her impatient gestures and the resentment in her voice when asked certain questions have comic aspects. O'Dwyer proved himself a good witness for himself and the word battles between him and Senator Tobey are highlights of the pic. Among those whose testimonies are recorded vividly are Frank Erickson, Anthony Anastasia, former Water Supply Commission James J. Moran, John P. Crane, Jacob Guzik and others subpoenaed for questioning.

Senator Kefauver gives a prologue and afterpiece, in which he describes purposes of the investigation. Picture should have national appeal, especially during and immediately after the hearings. Produced by Edmund Reek, film has narration by Joe King from script by Dan Doherty. Louis Tentunec edited the material, while Fred Ahrens and Art Lincer did the cutting. All did commendable jobs.

Alt.

TOA COMPO WRANGLE ON AGAIN

Krim, Fox to Coast on UA's Try For 24 in '52; Popkin Balking?

Prexy Arthur Krim and Mally Fox, his partner in United Artists, head for the Coast this week to talk with producers in an effort to make good on the hope expressed by Krim last week of bringing UA's release slate up to 24 pix in 1952.

Krim and Fox will also huddle with a number of producers who have finished pix with the possibility of bringing the current year's schedule to 24, instead of the 20 which the UA topper said last week he expected in '51. Flock of additional films seen by UA in the past few days has given rise to this hope.

In the latter connection Krim and Fox will confab with producer Harry Popkin, who won't say yes or no on whether he'll deliver to the company the two films he has in the can. They are "The Well," which UA holds is committed to it, and "Magic Face," produced by Mort Briskin and Bob Smith with Popkin backing, which is uncommitted.

There may be a showdown with Popkin if he reneges on turning over "The Well," but Krim is not certain that such a balk is in prospect. That won't be determined until he and Popkin get together.

Krim and Fox will be gone three or four weeks. Another partner, Robert S. Benjamin, will serve as chief officer in New York during that period.

Marked Progress

Holding his first press meeting since assuming the presidency, Krim claimed Friday (23) that the distrib in a month's time has made marked progress toward achieving the three objectives set down when the new regime took over. He said

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Supreme Ct. Refuses To Interfere on Court OK to Switch Suits

Washington, March 27.

Supreme Court refused yesterday (Mon.) to interfere with an order of the 3rd Circuit Court permitting two motion picture treble-damage suits to be switched from Delaware to Texas.

Request for the high court intervention came from Tivoli Realty, Inc., operating a picture house in Dallas, and I. B. Adelman, Houston exhibitor. They filed damage suits in Delaware against Paramount, Loew's, RKO, Warners, 20th-Fox, Columbia, UA, Universal, Texas Consolidated Theatres and Interstate Circuit of Texas.

When the defendants sought to have the cases switched to Texas, where several are located, the Delaware judge ruled that he had no authority to make the change. On appeal the circuit court said the change could be made.

4 Struck Theatres In Frisco Stenchbombed

San Francisco, March 27.

Police are probing stenchbombing of four theatres here Sunday night (25). Houses are among those affected by the janitors' strike, now in its second week. Janitors' union denied it had anything to do with the vandalism.

Bombed houses were the Paramount and St. Francis, of the Par circuit, and Golden State chain's Haight and Elray.

Capra Leaves Par

Hollywood, March 27.

Frank Capra is moving off the Paramount lot on completion of his current job as producer-director of the Bing Crosby starrer, "Here Comes the Groom."

Two years ago Capra joined Paramount as part of that studio's deal with Liberty, along with William Wyler, George Stevens and Sam Briskin. Since then he has produced two pictures. The other was "Hiding High."

Mono Slates Sales Meet

Eastern regional meeting of Monogram branch managers, salesmen and bookers will be held at the Warwick hotel, N. Y., April 5-6. Prexy Steve Broidy, vicepres Harold J. Mirisch and Harold Wirthwein, western sales manager, will trek from the Coast for the parleys.

Presided over by sales chief Morrey Goldstein, sessions will be devoted to sales and merchandising plans on current product and discussion of forthcoming pix. Personnel from Albany, Boston, Buffalo, Cincinnati, Cleveland, Detroit, New Haven, New York, Philadelphia, Pittsburgh and Washington branches will attend.

Exhibits Buying Decree Houses In Product Snag

Some exhibitors buying theatres that were ordered sold by circuits under court decrees are running into product snags. Circuits apparently are reluctant to give up share of first-run releases prescribed by the courts. Dept. of Justice has been alerted to the situation, but so far no action has been taken.

Under ruling, circuits giving up one of three first-run theatres in a town are directed to make one-third of first-run product available to the new owner. However, new owners, in many cases, are finding that product split is not forthcoming and that they will have to resort to competitive bidding in order to get desired pix.

Bidding sometimes is barred because many theatre purchase deals were based on a pre-sale agreement that there would be no bidding by the new owners. Product splits also are agreed upon in advance, but new operators are finding frequently that they have been placed at a disadvantage by being tossed pictures that the circuits don't want.

Understood that the Justice Dept. has promised a probe.

ACLU BACKS METRO ON DISPUTED SHORT

American Civil Liberties Union this week identified itself as a Metro ally so far as the major's short subject, "Fresh Laid Plans," is concerned. Cartoon one-reeler stirred lots of controversy in the midwest where it was interpreted as a one-sided political attack on the Government's agricultural program.

Patrick Murphy Malin, ACLU exec director, set forth the outfit's position in a letter to Alfred P. Stedman, farm editor of the St. Paul (Minn.) Pioneer Press, who had been among those who protested the film. Malin said while Stedman has every right to express his opinion, ACLU was "concerned over any suggestion of censorship or suppression."

Malin considered the matter on an overall industry basis, holding it "vitally important" that the motion picture is accorded the constitutional guarantees of freedom applied to other communications media. He wrote that the industry "long ago outgrew its infant role as mere entertainment, and came to be a powerful means of mass information and education."

John Sutherland, producer of "Plans," should be "free to express himself, and those who want to see the film, despite protests against it, should be free to do so," Malin contended.

EXHIBS' BOARD REPORTED SPLIT

Theatre Owners of America board, slated to meet in Washington next week, is reportedly in a bitter hassle over action to be taken regarding the Council of Motion Picture Organizations. Whether differences between the pro- and anti-COMPOites will lead to a wider split—with grave implications so far as TOA itself is concerned—or can be ironed out with a minimum of difficulty will probably be determined before the board session actually starts next Wednesday (4).

TOA is the last of the 10 constituent organizations in COMPO to act on revisions of its governing format reached at a board meeting in January. The nine other groups have given the changes their approval. If and when the TOA okay comes in, a session can be held to set up COMPO on the new basis.

Since the changes in the format of the all-industry public relations organizations were adopted at the request of TOA, its approval was assumed by the other charter members. Gael Sullivan, exec director; Ted Gamble, chairman of a special TOA committee on COMPO; Robert J. O'Donnell, a board member, and other impor-

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STRAIGHT 70% SALES ABROAD FOR 'SAMSON'

Paramount is selling "Samson and Delilah" in the foreign market on straight 70% terms, with no guarantee and no deviation from the policy set by distrib's international department. The Cecil B. De Mille pic so far has played in Europe, Asia, Far East, Latin America and the West Indies and, despite the hefty terms, company claims every theatre playing it has come out in the black.

Admission prices in the overseas dates have been hiked as much as 30% for "Samson," with pic staying 12 weeks in normally two-week houses.

Allied for Arbitration if Bids Eased; TOA Looks to Compel It

Distribution execs, in their efforts to develop an industry arbitration system, found themselves facing a brand new dilemma this week as the position of Allied States Assn. became apparent. Allied, long an arbitration holdout, is now said to be amenable to a conciliation setup within the trade but there's a quid pro quo (tit for tat) condition attached.

Exhibitor organization wants extensive changes in the practice of competitive bidding in exchange for its support of arbitration. Allied's attitude is represented as favoring arbitration as possibly the right step in the direction of achieving industry harmony. But it's felt this would be only a partial remedy which must be accompanied by revision of the distrib's bidding policies.

Originally Help for Indies

Thought expressed by Abram F. Myers, Allied general counsel and board chairman, is that bidding originally was designed to help indie theatre ops to compete with major circuits, on the basis of fair bargaining positions. He believes this has not been accomplished and, consequently, is demanding that some changes be made. It's apparent Allied's objective is to limit bidding to only those situations where the indie theatre op feels he requires it as a means of bringing about equitable competition for product.

Distributors would be enjoined from conducting bidding between independent operators, and major cir-

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Only 20% of All Films Show Profit, Making It Tough for Indies With Their Fewer Pix, ELC's MacMillen Stresses

Alicoate COMPO Rep

Jack Alicoate, publisher of Film Daily, has been elected representative of the trade press on the exec board of the Council of Motion Picture Organizations. He succeeds Abel Green, editor of VARIETY, who has held the post since the first organizational meeting of the public relations body in Chicago in August, 1949.

Alicoate will name his own alternate to the board. Alternate will succeed Martin Quigley.

Loew's, RKO Agree To Turn Over Biz Tally in ELC Suit

Eagle Lion Classics' \$15,000,000 antitrust suit against the Loew's and RKO circuits in the N. Y. metropolitan area advanced further toward actual trial this week as the two defendant chains agreed to furnish the plaintiff distrib with a record of their theatre grosses for the past two years. Agreement was in the form of stipulation on pre-trial interrogatories.

ELC's apparent aim in picking up the b.o. data is to show that some of its pix could have fared as well as product of other distrib's playing the two N. Y. chains. Plaintiff claims in the action that it was excluded from the lucrative N. Y. market as the result of collusion between the two circuits and eight distributors.

Under terms of the agreement, Loew's and RKO are to turn over their boxoffice records by May 1.

Pointing up the problem of independent distributors in attaining a continued supply of acceptable product was the disclosure last week by William C. MacMillen, Jr., Eagle Lion Classics prexy, that only about 20% of all films made by majors or indies show a profit. That leaves plenty of independent picturemakers at the wayside and makes it plenty tough for such distrib's as ELC and United Artists.

Rap is not so tough for the majors, since they have a whole program to fall back on. They profit through a quirk in industry economics that MacMillen said he had discovered through an analysis of various company figures. That is that surprisingly few pix in the 80% non-profit class lose very much money.

Only a few really drop a barrelful, while most of the others come close to the break-even point, ELC exec explained. On the other hand, among the 20% in the black-ink department are usually a number that are real goldmines.

Thus, MacMillen said, the problem is pretty much solved for the majors, since the profits of the 20% winner normally overcome the losses on the other 80%.

For indie filmmakers turning out one or two pix a year, the situation is plenty different, of course. They don't have enough product to assure that the law of averages will work to give them their share of out-toppers. As a result, there's a heavy turnover in indie production ranks.

Surprising point—as MacMillen noted and industry observers have

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Bidding Gets Rapped As Uneconomic By Levy at Okla. Meet

Oklahoma City, March 27.

Competitive bidding was attacked as an uneconomic practice by Herman Levy, general counsel of Theatre Owners of America, in a speech here yesterday (Mon.) before annual convention of Theatre Owners of Oklahoma. Levy said bidding should be employed by distrib's, if at all, only in rare instances where no other method of pic licensing will avoid litigation. In all too many instances, he said, bidding is being invoked for purpose of obtaining upped film rental.

Distribution pattern seems to be that a letter from an exhib asking for privilege to negotiate for a desired run is the signal for throwing the area concerned into competitive bidding, Levy asserted. He said position was unjustifiable and that distrib's should be guided by principle of law. He pointed out

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Goldwyn Shelves Plans for Several Pix

Washington, March 27.

Sam Goldwyn scrapped plans for three or four films in 1951 and probably will make only "I Want You" before the year's end. Now in the scripting stage, film is slated to roll in about 10 weeks.

"Hans Christian Andersen," previously set for fall, probably won't go before the cameras until early next year. "Billion Dollar Baby" has been shelved indefinitely.

WB Meet Under Way

Two-day meeting of Warner Bros. district managers gets under way today (Wed.) at the home-office. Purpose of the sessions, which will be conducted by Ben Kalmenson, vicepres in charge of distribution, is to discuss plans for spring and summer releases.

Ten pictures are slated to be released during the two seasons.

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L.A. Picks Up; 'Wedding' Sockeroo \$34,000, 'Lullaby' Neat With 38G, 'Bird' 35G, 'Vendetta' Big 25G, 2d

Los Angeles, March 27.

Boxoffice pace here stiffened a bit over the weekend, and overall grosses will up despite having only three new bills currently. "Royal Wedding," in two theatres, is landing a smash \$34,000 while "Lullaby of Broadway" shapes neat \$34,000 in three spots.

"Bird of Paradise" looks medium \$35,000 in second round, five locations. "Vendetta" is running ahead of first session with \$25,000 or better in two houses. "Cyrano" also is showing a slight upswing to \$4,000 in 18th week at sursereater Fine Arts.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 70-\$1.10) — "Bird of Paradise" (20th). Medium \$35,000. Last week, "Rawhide" (20th) and "Cuban Fireball" (Rep) (2d wk-9 days), \$22,500.

Hollywood, Downtown, Wilmette (WB) (2,756; 1,737; 2,344; 70-\$1.10) — "Lullaby of Broadway" (WB). Neat \$38,000. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues), \$24,600.

Loew's State, Egyptian (UA) (2,044; 1,538; 70-\$1.10) — "Royal Wedding" (M-G) and "M-G-M Story" (M-G). Smart \$34,000. Last week, "Inside Straight" (M-G) and "Not Divided" (EL), dismal \$14,700.

Hillstreet, Pantages (RKO) (2,890; 2,812; 60-\$1) — "Vendetta" (RKO) and "Gasoline Alley" (Col) (2d wk). Pushed to \$25,000 or over, big. Last week, \$24,300.

Los Angeles, Hollywood Paramounts (F&M) (3,399; 1,451; 60-\$1) — "Redhead and Cowboy" (Par) (2d wk) and "September Affair" (Par) (3d wk). Down to \$14,500. Last week, \$23,300.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 70-\$1.10) — "Vengeance Valley" (M-G) and "Insurance Investigator" (Rep) (2d wk). Small \$7,500 in 4 days. Last week, \$18,500.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-\$1.10) — "Bedtime for Bonzo" (U) and "Mask of Dragon" (Lip) (2d wk-4 days). Scant \$8,000. Last week, \$16,000.

Four Star (UA) (900; 70-90) — "Red Shoes" (EL) and "Fallen Idol" (EL) (reissue) (2d wk). Fair \$3,000. Last week, \$3,700.

Fine Arts (FWC) (677; 11,200; 2,400) — "Cyrano" (UA) (19th wk). Into 19th frame today (Tue.) after fine \$4,000 last week, better than week ahead.

Beverly Canon (ABC) (320; 11,200) — "Trio" (Par) (14th wk) and "Quartet" (EL) (reissue). Steady \$2,700. Last week, same.

El Rey (FWC) (861; 70-\$1.10) — "Seven Days to Noon" (Indie) (5th wk). Near \$1,500 in 8 days. Last week, oke \$1,700.

'Wedding' Wham \$25,000, Frisco; 'Lullaby' Trim 15G, Bob Hope Big 14G

San Francisco, March 27.

Despite strike of janitors, Warfield and St. Francis are doing great this session. "Royal Wedding" is socko at the former while Bob Hope's "Lemon Drop Kid" at St. Francis also is smash. Paramount, with "Lullaby of Broadway," and St. Francis hurt some because of Sunday night stench-bombing of those two houses. "Bird of Paradise" shapes good at the Fox, giving it one of strongest sessions in some time. "Bedtime for Bonzo" looks okay at Orpheum.

Estimates for This Week
Golden Gate (RKO) (2,850; 60-85) — "Tartan's Peril" (RKO) and "Footlight Varieties" (RKO). Okay \$10,000. Last week, "My Brother Outlaw" (EL) and "Rogue River" (EL), \$11,500.

Fox (FWC) (4,851; 60-95) — "Bird of Paradise" (20th) and "Insurance Investigator" (Rep). Good \$20,000. Last week, "Sugarfoot" (WB) and "Vicious Years" (Indie), \$13,500.

Warfield (Loew's) (2,656; 60-85) — "Royal Wedding" (M-G). Sock \$25,000. Last week, "Magnificent Yankee" (M-G), \$10,000.

Paramount (2,646; 60-85) — "Lullaby of Broadway" (WB). Trim \$15,000. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues), \$11,500.

St. Francis (Par) (1,400; 60-85) — "Lemon Drop Kid" (Par). Big \$14,000. (Continued on page 18)

Broadway Grosses

Estimated Total Gross
This Week \$719,100
(Based on 17 theatres)
Last Year \$437,100
(Based on 18 theatres.)

'Wedding' Lofty \$18,000, St. Loo

St. Louis, March 27.

Biz looks somewhat spotty this stanza at first-runs despite fine weather on Easter Sunday and parochial school holiday yesterday (Mon.). "Royal Wedding" will cop the best gross at Loew's while "Lullaby of Broadway" shapes as runner-up at the Fox. "Payment on Demand" looks only okay at the Missouri.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) — "Born Yesterday" (Col) and "Mr. Universe" (EL). Fine \$9,000. Last week, "September Affair" (Par) and "Company She Keeps" (RKO), same.

Fox (F&M) (3,000; 60-75) — "Lullaby of Broadway" (WB) and "Target Unknown" (U). Good \$16,000. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues), \$14,000.

Loew's (Loew's) (3,172; 50-75) — "Royal Wedding" (M-G). Fancy \$18,000. Last week, "Second Woman" (UA) and "Magnificent Yankee" (M-G), \$11,000.

Missouri (F&M) (3,500; 60-75) — "Payment on Demand" (RKO) and "Lucky Nick Cain" (20th). Okay \$12,000. Last week, "Born Yesterday" (Col) and "Counterspy Scotland Yard" (Col) (2d wk), \$11,000.

Shubert (Ind) (1,500; 60-) — "Dodge City" (WB) and "Virginia City" (WB) (reissues). Oke \$5,000. Last week, "Cinderella" (RKO) and "Dumbo" (RKO) (reissues), \$3,500.

'Wedding' Great \$14,000, Seattle; 'Mating' 12G

Seattle, March 27.

"Royal Wedding" looks as biggest thing here this stanza with smash session at the Liberty. "Mating Season" looks big at Fifth Avenue while "Bird of Paradise" is getting only fairish biz at Paramount.

Estimates for This Week

Coliseum (Evergreen) (1,877; 65-90) — "Climb Highest Mountain" (20th) and "Lion Hunters" (Mono). Swell \$6,500. Last week, "Cry Danger" (RKO) and "Silent Flirt" (Mono), \$9,900.

Fifth Avenue (Evergreen) (2,349; 65-90) — "Mating Season" (Par) and "Short Grass" (Mono). Big \$12,000. Last week, "Born Yesterday" (Col) (8th wk), swell \$7,400.

Liberty (Hamrick) (1,650; 65-90) — "Royal Wedding" (M-G) and "Belle Le Grande" (Rep). Smash \$14,000. Last week, "Bedtime for Bonzo" (U) and "Law of Badlands" (RKO), \$7,000.

Music Box (Hamrick) (850; 65-90) — "Caravan" (EL) and "Wicked" (Continued on page 18)

Buff Better; 'Wedding' Rich 15G, 'Lullaby' 14G

Buffalo, March 27.

Film theatre biz is perking here this stanza. Biggest money is going to "Royal Wedding" at the Buffalo. But there is not a single dull spot. Also smash is "Lullaby of Broadway" at the Center.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70) — "Royal Wedding" (M-G). Fine \$15,000. Last week, "Steel Helmet" (Lip) and "Magnificent Yankee" (M-G), \$11,200.

Paramount (Par) (3,000; 40-74) — "The Mating Season" (Par) and "Fingerprints Don't Lie" (Lip). Strong \$13,500. Last week, "Redhead and the Cowboy" (Par), \$10,500.

Center (Par) (2,100; 40-75) — "Lullaby of Broadway" (WB). Big \$14,000. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues), \$8,500.

Lafayette (Basil) (3,000; 40-70) — "Ma, Pa Kettle Back on Farm" (U) and "Operation Disaster" (U). Brisk \$13,500. Last week, "Al Jennings Oklahoma" (Col) and "True Story" (Indie), \$9,000.

Century (20th Cent) (3,000; 40-70) — "Tartan's Peril" (RKO) and "Bowery Battalion" (Mono). Solid \$12,000. Last week, "Salerno Beach-head" (Lip) and "Fighting Sullivan" (Lip) (reissues), \$7,500.

Hope Solid 14G, K.C.; 'Wedding' 19G

Kansas City, March 27.

Biz is looking up somewhat here this session. Big entries are "Royal Wedding" at Midland, with heady \$19,000 likely and Bob Hope's latest, "Lemon Drop Kid," sold at Paramount. Both will get extra time. "Cyrano" moved into the Kimo at roadshow prices and schedule, and is heading for what will be good money for this art house. Weather begins to show signs of spring. "Bird of Paradise" looks modest at three Fox-Midwest houses.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65) — "Bitter Rice" (Indie). Getting strong play at \$4,000. Last week, "Bombardier" (Indie) and "China Sky" (Indie) (reissues), \$2,500.

Kimo (Dickinson) (550; 11,200; 2,400) — "Cyrano" (UA). Brings back roadshow policy here. Fair \$4,000. Last week, "Next Voice" (M-G) (2d wk), fair \$1,300.

Midland (Loew's) (3,500; 50-69) — "Royal Wedding" (M-G). Giant \$19,000 or near. Will hold. Last week, "Born Yesterday" (Col) and "Revenue Agent" (Col) (2d wk), hefty \$13,000 in eight days.

Missouri (RKO) (2,650; 50-75) — "Dodge City" (WB) and "Virginia City" (WB) (reissues). Fair \$7,000. Last week, "Lightning Strikes Twice" (WB) and "Bowery Battalion" (Mono), \$8,000.

Paramount (Tri-States) (1,900; 50-69) — "Lemon Drop Kid" (Par). Got away in great shape and looks like \$14,000. Holds. Last week, "Redhead and Cowboy" (Par), \$10,000.

Tower-Uptown-Fairway (Fox Midwest) (2,100; 2,043; 700; 50-75) — "Bird of Paradise" (20th). Moderate \$12,000. Last week, "Rawhide" (20th), \$16,000.

Vogue (Woolner) (554; 60-85) — "Adam and Evelyn" (Indie). Finished up attempt at artfilm policy here with five-day run at low \$1,000. House went back to sub-sequents and dual bills beginning last Saturday (24).

'Wedding' Royal \$16,000, Cincy Ace; 'Bird' Big 16G, 'Tarzan' Tasty 10G

Cincinnati, March 27.

A bright array of new bills along the entire major front is in full Easter bloom and giving heart to exhibitors for spring season unveiling.

"Royal Wedding," succent town topper, is sockeroo at the small Grand and will hold. "Bird of Paradise" at Keith's is flying high and "Mating Season" started well Saturday at Capitol. "Redhead and Cowboy" is moderate in the huge Albee. "Tarzan's Peril" looks fairly good at Palace. General interest in telecasts of Senate crime hearings added to last session's Holy Week gloom.

Key City Grosses

Estimated Total Gross
This Week \$2,723,000
(Based on 24 cities, 207 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,294,000
(Based on 23 cities, and 206 theatres)

'Lullaby' Sturdy \$17,000 in Hub

Boston, March 27.

Most major spots opened with new product last Saturday (24) instead of usual mid-week openings, hoping to grab some of the post Lenten coin. Only regular openings were "Groom Wore Spurs" at Boston which shapes fair and "Lucky Nick Cain" at Memorial with okay biz looming. "Payment on Demand" winds up five weeks this session at Astor, still holding up nicely.

Estimates for This Week

Astor (B&Q) (1,200; 50-95) — "Payment on Demand" (RKO) (5th wk). Fine \$7,000 after neat \$8,800 for fourth.

Boston (RKO) (3,200; 40-85) — "Groom Wore Spurs" (U) and "My Brother Jonathan" (Mono). Only Fair \$9,000. Last week, "Target Unknown" (U) and "Kangaroo Kid" (EL), \$9,500.

Fenway (NET) (1,373; 40-85) — "Lullaby of Broadway" (WB) and "Belle Le Grande" (Rep). Should do about \$5,000, oke. Last week, "Sword Monte Cristo" (20th) and "Mask of Dragon" (Lip), \$5,000 in 9 days.

Memorial (RKO) (3,500; 40-85) — "Lucky Nick Cain" (20th) and "Footlight Varieties" (RKO). Oke \$13,500. Last week, "Bedtime for Bonzo" (U) and "Wicked City" (EL), \$11,000.

Metropolitan (NET) (4,367; 40-85) — "Lemon Drop Kid" (Par) and "Oh Susanna" (Rep). Opened Saturday. Last week, "Great Missouri Raid" (Par) and "Navy Bound" (Mono), slow \$12,500 in 9 days.

Orpheum (Loew) (3,000; 40-85) — "Royal Wedding" (M-G). Opened Saturday. Last week, "Vengeance Valley" (M-G) and "Big Fix" (Indie), neat \$18,000 in 9 days.

Paramount (NET) (1,700; 40-85) — "Lullaby of Broadway" (WB) and "Belle Le Grande" (Rep). Shapes sturdy \$15,000. Last week, "Sword Monte Cristo" (20th) and "Mask of Dragon" (Lip), \$11,000 in 9 days.

State (Loew) (3,500; 40-85) — "Royal Wedding" (M-G). Opened Saturday. Last week, "Vengeance Valley" (M-G) and "Big Fix" (Indie), nice \$9,500 in 9 days.

'A.C.' BOFFO \$12,000, MONT'L; 'KIM' HEP 22G

Montreal, March 27.

New entries in all deluxers except Orpheum and the Easter holiday are boosting trade generally this round. Only "City Lights" is not socko this round. Outstanding showing is being made by "Abbott & Costello Meet Invisible Man," socko at Imperial. Next best is "Kim," with bigger total in larger Loew's theatre.

Estimates for This Week

Palace (C.T.) (2,625; 34-60) — "At War With Army" (Par). Sock \$18,000. Last week, "Grounds for Marriage" (M-G), \$16,000.

Capitol (C.T.) (2,412; 34-60) — "Call Me Mister" (20th). Hefty \$18,000. Last week, "Dallas" (WB) (2d wk), \$11,000.

Princess (C.T.) (2,131; 34-60) — "Operation Pacific" (WB). Big \$14,000. Last week, "Gambling House" (RKO), same.

Loew's (C.T.) (2,855; 40-65) — "Kim" (M-G). Smash \$23,000. Last week, "Mudlark" (20th) (2d wk), \$13,000.

Imperial (C.T.) (1,839; 34-60) — "Abbott & Costello Meet Invisible Man" (U) and "Double Deal" (U). Sock \$12,000. Last week, "Highway 301" (WB) and "Our Relations" (WB), \$13,000.

Orpheum (C.T.) (1,048; 34-60) — "City Lights" (UA) (reissue) and "Counterspy Scotland Yard" (UA) (3d wk). Fair \$6,000 after \$8,000 last week.

'Mike' Wow \$16,500 In Toronto; 'Kettles' Sock 13G, 'Mating' Fast 18G

Toronto, March 27.

With top product held back until Easter week, main stem is jumping for the best returns in months. This goes for everything, but sixth session of "Born Yesterday" is still leading the field in longest run ever for the Imperial, Canada's largest theatre.

Estimates for This Week

Downtown, Glendale, Mayfair, Seaboard, State (Taylor) (1,659; 953; 470; 898; 694; 35-67) — "Mystery Submarine" (U) and "Blue Blood" (Mono). Neat \$15,000. Last week, "Under Gun" (U) and "Emergency Wedding" (Col), \$12,500.

Imperial (FP) (3,373; 38-77) — "Born Yesterday" (Col) (6th wk). Soared to great \$20,000 after last week's \$17,500.

Loew's (Loew) (2,096; 48-67) — "Three Guys Named Mike" (M-G). Wham \$16,500. Last week, "Vengeance Valley" (M-G), \$9,500.

Northern, University (FP) (959; 1,558; 38-77) — "Mating Season" (Par). Fine \$18,000. Last week, "Three Husbands" (UA), \$12,000.

Odeon (Rank) (2,390; 50-80) — "Bedtime for Bonzo" (U). Oke \$14,000. Last week, "Al Jennings Oklahoma" (C.T.), \$10,000.

Shubert (FP) (2,386; 38-77) — "Lullaby of Broadway" (WB). Sock \$17,000. Last week, "Lightning Strikes Twice" (WB), \$9,500.

Uptown (Loew) (2,743; 38-67) — "Ma, Pa Kettle Back on Farm" (U). Great \$13,000. Last week, "Groom Wore Spurs" (Col), \$7,000.

'Valley' Smooth \$12,000 In Port.; 'Bird' Oke 13G

Portland, Ore., March 27.

Strong fare plus end of Lent is spelling bigger biz here this session. "Vengeance Valley" at the Broadway and "Royal Wedding" at United Artists are pacemakers, latter being smash. "Born Yesterday" is still going strong in its sixth downtown week.

Estimates for This Week

Broadway (Parker) (1,890; 50-80) — "Vengeance Valley" (M-G). Sock \$12,000 or near. Last week, "Bedtime for Bonzo" (U) and "Lonely Hearts Bandit" (Rep), \$9,700.

Guild (Parker) (400; \$12,200-40) — "Cyrano" (UA) (5th wk). Fast \$3,000. Last week, \$3,500.

Mayfair (Parker) (1,500; 50-90) — "Born Yesterday" (Col) and "Stage to Tucson" (Col) (6th wk) (m.o.). Big \$6,500. Last week, \$5,800.

Oriental (Evergreen) (2,000; 50-90) — "Bird of Paradise" (20th) and "Rhythm Inn" (Mono). day-date with Paramount. Okay \$4,500. Last week, "Great Missouri Raid" (Par) (Continued on page 18)

H.O.'s Hurt Det.; 'Lemon Drop' Tasty \$23,000, 'Wedding' Lush 12G, 'Sun' 10G

Detroit, March 27.

Overall biz is being kept at a crawl by holdovers here this session. "Lemon Drop Kid" is shaping tasty at Michigan, however. Only other bright prospect is "Royal Wedding" at the Adams, this newcomer being very big. "Sun Sets at Dawn" looks average at Madison. Much product is in second round, and very slow.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) — "Climb Highest Mountain" (20th) (2d wk). Drab \$12,000 in 5 days. Last week, mild \$10,000.

Michigan (United Detroit) (4,000; 70-95) — "Lemon Drop Kid" (Par). Tasty \$23,000. Last week, "Venge-

ance Valley" (M-G) (2d wk), \$12,000.

Palmer (UD) (2,900; 70-95) — "Enforcer" (WB) and "Blue Blood" (Rep) (2d wk). Down to okay \$14,000. Last week, \$18,000.

Madison (UD) (1,800; 70-95) — "Sun Sets at Dawn" (EL) and "Three Husbands" (UA). Oke \$10,000. Last week, "Target Unknown" (U) and "Operation Disaster" (U), \$8,000.

United Artists (UA) (1,900; 70-95) — "Three Guys Named Mike" (M-G) and "So Long at Fair" (EL) (2d wk). Mild \$6,000. Last week, \$9,000.

Adams (Balaban) (1,700; 70-95) — "Royal Wedding" (M-G). Big \$12,000. Last week, "September Affair" (Par) (3d wk), \$5,000.

Chi Easter Bright; 'Payment' Fancy \$28,000, 'Lightning'-'Universe' Lusty 16G, 'Letter' 14G, 'Mo. Raid' Same

Chicago, March 27.

Good weather over Easter coupled with tail-end of school holiday this week is giving the Loop a sturdy session. Biggest new entry is "Payment on Demand," with fancy \$28,000 at Woods. State-Lake, with "Lightning Strikes Twice" and "Mr. Universe" looks potent \$16,000.

"13th Letter" and "Showdown" looks perky \$14,000 at Palace. Roosevelt, with "Great Missouri Raid" and "3 Desperate Men," is nice \$14,500. "Double Crossbones" has okay \$11,000 at Grand.

Chicago, with "Call Me Mister" and Dick Contino onstage, is running socko \$40,000 in second round. "Royal Wedding" and all-vaude show at Oriental is hefty \$36,000 in second turn. Fifth week of "Mudlark" is fine \$3,000 at Ziegfeld. "Cyranos" continues lusty \$10,000 in 10th round at Selwyn.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Call Me Mister" (20th) plus Dick Contino and Kitty Kallen onstage (2d wk). Fancy \$40,000. Last week, \$53,000.

Grand (RKO) (1,200; 55-98)—"Double Crossbones" (U). Okay \$11,000. Last week, "Beasts of East" (Indie) and "Atrocities Ft. Santiago" (Indie), \$11,000.

Oriental (Indie) (3,400; 55-98)—"Royal Wedding" (M-G) and all-vaude show (2d wk). Tall \$36,000. Last week, \$40,000.

Palace (RKO) (2,500; 55-98)—"13th Letter" (20th) and "Showdown" (Rep.). Good \$14,000. Last week, "Cause for Alarm" (M-G) and "Federal Man" (RKO) (2d wk), \$9,500.

Roosevelt (B&K) (1,500; 55-98)—"Great Missouri Raid" (Par) and "3 Desperate Men" (Lip). Nice \$14,500. Last week, "Redhead and Cowboy" (Par) and "Flame of Stamboul" (Col) (2d wk), \$10,000.

Selwyn (Shubert) (1,000; \$1.25-\$2.40)—"Cyranos" (UA) (10th wk). Big \$10,000. Last week, \$10,000.

State-Lake (B&K) (2,700; 55-98)—"Lightning Strikes Twice" (WB) and "Mister Universe" (EL). Fast \$16,000. Last week, "Three Guys Named Mike" (M-G) (2d wk), \$13,000.

United Artists (B&K) (1,700; 55-98)—"Dodge City" (WB) and "Virginia City" (WB) (reissues) (2d wk). Fair \$10,000. Last week, \$11,500.

Woods (Essaness) (1,073; 98)—"Payment on Demand" (RKO). Tall \$28,000. Last week, "Born Yesterday" (Col) (9th wk), \$12,000.

World (Indie) (587; 80)—"Bitter Rice" (Indie) (12th wk). Running strong at \$4,300. Last week, \$4,500.

Ziegfeld (Lopert) (434; 98)—"Mudlark" (20th) (5th wk). Still stout \$3,000. Last week, \$5,700.

Snow Again Bops Mpls.; 'Wedding' Nice \$12,000, 'Highway' OK at \$5,000

Minneapolis, March 27.

In this bedeviled area, it still snows virtually every day and the temperature refuses to quit flirting with the zero mark. With snow experienced on still another week-end, Easter Sunday, and with transportation difficult because of icy, rutted streets and slippery pavements, boxoffice once more took it on chin. Best of a strong newcoming crop appears to be "Royal Wedding," "Frenchie" and "Highway 301," but all are suffering from adverse elements. It is the third week for "Tomahawk" and second for "King Solomon's Mines," playing a second-run downtown.

Estimates for This Week

Century (Par) (1,600; 50-76)—"Magnificent Yankee" (M-G). Highly praised picture making some headway against odds. Good \$6,800. Last week, "Dancing Years" (Mono), \$5,000.

Gopher (Berger) (1,000; 50-70)—"Mr. Universe" (EL). Light \$3,500. Last week, "Kansas Raiders" (U) (2d wk), \$2,500.

Loyrie (Par) (1,000; 50-76)—"Tomahawk" (U) (3d wk). Has done a fine boxoffice job. Okay \$4,000 after hefty \$5,200 preceding stanza.

Radio City (Par) (4,000; 50-76)—"Royal Wedding" (M-G). Nothing but good words for this one. Nice \$12,000. Last week, "Vengeance Valley" (M-G), \$10,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Target Unknown" (U) and

(Continued on page 18)

PROV. NSH ALBERT 'LULLABY' HEFTY 15G

Providence, March 27.

Majestic's "Lullaby of Broadway" looks biggest hereabouts currently, but is being given some fairly close competition by Strand's return of "Samson and Delilah" at pop prices. Other stands are far from big this session, "Gambling House" looking best with fair Albee week.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Gambling House" (RKO) and "Inside Underworld" (Rep). Fair \$8,000. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues), \$9,000.

Majestic (Pay) (2,200; 44-65)—"Lullaby of Broadway" (WB) and "Neighbor Next Door" (WB). Hefty \$15,000. Last week, "Lightning Strikes Twice" (WB) and "Belle Le Grand" (Rep), \$12,000.

Metropolitan (Snider) (3,100; 44-65)—"Phantom of Paris" (Indie) and "Werewolf London" (Indie). So-so \$4,000. Last week, "Mr. Universe" (EL) and "Navy Bound" (EL), (reissues), \$5,000.

State (Loew) (3,200; 44-65)—"Three Guys Named Mike" (M-G) (2d wk). Just fair \$8,000. Last week, good \$12,000.

Strand (Silverman) (2,200; 44-65)—"Samson and Delilah" (Par). Opened Sunday to solid biz. Last week, "Friend Irma" (Par) and "Submarine Zone" (Par), weak \$6,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Quebec'-Josey Mighty 40G, Philly

Philadelphia, March 27.

Biz is climbing here with new product in most first-runs, heavy holiday trade boosting returns in most locations. Josephine Baker topping stagershow is kitting "Quebec" to a mighty \$40,000 at the Earle where helped by top scale and heavy lobby.

"Valentino" opened in socko style at the Goldman while "Of Men and Music" shapes forte at Aldine. "Royal Wedding" looks nice at the Mastbaum. "Mating Season" broke fast at the Randolph though house expected more. "Bird of Paradise" and "Lullaby of Broadway" also look strong, former being especially nice.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Of Men and Music" (20th). Lusty \$17,000. Last week, "If This Be Sin" (RKO), \$8,000.

Boyd (WB) (2,360; 50-99)—"Born Yesterday" (Col) (9th wk). Great \$12,000. Last week, \$11,000.

Earle (WB) (2,700; 78-\$1.50)—"Quebec" (Par) with Josephine Baker onstage. Mighty \$40,000. Last week, "Kansas Raiders" (U), nice \$17,000 in 1st days.

Fox (20th) (2,250; 50-99)—"Bird of Paradise" (20th). Fine \$23,000. Last week, "All About Eve" (20th), \$12,000.

Goldman (Goldman) (1,200; 50-99)—"Valentino" (Col). Terrific \$26,000. Helped by personals of stars from pic. Last week, "Cry Danger" (RKO) (2d wk), \$10,000.

Mastbaum (WB) (4,360; 50-99)—"Royal Wedding" (M-G). Nice \$25,000. Last week, "Enforcer" (WB) (3d wk), \$13,500.

Midtown (Goldman) (1,000; 50-99)—"Payment on Demand" (RKO) (5th wk). Fair \$9,000. Last week, \$11,000.

Randolph (Goldman) (2,500; 50-99)—"Mating Season" (Par). Nifty \$20,000. Last week, "Three Guys Named Mike" (M-G) (2d wk), \$15,000.

Stanley (WB) (2,900; 50-99)—"Lullaby of Broadway" (WB). Okay \$20,000. Last week, "Lightning Strikes Twice" (WB) (2d wk), \$12,000.

Stanton (WB) (1,473; 50-99)—"Al Jennings Oklahoma" (Col). Sturdy \$12,000. Last week, "Tarzan's Peril" (RKO), same.

Trans-Lux (T-L) (500; 50-99)—"Blue Lamp" (EL). Bright \$7,000. Last week, "Chance of Lifetime" (Indie), \$4,000.

World (G&S) (500; 50-99)—"Bitter Rice" (Indie) (19th wk). Tasty \$3,500. Last week, \$3,800.

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'Outlaw'-Vaude Wow 23G, Balto

Baltimore, March 27.

Strong product and good holiday weather is upping figures all over the downtown sector here this week. A solid session is in the making for "The Outlaw," finally released at combo Hippodrome. Also big are "Royal Wedding," at Loew's Century, and "Lemon Drop Kid" at Keith's. Overall take in city looks best here in months.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Royal Wedding" (M-G). Big \$17,000 or near. Last week, "Air Cadet" (U), \$6,000.

Hippodrome (Rappaport) (2,240; 20-80)—"Outlaw" (RKO) plus vaude. Opening with Jane Russell in personal for preem day, shapes socko \$23,000. Last week, "Tarzan's Peril" (RKO) and vaude, mild \$13,000.

Keith's (Schanberger) (2,460; 20-70)—"Lemon Drop Kid" (Par). Fancy \$14,000 or over. Last week, "Deported" (U), \$3,000 in 4 days.

Little (Rappaport) (297; \$1.20-\$1.80)—"Cyranos" (UA). On a two-day shape great \$5,500. Last week, not first-run.

New (Mechanic) (1,800; 20-70)—"Bird of Paradise" (20th). Fairly nice \$9,000. Last week, "13th Letter" (20th), \$4,400.

Stanley (WB) (3,280; 25-75)—"Lullaby of Broadway" (WB). Light \$9,000. Last week, "Dodge City" (WB) (reissue), \$5,000.

Town (Rappaport) (1,500; 35-70)—"Valentino" (Col). Smash \$11,000 or near. Last week, "Magnificent Yankee" (M-G), \$6,200 in 9 days.

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B'way Soars; Hope-Kid'-Eckstine Smash \$97,000, 'Prince Peace' Hot 50G, 'Front' Wow 50G, 'Rawhide' 33G

Favored by clear, crisp weather

Easter Sunday and absence of rain through yesterday (Tues.), Broadway first-run business is soaring this stanza to its highest level since Feb. 22. Upbeat started in earnest last Friday (23), with big trade reported Saturday, and then Sunday going through the roof with long lines at a majority of the bigger film theatres. It was cold enough Easter Sunday to discourage parading along B'd, with the result that film runs benefited more than expected. Upsurge came after the boxoffice had dragged bottom earlier in Holy Week.

Paramount was pace-setter among the newcomers with "Lemon Drop Kid" and stagershow headed by Billy Eckstine. Par flagship headed for smash \$97,000 in first week, greatest at this house in many weeks. Top straight-filmer is "Prince of Peace," with close to giant \$50,000 at the Criterion. This was the real eye-opener of week, with major circuits watching its draw closely.

The greatest showing, despite being in its third week, is being made by the Music Hall with "Royal Wedding" and a great assist from the traditional Easter stagershow. It will come close to terrific \$170,000, one of the record weeks for the Hall, after recording an alltime high for Saturday (24) excepting a holiday. Theatre management was pleased by the fact that the long lines were spread out over each day, meaning few very long waits.

"Up Front," a newcomer, is measuring up to advance hopes, with a smash \$50,000 probable in first session at the State, being one of strongest opening weeks at the house in months. "Rawhide," also new, is giving the Rivoli one of its biggest sessions in long time, \$33,000 being likely opening week.

Easter week crowds are boosting the Roky, where "Bird of Paradise" and Tony Martin topping Easter stage bill are in the second round. Combo looks to beat the opening stanza with around \$96,000, great. Final three days (4th wk) of "Storm Warning," with Josephine Baker continuing as the draw onstage, climbed to giant \$37,000 at the Strand. This gives the house a terrific \$95,000 for the 10-day third week. "Lullaby of Broadway" opened stoutly there Monday (26).

Top holdover is "Born Yesterday," which pushed up to sockero \$22,000 at the Victoria despite it being in its 13th week.

Estimates for This Week

Astor (City Inv.) (1,300; 55-\$1.80)—"14 Hours" (20th) (4th wk). Third round ended Monday (26) night failed to perk, dipping to \$16,000, not being helped much by Easter. Last week, okay \$17,500.

Bijou (City Inv.) (589; \$1.20-\$2.40)—"Cyranos" (UA) (19th wk). The 18th round ended last night (Tues.) built to \$8,500 or near after \$6,200 in week ahead. "Tales of Hoffman" (Indie) opens April 4.

Capitol (Loew's) (4,820; 55-\$1.50)—"Inside Straight" (M-G) with Sammy Kaye orch, Jack Durant, 3 Aratus heating stagershow (2d final wk). Shapes comparatively better than opening round, with about \$35,000 or close. First week was mild \$38,500. "Soldiers Three" (M-G), with new stagershow, opens tomorrow (Thurs.).

Criterion (Moss) (1,700; 50-\$1.75)—"Prince of Peace" (Indie). Initial week ending tomorrow (Thurs.) is soaring to giant \$50,000 or slightly better, one of biggest sessions ever here, and greatest in many months. Draw of this film one of the talks of the Street. Holds in ahead. "Groom Wore Spurs" (U), sell \$13,000 in 10 days.

Globe (Brandt) (1,500; 50-\$1.20)—"No Orchids for Miss Blandish" (Indie) (5th-final wk). This round pushing up to near \$8,000. Last week, lean \$7,000. "Yank in Korea" opens Saturday (31).

Mayfair (Brandt) (1,736; 50-\$1.20)—"Gambling House" (RKO) (2d final wk). Only holding fair \$16,500 in second frame with mild \$6,500 likely. First week was \$11,500. "Oh, Susanna" (Rep) opens tomorrow (Thurs.).

Palace (RKO) (1,700; 55-\$1.20)—"Mr. Universe" (EL) with vaude plus Irish revue onstage. Helped by personals of Maxie Rosenbloom and Joyce Mathews, from pic cast, opening day. Easter gave it real lift. Looks to hit fine \$18,000, best in many weeks. Last week, "Quebec" (Par) with vaude and "Bowery Follies" unit, thin \$13,500.

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Paramount (Par) (3,664; 55-\$1.50)—"Lemon Drop Kid" (Par) plus Billy Eckstine, Hugo Winterhalter's orch and chorus, Alan King, Raul and Eva Reyes onstage (2d wk). First session ended last night (Tues.) wound up with sockero \$97,000 or close. In ahead, "Molly" (Par) with Neille Lutchner, Sam Donahue orch, George deWitt heading stage bill (2d wk), \$42,000.

Radio City Music Hall (Rockefeller) (5,945; 80-\$2.40)—"Royal Wedding" (M-G) and annual Easter stagershow (3d wk). Boaring head to terrific \$170,000 or near, one of alltime high weeks here, only "On Town" (M-G) exceeding it on a New Year's Eve week. Last Saturday hit record for that day barring holidays. Holds a fourth stanza. Last week, sock \$141,000, a bit over house. Hall began using five shows daily last Friday (23).

Rivoli (UAT-Par) (2,092; 60-\$1.25)—"Rawhide" (20th). Also booming with great \$33,000 probable in initial frame, biggest here in weeks. Holds in ahead, "13th Letter" (20th) (4th wk), \$6,500.

Roky (20th) (5,886; 80-\$2.20)—"Bird of Paradise" (20th) with Tony Martin heading Easter stage bill (3d wk). Initial holdover round ended last night (Tues.) climbed to nearly \$96,000, great, after \$81,000 for opener. Stays a third plus two extra days, in order to return to regular opening day for "Get It Wholesale" (20th), due in April 8.

State (Loew's) (3,450; 55-\$1.50)—"Up Front" (U). Shaping to hit smash \$50,000 or close. Holds indef. In ahead, "Tomahawk" (U) (5th wk), okay \$12,500.

Strand (WB) (2,758; 55-\$2)—"Lullaby of Broadway" (WB) with Sonny Dunham orch, Betty and Jane Kean, Guy Mitchell heading stagershow. Got away with a stout opening in Easter week crowds Monday (26) and held nicely yesterday (Tues.). Last week, "Storm Warning" (WB) with Josephine Baker topping stage bill (3d wk-10 days), giant \$95,000. Of this total, terrific \$37,000 came in final three days, taking in Easter Sunday.

Sutton (R & B) (561; 90-\$1.50)—"Trio" (Par) (25th-final

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Culture Pays in London; Old Vic Sparks Demand for Classical Fare

London, March 27.

Culture pays off in London. The Old Vic, playing to more than 90% capacity since its reopening in November, sparks the increasing demand for classical entertainment which will be given Londoners and visitors during the coming Festival months. The only signal failure during this era of cultural revival has been the importation of "The Consul" by Sir Laurence Olivier. Gian-Carlo Menotti's operatic-drama folds next March 31 after a run of less than two months, with a loss of over \$25,000.

"The Consul" needed to gross around \$8,000 a week to break even, but takings remained static at around \$5,500-\$6,000. Also \$1,000 had to be peeled off from this total weekly to meet the admission tax. The failure pointed up the inability of critics to make or break a production. The notices reached a new high level of unanimity with legit reviewers. It also received lyrical praise from the Sunday morning gang of critical broadcasters.

Notwithstanding this one failure, London managements are making a big investment in serious entertainment. The view held is that if the Old Vic can do it, so can they. That theatre, with a capacity of 1,085, has averaged 999 customers since opening day last Nov. 13. Admish prices are lower than the West End with a top of \$1.50 and net takings since the beginning of the season amount to almost \$120,000. Admissions in the first four months were above 146,000.

The most successful Old Vic production has been "Henry V," and this will be featured prominently in the season which begins in May as part of the Festival celebration.

The cultural impact is also currently being felt at Stratford-on-Avon where the annual Shakespeare season opened at the Memorial theatre last Saturday (24) with "King Richard II." Subsequent productions will be "Henry IV" and "Henry V," with "The Tempest" to follow in June.

This highbrow trend will, of course, continue throughout the summer here when the Festival productions will include "Antony & Cleopatra" and "Caesar & Cleopatra," both of which are being presented by Sir Laurence Olivier; Alec Guinness' production of "Hamlet," at the New theatre; "A Winter's Tale," "A Midsummer Night's Dream" and J. B. Priestley's new play, "The Golden Door."

Berlin Senate Advises 'Jude Suess' Not To Be Shown; Fear Riots

Berlin, March 20.

The Berlin Senate announced this week that it had advised two film distributors not to seek showings of certain pix in Berlin. The letters were sent to Herzog of Berlin, distributor of the Viet Harlan pic, "Immortal Mistress" (also known as "Undying Beloved" and "Immortal Beloved"), and National of Hamburg, distributor of the Werner Krauss pic, "The Falling Star."

Both Harlan and Krauss were prominent in the Nazi pic, "Jude Suess." Harlan directed the pic and Krauss played the rabbi. The anti-Jewish film is claimed to have been directly responsible for the death of thousands of innocent persons during the Hitler regime by inciting anti-Semitism.

The Senate's letters to the distributors not to seek showings of the pix stated that it thought such showings would incite riots in Western Berlin.

Ink Butler for 'Charley'

London, March 20.

David Butler has been inked to direct the British production of "Where's Charley?" and is due in London late this spring to take over this assignment. Lensing begins at Associated British Elstree studios in July. Ray Bolger will be starred in this Warner production, script for which is now being readied by John Monks, Jr.

Another WB British film will be the "Crimson Pirate," with Burt Lancaster as star. This will be filmed in the company's Teddington studios.

Ireland Cinema Workers Ask for Higher Wages

Dublin, March 20.

A demand for an extra \$3 per man and \$1.50 for women for all personnel employed in theatres and cinemas here has been submitted by Theatre and Cinema Workers section of Irish Transport and General Workers Union.

After employers had nixed the demand, both sides have got down to discussions in trying to reach a compromise. Employers claim that the current wage agreement still has a year to run and that the new demands are out of line with such pact.

Big W. Germany Producer Halts Work; Lacks Coin

Frankfurt, March 27.

All production has stopped at the Geiseltaste studios of Bavaria Filmkunst Ltd., Western Germany's major film production center, in the latest development of the German industry's crisis. Bavaria Filmkunst is second center where production has stopped, preceded by the similar case of Berlin, where no films have been made since last November. Folding was caused, as in previous cases in other branches of the industry, by the deterioration of sufficient backing. A fairly continuous problem in the industry, it has become steadily worse in the last three months.

Added significance is the fact that Bavaria Filmkunst comprises over 50% of Western Germany's entire feature film production capacity. The Berlin studios take up at least another 10%. Bavaria's closing came after the production company Rondo-Film was unable to finish its pic, "The Girl Who Came Late," for lack of funds and despite a \$71,500 credit granted earlier by the Bavarian state. At present there are only three films in production in Western Germany, two in Hamburg and one in Goettingen. Two additional films were completed in Wiesbaden last week. While no new production outfit has moved into those studios, there has been no talk yet about a fold.

First signs of trouble at the Bavaria plant came early in February when it fired 200 of its 1,000 employees. It coincided with an announcement of CCC-Film, Berlin's biggest production company, that it has been forced to fire its entire personnel because of lack of credits. The general situation has forced the producers to form a so-called Producers' Cooperative. Immediately after CCC's fold all Berlin production companies with the exception of CCC, joined into such a co-op. They were preceded by a similar three-way tieup between six Hamburg, Munich and Wiesbaden producers, including Real-Film, of Hamburg, the country's biggest. Seriousness of the crisis was also demonstrated when Real-Film (prior to joining the co-op) was forced to fire about 45% of its production staff and close down for three weeks.

However, even this move, which indicated a round-up of Western Germany's 77 independent producers into a few powerful concentrations, was not quite successful. A third co-op of three minor Munich producers has disbanded after a few weeks and after they announced plans to produce twice as many pix in 1951 as they have done since the war.

Previous reverses in the "battle of credits" was when two distributors, Imex-Film and Omnium-Film (latter was third ranking) went bankrupt and the folding of Hamburg's most prominent film financing company.

WB Names Ronge, Jones

Harry N. Ronge has been named Warner Bros. manager in Bogota, Colombia, and Samuel Jones has been appointed company's manager in Djakarta, Indonesia.

2 Yank Tenors in Europe

Lisbon, March 20.

For the first time, two American tenors will open important opera seasons in Europe next winter. Jack Adams announced here that he had fixed tenor Eugene Conley to sing opening night at La Scala, Milan, Dec. 26 in the "Vespre Siciliani" by Verdi, and also that tenor Ramon Vinay will open the Lisbon opera season in March next year.

A new American coloratura soprano, Dolores Vilsoni (Wilson) was a success on her first appearance at the Lisbon Opera in "Rigoletto."

Mex Pix Biz Up \$2,000,000 in Yr.

Mexico City, March 20.

Certain local exhibitors who last year warned of a boxoffice drop of as much as 30% from 1949 were overly pessimistic. Because the national cinematographic board reveals that cinemas here in 1950 grossed \$11,713,912 as against a gross of \$9,893,493 in 1949, or a gain of nearly \$2,000,000.

With that announcement, the board revealed that from 1931, when the Mexican pic industry got going with its first talking pic, until last year, film production cost \$65,000,000.

Board also revealed that though production in 1951 averaged \$20,000 per picture, today that the average is \$57,800. This is not a new high since that cost was \$130,000 in 1945. Mexican studios represent an \$8,500,000 investment.

Investment in British Prod. Rose \$34,000,000 In 11 Years, Sez BOT

London, March 27.

The preliminary results of a census of the film production industry covering 1948, last of the boom years, were published by the Board of Trade last weekend (24). The figures, contrasted to those of the last survey in 1937, show that the total investment in film-making multiplied more than two and a half times. The findings of the census are summarized in tabulated form showing, where available, the comparative information for 1937.

The general summary reveals an investment in production in 1948 of almost \$54,000,000, while the stake in 1937 barely totaled \$20,000,000, or an increase of \$34,000,000. Cost of films made abroad soared from \$200,000 of 11 years ago to \$2,200,000.

Another important item in production, which has multiplied in cost, is the payments for studio rentals and like facilities. The cost jumped to \$12,000,000 as against \$3,000,000 in 1937. Wages and salaries totaled \$23,000,000, but no comparative figures are given, although the number of persons employed increased by 2,500 to the 1948 figure of 10,222. Royalties and copyright payments accounted for another \$1,000,000 in production budgets, but again no comparative information is given. Investment under capital expenditure including plant, machinery and vehicles amounted to almost \$4,000,000 and new buildings added another \$2,250,000.

The wage bills for the various grades are broken down in a further summary which shows that operatives collected approximately \$5,600,000 in their pay packets, while artists drew about \$3,500,000.

500 TOP BRIT. FILMS TO SHARE EADY FUND

London, March 20.

There will be about 500 first feature films and more than 1,000 shorts eligible to share in the proceeds of the Eady fund which provides a subsidy for British production from admission tax receipts.

Figures include all British films still possessing quota life, and a number of these are oldies which have been re-certificated by the Board of Trade. Estimated yield of the fund in its first year is around \$3,000,000 and distribution of the coin already collected will begin when the BOT approves the industry's proposals for splitting the revenue.

BOT Prexy Confirms 30% Quota; Hopes for Longterm Pact With U.S.

London, March 27.

French Dubbers Delay Strike Over TV Jobs

Paris, March 20.

The dubbing actors group here, led by Robert Darcante, has agreed not to declare a strike before the end of March. This had been threatened earlier over the 1945 agreement about TV.

Actors also oppose the use of library soundtracks for such small dubbed parts as "open the door" or "thank you," which are repeated in many pictures because this can be used in dubbing many pictures without paying a special actor for the role. Motion Picture Assn. of America is handling the negotiations and confident that a strike can be averted.

'Veil' Tax Free Run in London Irks Legiters

London, March 27.

The West End presentation of "The Seventh Veil" as a tax free attraction has again focussed attention on the principle through which legit managements are able to get relief for productions of a non-cultural character. When "Veil" was first screened as a film five or six years ago, the normal rate of admission duty was charged. Now, when the usual formula has been reversed and the film has been transferred to the stage, it's presentation by a non-profit distributing company in association with the Arts Council, insures it complete tax relief.

The tax exemption principle was sharply brought into the limelight 18 months ago with the West End production of "Streetcar Named Desire," which, starred Vivien Leigh. At that time the procedure was challenged in the House of Commons, but the government justified its policy and refused to be swayed by opposition protests.

The current production of "Veil," in which Ann Todd repeats her screen role, is presented by Henry Sherek for Sherek Players, Ltd. The company being of the non-profit distributing kind, is eligible for tax relief, and surplus profits are set aside for investment in other productions.

Arts Council blessing for a production of this kind, which is billed in the program as a modern melodrama, underscores their repeated policy not to force uplift down the throats of an unwilling public. Cooperation is given on a program basis and not for individual productions, and the profits on the popular prices are seen as the medium for subsidizing the more spectacular and highbrow type of entertainment.

In this latter category will be Sherek Players' Festival production of "Hamlet" which Alec Guinness is directing. Sir Laurence Olivier also has formed a non-profit making company for his Festival productions of "Antony & Cleopatra" and "Caesar & Cleopatra."

RCA Toppers Bow Out After U.S. Exec's Visit

Sydney, March 20.

Frank Morand, longtime general sales chief with Radio Corp. of America, and chief engineer Stanley Hartridge quit the organization following an extensive looksee here by Meade Brunet, RCA veepee in charge of the international field. Ken Fidden, RCA's local chief, will remain, although there is a possibility that the company may send an American to head the Aussie setup.

The reported inside story is that RCA has found tough opposition in this field recently via Western Electric, which is headed by American Pete Towers here.

Official reason for the bow-out is that both Morand and Hartridge had reached the retirement age.

The quota has been confirmed at 30%. Acceptance of the Films Council recommendation was revealed by Board of Trade prez Harold Wilson while speaking as guest of honor at the Variety Club luncheon last Wednesday (21). The second feature quota, of course, remains at 25%. At a later point in his address, Wilson referred to the forthcoming Anglo-American negotiations and expressed the hope that the whole relationship between the two countries could be expressed on a long term basis and not on a year to year agreement as at present.

In an aside on the recent political conflict in the House of Commons, which resulted in a succession of all-night sessions, the BOT topper described what might have happened if he had decided to revise the quota. All the film experts on both sides of the House would want to have their say in a debate starting probably around 11 p.m.

Wilson said that his job at the Board of Trade necessitated trade negotiations with almost every country in the world, not the least of which was the "sovereign state of Hollywood." He paid personal tribute to Eric Johnston. In looking forward to the new negotiations, was hopeful that a more permanent understanding could be reached between the two industries.

Wilson, who was the first guest speaker under the new Kings for a Day procedure, was introduced by Tom O'Brien, M.P.

Transport Strike Blow To All Paris Showbiz; Some Spots May Close

Paris, March 27.

Strike of bus and subway personnel, which has extended to the railroads, has dealt a real blow to Paris showbiz. All branches of entertainment field have been hurt but first-run film houses and legit theatres have suffered most. The firstruns, which always draw a lot of out-of-towners and people who depend on suburban transport, were badly hit. In contrast, neighborhood houses have profited somewhat since patrons, who normally would never have thought of going to a nearby nabe house, are attending theatres nearest their homes.

Despite this, theatre grosses have taken a terrific beating. The legit field has been hit just as badly, with the overhead an even worse problem than in the cinemas.

Except for the swankiest niteries, which cater strictly to the carriage trade, the nightclubs have anything but a rosy outlook. Besides, the bands must be furnished transportation to get home. Or else, the bandmen just stay home.

Modestly priced restaurants find business very good at the luncheon hours since many people who formerly went home at noon now have their meal out. But for the masses it just means sandwiches or a dinner pail. Lowering of the gas pressure, blamed on the strike, has resulted in many cafes finding themselves unable to serve hot drinks. But patrons take it good-naturedly since knowing the difficulties.

The day after the bus-subway workers walked out, taxi drivers stayed home out of sympathy but since have resumed work. The strike extended to the railroads three days ago, first with suburban trains and finally the main lines. Passengers for the Ile de France had to get there on buses supplied by the French Line.

The government tried to solve the transportation problem by pressing 400 military vans into service. This helped some. Lots of people walk to work. A few subway trains are running but at long intervals and with few intermediary stops. And, of course, taxicabs are hard to get during rush hours.

Several legit theatres here run special bus service for patrons. But those who patronize this service buy cheaper seats. Result is that the theatres do not realize much after supplying the bus service.

Unless something is done quickly about the walk-out, it is feared that many showbiz enterprises will have to shutter.



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It Aint All Television!

There can be lots of things beside television accounting for a drop in grosses. That's clear in an answer to a "How's biz?" query by VARIETY from A. B. (Jeff) Jefferis, operator of the 261-seat Jefferis theatre in Piedmont, Mo., and pres of Mid-Central Allied Independent Theatre Owners. Jefferis' report:

"How's biz. in the Ozark hills? Not a lot of improvement... Sundays are some better, but bread and butter days, that means the shoot 'em pictures on Friday and Saturday, when we earn our living, have been doing about 87% business, based on 1950. No doubt this is due to unusually hard winter and the wood-choppers not being able to work in the timber. No work, no money—no money, no show."

Catholic Split on 'Miracle'

Continued from page 1

Davenport, Ia. Commonweal article is by William P. Clancy, of the Dept. of English of Notre Dame U. Catholic Messenger piece, to which a full newspaper page is devoted, is by Frank Getlein, its film critic.

Chaplin Tie-In

Classifying the "Miracle" affair with "the successful campaign to remove certain Charlie Chaplin comedies from film and television screens in New Jersey because the Catholic War Veterans 'suspected Chaplin of having Leftist sympathies,'" Clancy declares:

"The pattern of these campaigns has shocked thousands of non-Catholic Americans, and this shock is shared by many loyal Catholics. Our show, however, is a deeper one than can be felt by our non-Catholic neighbor, for we have more at stake; we are profoundly disturbed to see certain of our co-religionists embarked upon crusades which we feel can result only in great harm to the cause of religion, of art, and of intelligence."

"These appeals to mass hysteria, these highly arbitrary invocations of a police censorship must ultimately result, we feel, in great harm to the cause of religion as well as art. It is a spectacle which many of us, as Catholics, can view only with shame and repulsion, for we know that neither art nor prudence, religion nor country, intelligence nor morality can be served by such means."

Declaring the film is not "obviously blasphemous or obscene, either in its intention or execution," Clancy asks who is competent to decide? "Surely," he states, "no one has ever claimed that along with the sacramental powers conferred by Holy Orders every cleric received the intuitive insights of a competent literary and art critic."

Fumbled

Puzzling over "the violence of New York Catholic reaction to 'The Miracle,'" Getlein says Rosellini's real crime has nothing to do with the picture. He asserts that it dates back to his affair with Ingrid Bergman, explaining:

"The thing that made Rosellini's fall uniquely unforgivable was that his partner was an American star whom American Catholics, or rather those of them who are movie fans, has just finished canonizing as a popular saint. She had played a nun a couple times and she had played a saint. She had become, for the American Catholic fan, the symbol of feminine sincerity."

The "ambiguous-sounding" story of "The Miracle," Getlein says, "provided a splendid opportunity to strike back at the man who had debauched a saint."

Going back over previous imports by Burstyn, Getlein declares the distrib is "no monster." He says he is "the importer of much of what Catholic film art is entering the country."

Crowther, searching for a reason for the "vehemence" of the Catholic attack, declares that the film "became the recognized issue for a calculated showdown test of strength." Explaining this, he asserts that the Church, through the Legion of Decency, has definitely established its control over Hollywood product, and "The Miracle" affair was an attempt to similarly demonstrate its power in the foreign import field.

Latter, he says, "is an area in which the Legion has not yet imposed its will.... The reasons for this are simple. The producers of these films, particularly the French and the Italians, are not conditioned to our rigidly charted morals."

"The most logical assumption on the face of the evidence," Crowther concludes, "is that 'The Miracle' became an issue after it opened in New York, and that the Catholic artillery was assembled in mounting arrays as it was seen that the

distributor and the theatre were far from minded to heed the special objections of the Church."

Harper's editorial stated: "That legal definitions of art with ambiguous lessons should not be politically malleable would seem too obvious to state. Surely no deeper extension into absurdity should be needed to suggest to the engineers of this unhappy affair that the way of censorship is endless and the prize uncertain."

No Squawk in 1915

A letter to the N.Y. Times Sunday (25) recalled that a play with virtually the same theme as that of "The Miracle," pic recently banned in N.Y. on sacrilegious grounds, was produced by David Belasco on Broadway in 1915 without any repercussions. The play was "Marie Adell," by Edward Knoblock, and had Frances Starr in the top role.

In contrast to the turmoil stirred up by "The Miracle," the play was hailed by both the clergy and laity as a highly moral and uplifting story. Writing from Nancy, France, Hubert Osborne asks in his letter to the Times whether, "in this age of cocktails and credit money, has New York grown so pure that the mention of bees and flowers is as shocking to its moral fiber as the mention of legs to a New England spinster circa 1870?"

In "Marie Odell," a novice in a convent is seduced by a Prussian soldier whom she thinks to be a saint. When her child is born, it is accepted by the sisters as an immaculate conception, a miracle.

Top-Drawer D.C. Bow Of 'Modern Arms' Pic

Washington, March 27.

Top-drawer audience of Government and other dignitaries was the background here last Wednesday (21) at invitation preem of March of Time's feature-length documentary, "Modern Arms and Free Men."

Setting for party and screening, the almost-hallowed marble halls of the Carnegie Institution, was in itself unique even for this town of fancy preems. Dr. Vannevar Bush, Carnegie prexy, and author of the bestseller from which MOT's staff adapted the film, hosted, though it was generally understood that Time-Life, Inc., was picking up the tab. The massive front doors of the impressive building were opened on the occasion for the first time in at least a decade.

Film, produced by MOT as a public service, with any profits slated for the Vannevar Bush Fund, a trust for the advancement of science, is still shopping for a distributor. Largely an assembly job of library and official footage, pic was produced by D. Y. Bradshaw, with Ted Wear scripting, under general supervision of Richard de Rochemont.

Pitt Variety Club

To Fete Pete Dana

Pittsburgh, March 27.

Pete Dana, recently appointed eastern division chief for Universal, will be given a testimonial dinner by the Pittsburgh Variety Club, Tent No. 1, at the William Penn hotel on April 9. He was named chief barker of the club this year but was forced to bow out by the demands of the new U post. John Walsh, first assistant chief barker, moved up to fill the top spot.

U homeoffice exec Maurice Bergman will serve as toastmaster at the testimonial, with Mayor David L. Lawrence of Pittsburgh slated as honorary chairman. Walsh and Abe Wein are co-chairmen in charge of the salute, and Wally Allen is handling publicity and arrangements.

NCAA BASKETBALL IN SOCK THEATRE TV B.O.

Albany, March 27.

The second telecast by the Palace theatre of a college basketball game—the semi-finals on Thursday (22) of the NCAA tournament in Madison Square Garden, N. Y., between St. John's of Brooklyn and Kentucky—drew a surprisingly large audience of 2,500 on a holy day. Regular admission was charged.

Nathan L. Halperin, video consultant of the Fabian interests, told VARIETY: "We made money on this one. We had considerably less expense than with the telecast of the Siena-Georgetown game from Washington in February because a closed circuit was not used. WPIX, which fed the program to us, presented it under sponsorship—Webster Cigars. While it was not as satisfactory in some respects as was our exclusive last month, the audience, was highly pleased. No one registered any criticism."

Install D. C.'s First Theatre TV System

Washington, March 27.

Installation of the first theatre TV system in the capital gets under way this week at RKO Keith's. Plan is to have the facilities in operation by May 1. Announcement was made Friday (23) by William W. Howard, veepee of RKO Theatres, and Barton Kreuzer, manager of the RCA engineering products department.

The installation will be RKO's second in the country, the other being at the Fordham, Bronx, N. Y. Cost is estimated at \$25,000. Projector used will be RCA's model PT-100, fullsize theatre screen.

Interstate's Delay

Dallas, March 27.

Interstate circuit is delaying orders for large-screen TV in four of its Texas theatres pending assurance as to when coaxial cable will reach Dallas. Survey made by Bob O'Donnell, circuit general manager, indicates cable will not be ready this year.

Snyder's Puppet Pic

"The Emperor's Nightingale," all-puppet feature-length pic produced in Holland, has been scored and edited for U. S. distribution by Bill Snyder, ex-trade press reporter in N. Y.

Snyder, who has organized Rembrandt Pictures to handle the film, has added commentary to explain the action. Pic was shot silent. Puppets, without strings, perform on stop-motion technique similar to that of George Pal's Puppetoons.

Smaller Distributions

Continued from page 3

turn compared with \$27,000,000 in '48.

U's fiscal '50 gross was off slightly, amounting to \$55,522,000, as against \$54,734,000 in '49. However, the firm reported a net profit of \$107,130 for the first quarter of '51, and this makes it clear the gross business is on the upswing. Firm's net for the corresponding period in '50 was only \$12,924.

While not threatening the "major" status of Loew's, Paramount, Warner Bros., 20th-Fox and RKO, the handsome returns being racked up by the other firms is taken by some industry observers to mean a sharper rivalry among all companies for top coin.

Such companies as ELC and Rep, while continuing along with moderately-budgeted pix, also are taking on, additionally, some larger-calibre product which is being converted into heavy revenue. In some cases this, of course, means elbowing some questionable major company pix out of preferred market positions.

Another contributing factor, it's said, is a combination of industry divorcement and various local decrees handed down in Federal courts. These have had the effect of opening the market to all distributors on more of an equal basis. Obviously, Par product no longer is automatically slotted into a theatre which, prior to divorcement, had been linked with the major.

Specific extent to which the smaller companies are crowding the majors in the grab for big money could not be determined. Theatre-owning outfits, in financial statements, for the most part combine rentals and theatre revenue in their gross business reports.

Kozlenko's Documentary Hollywood, March 27.

William Kozlenko has turned in his completed screenplay, "Race With Death," a documentary dealing with an ambulance doctor, to RKO-Pathe, which will place it in production soon.

Kozlenko was given the assignment while he was in New York recently, where he wrote several TV scripts, including an adaptation of "Icebound" for "Pulitzer Prize Playhouse."

DEPINET AGAIN HEADS MPAA EXHIB GROUP

Ned E. Depinet, RKO topper and president of the Council of Motion Picture Organizations, has been named chairman of the exhibitor and community relations committees of the Motion Picture Assn. of America.

Various other committee chairmanship assignments announced yesterday (Tues.) by MPAA include: Fred W. DuVal, finance (ex officio); Jack Cohn, membership; Nate J. Blumberg, public relations; advertising advisory council, S. Barret McCormick; advertising-publicity directors, McCormick.

Also, Roger C. Clement, foreign legal advisory; Austin Keough, law committee of general counsels; John G. McCarthy, international division (ex officio); Ben Kalmenzon, national distributors; Edmund Reek, newsreels; Paul Raibourn, research; John J. O'Connor, solicitations; Albert S. Howson, titles; Leopold Friedman, television; Barney Balaban, executive committee.

Production Code

Continued from page 3

with the additional edict: "It should never be justified or glorified, or used to defeat the due processes of law."

MPAA board eased one section of the Code. Now sanctioned are scenes showing law-enforcing officers dying at the hands of criminals, on condition such shots are "absolutely necessary" to the plot development. Regulations prescribed such screen material entirely earlier.

To the subjects branded as improper for commercial screen dramatization, the board added abortion. While the Code Administrator never approved such illegal operations, specific reference to them hadn't appeared in the Code. New regulation now reads, "Abortion, sex hygiene and venereal diseases are not proper subjects for theatrical motion pictures."

Re: Failure to Comply

Failure to comply with the Code, of course, means no organized industry approval of any producer's pix. Lacking a Code endorsement virtually precludes the possibility of booking non-conforming films in a great majority of the nation's important theatres.

Prior to acting on the Code amendments, MPAA board elected all incumbent officers and, additionally, elevated Joyce O'Hara, exec assistant to prexy Eric A. Johnston, to a vice-presidency. O'Hara has been holding the presidential reins in the absence of Johnston, who is now serving as Economic Stabilization director.

Re-elected with Johnston were Joseph I. Breen (Production Code chief), Francis S. Harmon, and John G. McCarthy, vice-presidents; Fred W. DuVal, treasurer; Sidney Schrieber, secretary, and Stanley Weber, assistant treasurer.

Levy Raps Bidding

Continued from page 1

that in the Windsor-Walbrook case in Maryland, court ruled that distributors were within their rights to select their customers if they are guided by "ordinary business motives."

Commenting on TV, Levy said industry should be militant in position that television is not a successor to, nor a substitute for, films in theatres, but rather another form of amusement. After a visit to Hollywood, Levy said he was convinced that production was prepared to meet TV competition with good h.o. pix.

As to arbitration, Levy said TOA hailed move by Allied States Assn. to explore the subject. He expressed hope that birth of an industry arbitration system was not far off.

Italo Pic Group

Guests in N. Y.

To Study Mkt.

An Italian film industry delegation which arrived in New York yesterday (Tues.) on the Queen Mary will be guests of honor tomorrow (Thurs.) at the studio of the Radio City Music Hall, N. Y. About 60 U. S. industryites have been invited, including presidents of member companies of the Motion Picture Assn. of America, foreign chiefs of the majors and their assistants, domestic distribution heads, theatre circuit chiefs, some stage and screen celebs and the trade press.

Group made the trip to see for themselves the true potential of Italian films in the American market preparatory to negotiating an Italo-American film agreement. Attitude of the delegation was expressed upon its arrival by Italo Gemini, head of the Italian Film Exhibitors Assn. He said that the emissaries will enter into trade discussions with the MPAA and the Society of Independent Motion Picture Producers in a spirit of "hope and an open mind."

Aside from Gemini, those who arrived yesterday were Dr. Eitel Monaco, prez of the National Assn. of Italian Motion Picture & Allied Industries (ANICA); and Dr. Francesco Penotti, chief of the Italian Film Distributors Assn. Dr. Renato Gualino, prez of the Italian Film Producers Assn., is scheduled to arrive from Rome next week to participate in the confabs. Another Italo industry rep who will sit in on the discussions is Sandro Pallavicini, head of the documentary and newsreel section of ANICA. He planed into New York Mon. (26).

BLUMBERG, ALL OTHER U OFFICERS REELECTED

Nate J. Blumberg, president, and all Universal other officers were reelected by the board of directors at a meeting in N. Y. last week.

Others on the slate were Alfred E. Daff, vicepresident in charge of global distribution; Leon Goldberg, treasurer-v.p.; Adolph Schimel, v.p., general counsel and secretary; John J. O'Connor, David Lipton and Edward Muhl, v.p.'s; Eugene F. Walsh, comptroller and assistant secretary - treasurer; George Douglas, assistant treasurer, and Morris David, Perry Guth and Anthony Pettl, assistant secretaries.

Also reelected was U's exec committee, consisting of Blumberg, chairman; Daniel M. Scheaffer, vicechairman; Preston Davis, Robert J. Benjamin and Goldberg.

DeTitta Named Coast

Super for Movietone

Arthur DeTitta, assignment editor of Movietone News, N. Y., has been named Coast supervisor for the newsreel organization. He takes the place of Al Brick, many years head of the Los Angeles bureau, who died several weeks ago.

DeTitta will headquarter in L.A. and shoves off this weekend for his new post. He has been with Movietone 25 years and, at various times, headed company's Washington bureau, Coast office and, was assistant European editor.

AGVA Uncovers

Continued from page 1

year raised to \$15 weekly, but the acrobats had to buy their own clothes.

Connors declares that the union, which is now going in heavily for organization of the outdoor field, will look into the salary situation of all foreign acts. He stated that it was common for owners of acts to pay sub-standard wages, and when complaints were registered, the performers were threatened with deportation.

The Gutli act is currently in the midwest playing dates with Davenport's Shrine Circus. Union says that upon completion of Kreis's claim, it will press for deportation of the entire act.

GREGORY PECK



ONLY THE VALIANT

ONLY THE BIGGEST can compare with it!

WARNER BROS. NEXT

ALSO STARRING
 BARBARA PAYTON • WARD BOND WITH GIG YOUNG • LON CHANEY
 A WILLIAM CAGNEY PRODUCTION DIRECTED BY GORDON DOUGLAS Screen Play by Edmund H. North and Harry Brown
 Music by Franz Waxman
 DISTRIBUTED BY WARNER BROS.



Inside Stuff—Pictures

On strength of sensation Mario Lanza created on a concert appearance in Pittsburgh early this month, Loew's Ritz there packaged singer's first two pictures, "That Midnight Kiss" and "Toast of New Orleans," which features his hit recording, "Be My Love," on a twin bill for Easter Week. Management figured Lanza's now hotter than a pistol in that city and that he meant next to nothing when pictures were originally released. That was particularly true of "Orleans" since it played big Loew house, the Penn., at height of general newspaper strike in Pittsburgh and was generally overlooked. When regularly scheduled singing engagement with Pittsburgh Symphony Orchestra was sold out couple of days after tickets went on sale, Symph heads sold seats to the warmup dress rehearsal the day before on just 24 hours' notice and disposed of 2,000 out of possible capacity of 3,800.

Minneapolis Mayor E. G. Hoyer is upset because RKO film producers Jerry Wald and Norman Krassa, circulating 196 cities to determine which is the "most romantic in the United States," passed up Minneapolis and him. The matter was the subject of a long newspaper story, and the Minneapolis Morning Tribune made it clear that Minneapolis fee's slighted.

The "search" is a publicity stunt for the forthcoming Wald-Krassa picture, "Strike a Match," and the film probably garnered more newspaper attention in consequence of the Minneapolis omission than it might have otherwise. The story included a statement by Mayor Hoyer as to why Minneapolis should be selected as the nation's "most romantic city."

RKO is taking precautions to avoid legal entanglements in its forthcoming vaude revue, "Footlight Varieties," composed partly of new film and partly of old footage from bygone RKO pictures. Studio is still in litigation with Ray Bolger and Jack Haley over "Make Mine Laughs." Theatres contend the company had no right to use footage from their older films for new release without their permission. Anne Shirley is reported ready to file a similar claim. No such trouble is expected in "Varieties," which contains three older sequences. Leon Errol has given permission for use of footage in which he appears. Frankie Carle and Buster West-Melissa Mason were paid outright for the second use of their footage in the new film.

In an effort to aid the Government in conserving critical metals, the Independent Theatre Owners Assn. of New York last week passed a resolution in which members unanimously agreed to salvage and make monthly collections of copper drippings from projection carbons. ITOA members followed a similar procedure during World War II. Martin Levine, a Brandt Theatres exec, was named chairman of a committee to coordinate the drive. He pointed out that "real copper savings" can be made if theatres throughout the country duplicate the ITOA's move.

Screen Publicists Guild is covering so much territory these days that it is hunting a new corporate title, to cover radio and television flecks.

Another reason for the change is that the Screen Producers Guild has the same initials.

UA Slates 24 in '52

Continued from page 7

the first was reorganization, and this has been pretty well already accomplished; second was intensified effort in liquidating current product, and success here is reflected in the fact that the firm's heavy losses at least have been stemmed; the third was obtaining product for immediate release, which has been done with release dates set for 10 so far and promise of another 10 for balance of the year.

It is, of course, known UA still is continuing in the red, but Krim's stress was that the turning point has been reached and profitable operation now is in prospect. Ultimate aim outlined by the prexy is returning the company to its traditional status as an important product source for exhibs.

Krim identified the three pix slated for '52 as Stanley Kramer's "High Noon," which starts rolling in May as the producers' last pic under his UA pact; Sam Spiegel's "African Queen," Katharine Hepburn-Humphrey Bogart starrer, and "Another Man's Poison," Bette Davis starrer, which Douglas Fairbanks, Jr., is lending in England. Distrib is figuring on releasing the trio in the January-February span, with others for subsequent handling now in process of negotiation.

Krim identified the press confab as "a progress report," adding he intends to call them frequently so there will be no secrets regarding the firm's operation. He begged off only on one question Friday, this a query on extent of the company's participation in the trio of pix set for '52. While reporting UA is arranging financing for them, Krim said the specific nature of the deals might prove "embarrassing."

He recalled he and his associates did "lots of thinking" before acquiring control since the firm had reached the "brink of bankruptcy" and a deal at first looked like an "invitation to production of ulcers." He related, however, he received full support and encouragement from all sides, including exhibs, major execs and press. Numerous "cheerleaders" made it clear UA's survival was wanted by the entire industry. He stated some theatres even compromised with what's best for them now via taking some pix which admittedly were not too strong so they might have benefits of a solid distrib outfit in a year.

Krim disclosed additions for the current year will include Sherrill Cowart's "Man From Planet X" and the balance of a 20-pic 1950

program will be announced in six to eight weeks. Swinging into UA's producer business relationship, Krim stated distribution fees might vary with each pact but the feeling at the present time is 30% for top pix would be equitable.

He professed no knowledge of banks' financing attitude for reason he "hasn't asked them," preferring to build a record of performance in production first. In addition to the \$2,000,000 fund furnished by Walter Heiler and a total of \$1,700,000 for operating expenses, Krim revealed the firm has other unidentified sources which would provide lending money in indeterminate amounts, depending on the production package.

As for the role of his associates, Krim explained Fox will serve as director and consultant but with no management title. That Fox will be active in the firm's affairs was underscored by the fact he's accompanying Krim on the Coast hop to line up indie producers.

Former UA corporate secretary was given the brush by Krim as the press meet came to close. "Don't know what the Kravetz thing is all about," the prexy asserted when asked of court contest threat by Max Kravetz. Under the Krim-Benjamin-Fox deal, 50% of UA's outstanding stock is placed in escrow with Chemical Bank & Trust Co. This shifts to its direct ownership if the distrib shows a profit by 1953. Meanwhile, the operation is under five trustees, three appointed by the Krim trio and one each by Mary Pickford and Charles Chaplin.

TOA Wrangle

Continued from page 7

tant TOA toppers assured the COMPO board meeting that they'd get the changes approved by TOA so that the public relations setup could get off the ground and go to work.

Battle within TOA reportedly stems from the fact that the leadership cannot control the 28 constituent units in TOA. Some of the latter, which have consistently opposed COMPO, are still ag'in it. They favor taking no action. That would be similar to the attitude of the Southern California unit several weeks ago.

TOA Toppers on Spot
Result is to put TOA's toppers

on the spot. Board decisions do not have to be unanimous, and so an approval of COMPO could probably be pushed through, but every important decision taken by TOA in the past has been on a unanimous basis. Thus the TOA leaders must convince their recalcitrant constituents—and no one familiar with the strong-minded membership of the exhib organization can think that's easy—or face a couple of disagreeable alternatives.

One would be to steamroller the COMPO okay through and cause a deep split and much bitterness within TOA that might have lasting repercussions. TOA toppers are unanimous in feeling that COMPO is too unimportant an issue to let anything like that happen.

Second alternative, on the other hand, means a loss of face in the industry to some of the TOA biggies. That would be a failure to take action, with the accompanying implication that they made promises on which they couldn't deliver because they can't control their own membership.

Abram F. Myers, board chairman of TQA's rival in the national exhib outfit, Allied States Assn., would undoubtedly not lose the chance to put a needle into TOA in such a situation. Noted for the tartness and acidity of his comment, Myers is already aroused because he never saw the point in making the COMPO changes at TOA's request in the first place.

An effort is being made among TOA chiefs in Washington this week to arrive at a compromise solution. Sullivan is now in the capital and will remain there until the board meeting.

Metropolitan Motion Picture Theatres Assn. of New York and the Society of Independent Motion Picture Producers last week became the eighth and ninth charter members of COMPO to approve the bylaw revisions. New setup would permit membership by any regional exhib unit on a COMPO board and increased representation by TOA and Allied on an exec committee.

Sears Deadlock

Continued from page 3

out at all what was in Sears' mind that was causing the deadlock. Sears did volunteer that if it were merely a matter of financial detail "we could settle the thing at a snap of the finger." He added that he fully appreciated Krim's problems and wanted to be cooperative.

Has 2 Pacts

Sears has two pacts with UA. One is a five-year term contract for his active services and winding up Dec. 31, 1951. It provides for \$2,000 a week salary and \$500 expenses.

The other contract starts when the first terminates. It calls for Sears' services on a "consultative" basis for 10 years at \$35,000 yearly. Actually, it is something in the nature of a pension deal, and Krim and his associates are apparently fearful that Sears will take advantage of it to go to a competitive company or perhaps establish some sort of competitive operation of his own.

Krim group and Sears came to a tentative agreement—with no specific terms talked—for a revision of the former prexy's pact the week before the new management took control. Neither side has been pushing for quick action on the rewrite, since the agreement was that any new deal would be retr. active to March 1.

Krim syndicate's problem is that it must put UA on a profitable basis within three years to get the 50% stock interest it has been promised. It thus wants to push any liabilities it can as far into the future as possible.

On that premise, financial aspects of the deal with Sears are understood to call for spread of part of his 1951 payments over the entire 10 years and 10 months that his two pacts combined have to run. That would be accomplished by adding the \$110,000 due in 1951 to the \$350,000 due during the following 10 years and equalizing weekly payments of the resultant \$460,000 over the entire period.

Sears appears for duty every day at the UA offices in conformance with his contract. It is believed likely that if and when an agreement on the revisions is reached, he'll not be called on for daily office appearances.

Only 20% of Pix Profitable

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marvelled at for years—is that, despite the number of indie producers who are left bloody and beaten, there are always new ones popping up out of nowhere to fill the ranks. However, the fact that only a meagre handful—such as Samuel Goldwyn, Edward Small and Sol Lesser—have been able to turn out profitable product year after year, means that there can be no real continuity in indie distribution.

No Financing Problem

Financing of indie product for its release is no longer a problem to ELC, MacMillen said. He asserted that a combo of independent coin sources and banks were making it possible to offer financing to all the producers the distrib needs at the moment.

Greater difficulty, MacMillen admitted, was in locating producers with adequate packages who had records worthy of advancing funds to them. Tying in with this is the 80% loss factor.

MacMillen confirmed a previous VARIETY estimate that ELC would come up with a profit in excess of \$200,000 for the fiscal year ending next June 12. This will be the first 12-month period that the company has been in the black since its organization in 1946. It has also not lost money during any of its four-week accounting periods since last June, MacMillen said.

Profit compares with a loss of about \$800,000 for the fiscal year ending last June. MacMillen estimated gross receipts will be up about 15%, representing a hypo of about \$2,000,000 from last year's \$16,000,000 figure. That includes foreign income. Latter showed a small profit in fiscal '50, ELC topper stated, and is turning in a much bigger share of black ink this year.

Upturn in gross, while returns of the industry as a whole are down about 15-20%, is encouraging, MacMillen said, in indicating ELC is getting an increasingly large share of the market.

The profits for '51 are also being accounted for by heavy cuts in operating costs. Company has trimmed overhead 25% to 30%, MacMillen said, mostly by hefty slices in personnel of non-selling departments.

Dropping of exchanges in New Haven, Albany and Omaha is saving about \$100,000 a year. This entailed dropping of 25 employees and saving about \$650 a week at each exchange. ELC has also adopted a central billing system in New York, instead of having each exchange do its billing.

Real Profits from Top "A" Pix
MacMillen said that, aside from small pix that definitely fell in the "B" class, ELC had discovered that real profits could only be had from important "A" product. Company would concentrate on getting that type pic from here on, he declared, and he named a number—all previously announced—that have been lined up, most of them with names in the cast and in color.

Medium-cost pix are a real bust at the b.o. now, he said, except in the case of exploitation-type, such as "Destination Moon," which have been ELC's most important single sources of profit. Jack Schwarz, with a contract to turn out 22 films by next April, will take care of ELC's needs for second-feature and action product, MacMillen said.

Money to finance ELC producers is coming from an independent fund provided by several big stockholders. Coin from this source is all used in the bank, or first-money, position. ELC gets for it 6% interest, plus 10% of the pic's profit. Chemical Bank, N. Y., and Bank of America, Los Angeles, have also been providing funds, MacMillen said.

He disclosed that a deal is now in the works for Fidelity-Philadelphia Trust Co. to advance \$1,000,000 to a subsid which would be established by ELC. This subsid would lend money to producers, so that the bank would have no say over its use. Bank would be protected by having liens on negatives written over to it and would also have ELC's signature on the loan as a whole.

Fidelity-Philadelphia, which had never been in pic financing before, provided coin with which N. Peter Rathvon made four pix for ELC. Two proved successful ("Destination Moon" and "Sundowners") and two didn't ("Rupert" and "The Torch"). Profits of the first pair were easily enough to pay off the bank on the quartet, thus its anx-

lety to get in on more film biz, MacMillen said. Of 18 pix financed by varied banks in the past 15 months, none has failed to pay off its loan, ELC topper added.

As further indication of the length ELC is willing to go in obtaining desirable product, it was reported from the Coast the distrib stands ready to arrange for credit at the Pathe laboratory for some prods. Under certain conditions deferments will range up to 100% of lab costs. Pathe lab is corporately linked with ELC, thus the credit arrangements are said to be not too difficult, and yet may figure importantly in ELC moves to strengthen its product position in an anticipated distribution battle with United Artists.

No Contrib to Ads

Declaring that ELC distributes fees average 30%, MacMillen said ELC, which now makes no contribution to advertising, was preparing a plan to make such contribution in proportion to increased distribution fee a producer will allow the company. It will work on a sliding scale.

Tests are also going on in 20 or so theatres, ELC boss said, of a plan by which distrib will offer increased advertising expenditures if the house will give better terms. He explained that efforts to get both producer and exhib to encourage greater ad expenditure resulted from analysis of 20 pix handled by ELC in the past 18 months. With several exceptions it was found, MacMillen said, that there was a direct ratio between quantity of advertising and grosses. Thus, by giving ELC a bigger cut in return for great ad expenditure, both ends get more profit, MacMillen said.

Unless other companies change policy and sell pix to TV, ELC won't do so, MacMillen declared. He said he was disappointed that Flamingo Films, to which he had sold a group of negatives, decided to peddle them to video instead of reissuing them. A no-TV clause will be put in sale of negatives in the future, MacMillen said.

Detroit Closings

Continued from page 4

councilmen: "What's happening to the retail biz now because of the TV interest in the Kefauver hearings, happens to us every night."

"When there's a prize fight on TV, our attendance falls off. When Milton Berle is on, it falls off a little more, and when Dean Martin and Jerry Lewis are on, we really are in trouble. The Kefauver crime hearings have been murder."

E. R. Holtz, president and secretary of the Riviera Annex Theatre Co., offered the councilmen a year's option to buy the Riviera Annex theatre for \$150,000. He said the City could use the site for a possible parking center.

The theatre was forced to close last October because TV and high prices cut its attendance to 1,500 weekly, Holtz said. It is located in a highly congested area where there is practically no off-street parking.

\$218,590 Assessment

Holtz said the building had been for sale for six years but because of a \$218,590 assessment no takers could be found. Councilmen indicated an interest in buying the property and ordered a study made. The same councilmen, however, sitting as assessors, contended that theatres still were showing a profit. An unofficial poll showed they apparently are not willing to grant the tax relief which Goldberg and other theatre-owners are seeking.

Most recent closing is the 2,000-seat Music Hall, Detroit's second largest auditorium. The \$1,000,000-plus structure was built in 1923 and has been operated variously as a concert hall and legit house. Its last permanent tenant was the defunct Detroit Symphony orch.

The Music Hall will be closed June 3. Bookings for next summer and winter have been cancelled. The hall has a 100-by-40-foot stage.

Among the latest closings of picture houses is the Downtown theatre, 2,900-seater owned by the Balabans, which was closed two weeks ago. The first-run theatre had been losing money for more than a year. It may be torn down to make room for a parking lot.

Exhibs Can't Get Together on B.O. Price Revision

Unqualified pitch for reduction in theatre admission prices as a means of "solving our (boxoffice) woes" has been made by Harry C. Arthur, Jr., president of Fanchon & Marco. Present scales, he maintained, "loom up as formidable giants to the average wage-earner, and rather than pay them, he will prefer to remain at home and sit through torturous hours of antiquated free television movies."

Arthur also called for development of new stars to lure theatre patronage, claiming only a few unfamiliar faces have been brought to the fore in the last five years. This situation is accompanied by the fact that such oldtimers as Gary Cooper, Clark Gable, Claudette Colbert, Joan Bennett and Marlene Dietrich still are prominent on the screen, he underscored.

Circuit topper prescribed his proposed b.o. remedy in a letter to Gus Metzger, Southern California Theatre Owners Assn. exec. copies of which were distributed to the press by Arthur.

His "new faces" formula calls for enlistment of the nation's exhibs in a talent quest, perhaps as a project of the Council of Motion Picture Organizations. Joining in this, he said, could be groups of known Hollywood performers who would help in the selection of potential new stars.

WB. Goldman Up Scale In Philly Philadelphia, March 27.

The Warner and Goldman first-run circuits upped their Monday-to-Friday scale 5c. to 55c. before 1 p.m., and 65c. to 74c. from 1 to 5 p.m., with 5 p.m.-to-closing prices advanced 9c. to 99c. Comparable hikes were made for Saturday-Sunday, with the peak price 99c. from 4 p.m. until closing.

Sharpest boost, although only for the week, was the \$1.50 top asked by the Earle for the first stage appearance here of Josephine Baker.

Garfield Will Co-op

Continued from page 1

the backers are Arthur B. Krim, new proxy of United Artists, and Robert S. Benjamin, who is associated with Krim in recent acquisition of UA control. Pic is to be released by UA.

Riesel Warns That Pix Face 'Worst Black Eye'

Hollywood, March 27.

Film industry will receive one of the worst black eyes ever inflicted on it "if it doesn't get rid of the Communists in its midst," Victor Riesel said here last Thursday night (22) at a Motion Picture Alliance meeting at Hollywood American Legion Auditorium. Occasion was the presentation of the first annual James Kevin McGuinness Memorial Award; a \$1,000 check to UCLA graduate William B. Keene, GI student at UCLA Law School, for work in combating the menace of Communism at the university.

Film talent here is being exploited by the USSR, Riesel said, and unless it puts a stop to infiltration by mid-April its boxoffice will get a solar-plexus blow. "The members of the Communist party were lined up with Hitler when he gassed 6,000,000 Jews," Riesel said, "so don't let the commies call you anti-Semitic. Where were Larry Parks, Gale Sondergaard and Howard da Silva when we let them know that slave labor was just managing to exist in Russia on 700 calories a day? They were standing at the edge of a swimming pool singing 'Arise, Ye Prisoners of Starvation.' The hell with Parks. He didn't tell us anything we didn't know."

Riesel said he remembered "Julie" (John) Garfield breaking up fundraising parties in the Bronx for starving miners. "Garfield came out for the Soviet invasion of Finland just like his comrades are now condoning the death of American boys," Riesel told the more-than-1,000 who gathered at the auditorium, "and da Silva and

Miss Sondergaard are trying to keep America from dropping atom bombs on the enemy. Paul Robeson and all the rest of them say that peace will conquer war. This obsession with peace was all planned by the Reds, a warlike people in 1941 and a warlike people today."

Miss Sondergaard and da Silva, he charged, are part of a conspiracy to re-invade Hollywood. There are 12,000 men from America in Communist International Headquarters in Moscow who are experts on the U. S., he said. They tell people like ex-literary agent George Willner, Riesel said, to dig up propaganda about Hollywood and feed it to Moscow.

Riesel described Willner as head of the commies' central distributing agency. "Willner went to work for a large studio whose name I leave out because I think the studio has cleaned house, and I don't want to get foxy about this business," Riesel said. "He then went to work for an agency. He was a friend of Bilberman and of Lester Cole. He was a candidate for the Assembly on the commie ticket of 1934. He was also a member of the Los Angeles auxiliary police during the war. He was also a friend of Albert Maltz and John Howard Lawson."

Other speakers at the conclave were MPA's reelected proxy, John Wayne, Hedda Hopper, Roy K. Brewer, Ward Bond and Prof. L. Dale Kaufman, dean of the UCLA School.

TV Courtroom

Continued from page 1

tently properly under such conditions because of health reasons. "As a matter of fact, it is obvious to every American that television is going to assume an ever-larger role in the entire political, economic, and social life of our nation. It may become the most powerful single medium during the 1952 Presidential and Congressional elections."

"It seems to me that all hearings, before being televised, should be evaluated as to whether or not they actually fulfill one of these functions—the primary aim of Congressional committees in making investigations is basically to find the facts on the basis of which to prepare constructive legislation. Another aim is enlighten members of Congress as to their approach on forthcoming issues and votes, and reflect by word and deed sound public opinion. A third aim is to inform the American citizenry of the problems facing the Congress so that they in turn can come to sound decisions on issues and individuals."

Wiley warned that a man's reputation could be "assassinated" if the hearing were not handled properly. "Let me point out, he added, the possibilities for lewd gestures being screened for profanity, and for other undesirable demonstrations suddenly occurring."

Holy Week

Continued from page 1

Girl" went from \$12,700 to about \$13,700 and "Season in the Sun" rose from \$13,900 to \$15,900.

There appears to be no conclusive reason for the reversal in the long-established pattern of poor business for Holy Week. A contributing factor may be that an increasing number of schools are now scheduling their spring vacations the week before Easter rather than the week after. Preponderance of "family" patronage, particularly at matinees, tends to support the theory. But in the case of "Gentlemen Prefer Blondes," last week's upturn began Monday night (19), presumably before any returning-student trend would have started. Theatre staff figured the brisk trade came from conventioners.

Fact that the Broadway edition of "South Pacific" was laying off last week was figured a possible impetus to business at the other shows, particularly musicals. That was figured an unimportant factor, however, as the Rodgers-Hammerstein smash is known to be sold out in advance, so it has relatively little turnaway trade. It was observed that, in contrast to former years, business was generally hefty Good Friday night (23). This was even more marked than last season. But whether there is any religious significance in that situation isn't clear.

Parks' Fate

Continued from page 1

cleansing before the House Un-American Activities Committee in Washington last week is favorable. It is expected that Parks may in a couple of years be back on the screen.

Metro Pic Is 1st Test

Metro faces the 1st test in sending Parks into the public arena. It has "Love Is Better Than Ever" in the can. Film has not yet been put on the release slate and probably will be held up until the distrib gets the feel of things regarding Parks.

Members of the House committee that heard the Parks testimony said that he should get another chance from the industry and from the public. On the other hand, leaders of Hollywood's anti-Communist Motion Picture Alliance for Preservation of American Ideals seemed divided on their thinking.

John Wayne, prez of the MPA, took a public slapdown by Hedda Hopper and other MPA members for his statement to the press Wednesday (21), immediately following Parks' testimony, that the actor should be forgiven and welcomed back to Hollywood. Wayne made an apology for his remarks at an MPA meeting on the Coast the following evening.

He said he still felt it commendable that Parks admitted he was a Communist and suggested that he and Miss Hopper get together and make a joint statement on what they felt should be done about Parks. That followed Miss Hopper's castigation of Parks from the platform. She also swatted him in her syndicated column.

Meantime, Parks' most tangible hold on a future, his contract with Columbia, assured him of continued income if not picture roles. Studio sent out a press release stating its "one picture a year contract with the star remains in force and plans are going forward at this time for the preparation of his next picture."

No Early Pic Seen

That he'd get an early assignment appeared in some doubt. Contract provides that he must be given a part by March 27 of each year or the studio must pay him regardless. March 27 was yesterday (Tues.), up to which time he had no assignment.

Col's statement resulted from public misinterpretation of a story in Daily Variety last Thursday (22) which was picked up by other papers. It stated Parks is out of his role in "Small Wonder" at Col, but that the casting change had occurred several weeks earlier and was not related to his confession of the previous day. Decision to remove Parks resulted from belief that the Washington probe might extend over a period of time and interfere with production of the picture.

While some doubt clouded Parks' Hollywood status, none surrounded that of Howard da Silva or Gale Sondergaard, who refused to answer committee questions. The industry's "Waldorf" policy — so named because it was set at a meeting of company toppers at the Waldorf-Astoria, N. Y., in 1947 — definitely eliminated from film jobs anyone who balked at answering the "Are-you-a-Communist?" query.

Allied Arbitration

Continued from page 1

cuits would be barred from initiating bids, under the Allied idea.

Film company sales execs see numerous problems inherent in such a plan, stemming largely from the fact there's no court order restraining the major chains from bidding if there's no other means of settling product availability squabbles. Also, the interpretation of "major circuit" is open to question.

In view of the full effort which the film firms and Theatre Owners of America have exerted to set up an arbitration setup, it appeared clear that Allied's bidding proposals will be given complete consideration. Obviously, arbitration without Allied's support would hardly mean the industry unanimity which is being sought.

However, how the two sides can iron out the bidding situation to mutual satisfaction was anybody's guess.

Jarrico 'Uncovered' at RKO

Hollywood, March 27.

Paul Jarrico, who was one of 10 Hollywoodites announced as being sought last week by subpoena-servers for the House Un-American Activities Committee, embarrassingly made the U. S. marshal here seem to need a new set of bloodhounds.

Jarrico let the marshal's men know where he was after reading news stories that he was wanted. He appeared hardly to be in a hideout—unless his office in the writers' wing at RKO could be called that. He was completing the script of "The Las Vegas Story" for producer Robert Sparks when the subpoena was served.

Others whom the subpoena-carrying deputies have not been able to locate are Georgia Backus, John Berry, Karen Morley, Fred Rinaldo, Lew Solomon, Hugo Butler, Leonardo Bercovici, Edward Huebsch and Michael Uris. List was issued by Marshal James Boyle last Thursday (22).

Film Reviews

Continued from page 6

The Painted Hills

cliff to meet a death similar to that of his victim.

Both the True Boardman script and Harold F. Kress' direction are openly sentimental, but a good sense of suspense and a number of excellent action sequences keep it playing with a definite interest for the market in which it will find its best playing time. Cowling does okay by his heavy role and young Gray comes through solidly as the boy. Art Smith spots a first-rate character of a Bible-distributing mountaineer. Miss Doran, Chief Yowlachie and the others are capable.

Chester M. Franklin's production acquires a good physical dress from the rugged terrain against which the plot is filmed, and camera handling by Alfred Gilks and Harold Lipstein is expert. Other technical assists are good. Brog.

Heart of the Rockies

(SONGS)

Hollywood, March 27.

Republic release of Edward J. White production, stars Roy Rogers. Trigger (quint); features Penny Edwards, Gordon Jones, Ralph Morgan. Directed by William Witney. Written by Eric Taylor; camera, Reggie Lanning; music, R. Dale Brice; editor, Tony Martinelli; songs, Jack Elliott, Foy Willing, Geri Gailigan. Previewed March 26, '51. Running time, 67 mins.

Roy Rogers	..... Roy Rogers
Trigger	..... Trigger
Penny Edwards	..... Penny Edwards
Gordon Jones	..... Gordon Jones
Ralph Morgan	..... Ralph Morgan
Devery	..... Devery
Mrs. Edna	..... Mrs. Edna
Dave Braddock	..... Dave Braddock
Robert	..... Robert
Henry	..... Henry
Warden Parker	..... Warden Parker
William Gould	..... William Gould
Rocky	..... Rocky
Corley	..... Corley
Foy Willing and	..... Foy Willing and
Band of Purple Sage	..... Band of Purple Sage

There's an action emphasis to this latest from Roy Rogers' Republic stable that augurs well for its release in the usual western market. It's a considerable notch above some of his recent entries and fans will find it excellent outdoor entertainment.

Eric Taylor has given it good plotting in his screenplay and William Witney's direction insures plenty of movement. Story complications deal with efforts of an established rancher to prevent construction of a new highway over a section of his property. Years earlier he had acquired the land illegally and fears a settlers rush may develop from the highway and reveal the dirty work.

Rogers is in charge of construction and has to battle Ralph Morgan's henchman, Fred Graham, through all kinds of skulduggery to save the highway and a humanitarian project that is trying to rehabilitate a group of teenagers. Script kicks off with a dynamiting scene into which cattle are stamped, then swings immediately into fistfuffs between Rogers and Graham. From there on, pace doesn't let up.

In between his knockdown, drag-out scrapes, Rogers finds time to sing four songs without stopping the action. Assisting him on two is Penny Edwards, niece of the rancher, and Riders of the Purple Sage.

Mixed in with the action is considerable comedy for the small fry ticket buyers. Contributing are Gordon Jones, a dunderbush operator, and Mira McKinney, a dude. Rand Brooks shows up well as a teen-ager charged with stealing a diamond pin. Miss Edwards makes a pert heroine. Morgan delivers with his usual excellence and Graham's heavy is nicely shaped for market demands.

Rogers' heroes are expertly carried out, with assists from Trigger and the smart canine, who accompanies them on their forays and saves Rogers on several occasions. Production backing by Edward J. White is grooved to pay off in the Republic market, and such technical credits as Reggie Lanning's lensing of fresh outdoor sites, the editing and background score are good. Brog.

Footlight Varieties

(SONGS)

Hollywood, March 22.

RKO release of George Bilson production. Features Leon Errol. The Sportsmen (4). Liberace, Jerry Murad's Harmonica, Frankie Carle Orch., Jack Parr. Directed by Hal Yates. Screenplay by Hal Yates. Felix Adler, camera, J. Roy Hunt, Frank Redman, editors, Edward W. Williams, Jay Whittridge; elastic lens effects, Weegee. Tradedown March 16, '51. Running time, 60 mins.

Cast: Leon Errol, The Sportsmen, Liberace, Jerry Murad's Harmonica, Frankie Carle Orch., Red Buttons, Inesita, Buster West, Melissa Mason, Grace Romanos, Dorothy Crowder, Patti Brill, Emory Parnell, Elaine Riley, Byron Foulger, Harry Harvey and Jack Parr.

RKO has a diverting entry in this musical revue compiled from both old and new variety routines. There's a lineup of 12 acts to make it a vaudeville show on film that will be acceptable for all lower-case bookings. Company released a similar film last season and this one heads its predecessor for entertainment value.

Jack Paar smoothly handles the emcee chores and also participates in several of the new sketches. The Sportsmen are out first with three numbers, which is one too many for the appearance, and are back again for next-to-closing with "Good Night, Ladies." Hearty chuckles are found in the "Television Turmoil," in which Weegee's trick lenses duplicate video distortion. Frankie Carle orch scores with "La Paloma," and then Red Buttons gives a strong laugh session with his monolog on "Autograph Book."

A Leon Errol short, "He Forgot to Remember," registers midway. Inesita, Spanish dancer, a flicker flashback, showing a silent-day comedy narrated by Paar, and Liberace with two piano pieces, pave the way for a sock musical bit with Jerry Murad and his Harmonica playing "Fantasia Impromptu" and "The Galloping Comedians." Paar registers in a dance routine with Grace Romanos of Nicco and Grace. Some eccentric terping is contributed by Buster West and Melissa Mason, plus jitterbuggers. Finale has Paar proving that your best entertainment is still found in the local film theatre.

George Bilson's production supervision has concocted an entertaining 60 minutes of variety acts. New footage is neatly edited with old sequences, and overall direction by Hal Yates keeps it playing at a good pace. J. Roy Hunt and Frank Redman rate camera credit while editing was expertly done by Edward W. Williams and Jay Whittridge. Brog.

Allied, Drive-In Owners Meet in K.C., May 15-17

Washington, March 27.

Schedule is now fairly well set for coming spring board meeting of Allied States Association and the National Equipment Show and Drive-In Theatre Owners' Convention. Both will be held at Kansas City. Board meeting is slated for May 14-15, with the convention following May 15-17. Convention host will be the Allied Independent Theatre Owners of Kansas and Missouri.

Allied and TOA have both been making a pitch to roundup drive-in theatre members, after an original period during which the operators of roofed-over theatres fought the ozoners bitterly.

"While minor differences have arisen between the two kinds of theatres in a few territories, they have so many common interests and so few that are antagonistic that it is only common sense they should belong to the same associations. Both will be better off working together in the established Allied organizations than working at cross purposes in rival organizations."

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Associate Producer Don Hartman

Original Screen Play by Don Hartman,

Allen Baratz and Robert Pirosh

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HOPE ★ LAMOUR

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ME COVERED**

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Screen Play by Harry Kurnitz

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Clips From Film Row

NEW YORK

Jack Kalmenson, Pittsburgh sales manager for Warner Bros., named branch manager for that office. He formerly was a Warner salesman in Detroit and Cleveland.

James R. Grainger, Republic's sales chief, returned to home office Monday (26) following 10 days of studio confabs with prexy Herbert J. Yates.

CHICAGO

Jack Kirsch reelected prexy of Allied Theatres of Illinois for three-year term. Van Nomikos was elected vicepre and Ben Banowitz, secretary-treasurer.

Balaban & Katz declared \$1.75 quarterly dividend on the common last week.

Jim Booth, former general manager of Arthur Schoenstadt Circuit, named manager of Starlite Drive-in.

Two-year old anti-trust case involving Gray's Lake Drive-in and majors ended in settlement last week. Ozoner charged it had been squeezed out of first-run position through 1949. Position has since been improved. Amount of settlement was undisclosed.

At annual meeting of Quincy Theatres, Inc., which operates jointly with Great States Circuit in Quincy, Ill., David Wallerstein, was elected prexy; Jack Hoefler, vicepre, and Elmer Upton, secretary-treasurer.

H. & E. Balaban's Holiday theatre, Park Forest, Ill., is admitting juves under 12 gratis to hypo biz.

Commodore theatre taken over by Nate Slott from Nate Gumbiner. Balaban & Katz will hold annual stockholders meeting April 17.

PHILADELPHIA

Great Northern theatre and the four-story apartment house of which it is part, sold by the Breyer Corp. to Carlton Properties, of New York.

Bob Lynch, head of the Metro branch, bought a 40-foot cabin cruiser at the Sportsmen's Show, for delivery to Ocean City, N. J., in June.

Lester Wurtele, recently named branch manager here for Columbia, to be guest of honor at luncheon tendered by Motion Picture Associates April 9.

Goldman theatre's press department brought in Anthony Dexter to exploit "Valentino Story" which has opened at that house.

George Schwartz, former Universal branch manager, opening an exchange of his own to handle foreign films.

Ted Schlanger, WB zone manager, and Jay Emanuel will represent the industry on executive committee of 1951 Cancer Crusade.

MINNEAPOLIS

Harry B. French, Minnesota Amus. Co. prexy, back from a Florida vacation.

"Tomahawk" and "At War With Army," in face of near-blizzards, broke house records on opening Saturdays and Sundays at Minneapolis Lyric and St. Paul Paramount, respectively.

Bennie Berger, North Central Allied president, back after lengthy South American and Florida vacations, to Des Moines for testimonial for him by Iowa and Nebraska Allied States.

North Central Allied directors set May 7-8 for annual convention here.

Howard Greenstein, Universal salesman, escaped injury when his automobile was wrecked in head-on collision near Bismarck, N. D.

Al Putz, Metro head broker, in

St. Barnabas hospital after heart attack.

W. R. Frank finally closed deal to take over from RKO his "All That Money Can Buy." He will reissue it as "Devil and Daniel Webster," original title.

Warner Bros. branch here host at University of Minnesota's dedicated Northwest Variety club heart hospital dinner for 30 of its employees.

Most exchanges will serve Twin City area drive-ins with 42-day availability, instead of the earliest 28 and 35-day clearance several are seeking. Five owners, section's largest and most elaborate, again will use last runs.

LOS ANGELES

George A. Smith, Paramount's western division manager, buddled with reps from six western cities to complete details on product set to be released between now and September.

Harry Stern, head of Asteca Films special features division, will release Mexican-made "Rancho Grande" on U. S. art circuit. It is first foreign-language film to use Cinecolor.

Harry Marx, manager of numerous Far West Coast theatres for years, retired on a company pension on his 60th birthday. George Kane transferred from the Guild theatre to succeed Marx at the Wilshire.

PITTSBURGH

With reopening of Casino after two-week shutdown, new house manager for George Jaffe is Mercedes Ott, formerly assistant to Ed Shafer. Latter returned to his old managerial berth at the Roxy in Cleveland.

Wampum, Pa., will be without a film theatre on June 1 when Harry Fry closes his theatre there. Town has had this lone house for more than 40 years.

Jim and Joe Taylor bought the Green Garden Drive-In near Aliquippa from Juik Bros.

The Opera House in Buchanan, W. Va., acquired by Dale Colerider from Clyde Bailey. The new proprietor also operates the Kanawha theatre there.

Joe Huszar and Glen Ford, owners of the Roxy in Monaca, appointed Anthony Albino new manager.

Warner Theatre in Erie will present Victor Borge. Guy Lombardo's band and Ames Bros. at mat and night performances April 19 under sponsorship of St. Boniface Church.

MEMPHIS

M. A. Lightman, Sr., head of Malco theatre chain here, named to directorate of Council of the Living Theatre Foundation. Council works to hypo interest in legit theatre. He also is head of the newly formed Cinema Productions.

Robert (Bobby) Wilkinson, manager of Universal exchange here, transferred to same post in Dallas. He will be succeeded here by R. C. Settoon, who has been a Memphis salesman for four years. Wilkins will be replaced as first assistant chief Barker of Variety Club by Bennie Bluestein. Ed Saplin was named as second assistant chief Barker.

SAN ANTONIO

Bob Shelton, former manager of Highland theatre, named skipper of Uptown. Jack Walker, formerly of Uvalde, replaces Shelton at the Highland.

Ken Lemke, former public relations man for Statewide Drive-In Theatre Circuit here, joined Josephine theatre here in similar capacity.

Queen theatre at Holiday purchased by G. J. Ford from Pat Murphy.

DENVER

Allied Rocky Mountain Independent Theatres set its convention date for May 9-10, at a hotel to be named later, in Denver. The directors also decided to invite several Hollywood and distribution personalities to appear at the convention, and a special invitation is going to Andy Smith, asking him to be present and explain the Fox sales plan, and to tell why Fox pictures are so hard for independents to buy in the Dgaver territory. The group voted to join COMPO and are urging its members to pay the COMPO dues. A booking and buying department, with Robert Spahn as manager, is being set up for the benefit of members that wish the

service. A committee is to be named to investigate the shortage of prints.

R. D. O'Keefe, Indiana Exhibitor, set by Kroger Babb's Hallmark Productions, as zone manager for Denver-Salt Lake area. He began his new duties after attending Hallmark's regional meeting at the Ambassador Hotel, Kansas City, Mo., last week. For the last three years, O'Keefe has been operating the drive-in which he built in Bloomington, Ind. Previous to that, he was city manager for one indoor and four outdoor spots owned by Alliance Theatre Corp.

ATLANTIC CITY

George A. Hamid, Sr., operator of Steel Pier here, entered local film exhibition field via a \$750,000 deal. Purchase of two resort pic houses and leasehold interests in two others were included in transaction. Hollywood and Cinema were acquired along with interests in Shore and Astor.

Cinema theatre, the one involved when George A. Hamid interests bought into Waxmann chain few months ago, started showing first-run foreign and art films last week.

Magyar Reds

Continued from page 1

production managed to create such an international hit soon after the war as "Somewhere in Europe," now only pro-Soviet propaganda films are being produced. The population completely rejects these and synchronized Soviet films and that this forced the regime to recently permit the import of six Italian opera films, they stated. Regardless of their quality, all did terrific biz, being the first western pic the people had seen in years.

Legit Loaded With Soviet Plays
They added that legitimate theatres are also swamped with Soviet plays, where workers are forced to attend (ticket prices being automatically deducted from their wages for "cultural funds"). Even so, most of them flop. The only real entertainment people might still find are the classicals, but many of these are distorted to serve propaganda purposes.

Similar situation exists in the radio field, they said. "Records of Bing Crosby, Frank Sinatra and Jo Stafford, plus other top western singers were banned from the networks and public sales, and most of them were destroyed, regardless of their still great popularity," Lantos said.

They also revealed that a ruthless purge is being carried out continuously among top talent who refuse to accept Communist dictates. They said that George Czifra, one of the world's top jazz pianists, died in a Budapest prison as a result of police tortures. Czifra was arrested a year ago while trying to escape to Austria.

Arrest Opposition Actors

Under arrest presently are Jozsef Timar, a member of the Budapest National Theatre and of the top classical actors of the country; Jenoe Pataky, also from the National Theatre, and ballerina Clara Vertes. Timar, like Miss Karady, the screen star Pal Javor, now in the U. S., was one of the top anti-Nazis among the actors during the occupation. Pataky, on the other hand, managed to escape to Vienna last summer but was kidnapped there by Soviet agents and taken back to Hungary.

At the same time it was learned, that Tivadar Uray, also a National Theatre member and an excellent classical stage actor, committed suicide in Budapest because he could no longer stand the strain of Communist domination. Uray's death followed only by two weeks the suicide of Gizi Bajor, Hungary's greatest legit actress for the past decade. Miss Bajor, also a National Theatre member, committed suicide with her husband, professor Tibor German, one of the country's most prominent surgeons.

TOA Arbitration

Continued from page 1

ments is that TOA agreed to deliver all its units if changes in the structure were effected. Changes were made upon TOA's recommendations, but prospects of 100% delivery of units to COMPO are reported to be dim. Full ratification of COMPO by TOA can spell rise or fall of the project, according to outside unit leaders who claim that TOA support is necessary to the organization's success.

Picture Grosses

DENVER

(Continued from page 8)

"Mating Season" (Par). Last week, "Mating Season" (Par). Fancy \$12,000 or over. Stars over. Last week, "Molly" (Par), \$6,000.

Denver (Fox) (2,525; 40-80) — "Bird of Paradise" (20th) and "Once a Thief" (UA), day-date with Esquire, Webber. Big \$18,000. Last week, "Climb Highest Mountain" (20th) and "Sierra Passage" (Mono), \$19,000.

Esquire (Fox) (742; 40-80) — "Bird of Paradise" (20th) and "Once a Thief" (UA), also Denver, Webber. Hot \$3,500. Last week, "Climb Highest Mountain" (20th) and "Sierra Passage" (Mono), \$3,500.

Orpheum (RKO) (2,600; 40-80) — "Cry Danger" (RKO) and "Fingerprints Don't Lie" (Lip). Fairish \$13,000. Last week, "Magnificent Yankee" (M-G), \$12,500.

Paramount (Fox) (2,200; 40-80) — "Lullaby of Broadway" (WB) and "Three Desperate Men" (Lip), also Aladdin, Taber. Big \$15,000. Last week, "Raton Pass" (WB) and "Eye Witness" (EL), big \$15,000.

Taber (Fox) (1,967; 40-80) — "Lullaby of Broadway" (WB) and "Three Desperate Men" (Lip), also Aladdin, Paramount. Sock \$10,000. Last week, "Raton Pass" (WB) and "Eye Witness" (EL), \$11,000.

Vogue (Pike) (600; 60-80) — "Blue Lamp" (EL). Good \$2,500. Last week, "Marriage of Figaro" (Indie), \$2,000.

Webber (Fox) (750; 40-80) — "Bird of Paradise" (20th) and "Once a Thief" (UA), also Denver, Esquire. Torrid \$4,500. Last week, "Climb Highest Mountain" (20th) and "Sierra Passage" (Mono), \$5,000.

SAN FRANCISCO

(Continued from page 8)

000. Last week, "Enforcer" (WB) (4th wk), \$6,500.

Orpheum (No. Coast) (2,478; 55-85) — "Bedtime for Bonzo" (U) and "Rhythm Inn" (Mono). Oke \$11,000. Last week, "Stage Tucson" (Col) and "Killer That Stalked N. Y." (Col), ditto.

United Artists (No. Coast) (1,207; 55-85) — "Born Yesterday" (Col) (11th wk). Fancy \$8,000. Last week, \$4,500.

Stagedoor (A-R) (370; 85-\$100) — "Cyrano" (UA) (10th wk). Climbed to fine \$5,000. Last week, \$4,900. Clay (Rosenner) (400; 65-85) — "Mad Queen" (Indie) (3d wk). Only \$2,300. Last week, \$2,600.

Larkin (Rosenner) (400; 65-85) — "Blue Angel" (Indie) (reissue) (6th wk). Holding at \$2,300. Last week, okay \$2,400.

Vogue (S. F. Theatre) (365; \$1-\$120) — "Trio" (Par) (10th wk). Staying firm at \$3,200. Last week, \$3,400.

PORTLAND, ORE.

(Continued from page 8)

and "Bowery Battalion" (Mono), \$4,000.

Orpheum (Evergreen) (1,750; 50-90) — "Sugarfoot" (WB) and "Chain Gang" (Indie). Good \$7,000 or over. Last week, "Where Danger Lives" (RKO) and "Pygmy Island" (Col), \$5,800.

Paramount (Evergreen) (3,400; 50-90) — "Bird of Paradise" (20th) and "Rhythm Inn" (Mono), also Oriental. Okay \$8,500. Last week, "Great Missouri Raid" (Par) and "Bowery Battalion" (Mono), \$7,000.

United Artists (Parker) (890; 50-90) — "Royal Wedding" (M-G). Towering \$12,000. Last week, "3 Guys Named Mike" (M-G) (2d wk), \$6,500.

MINNEAPOLIS

(Continued from page 9)

"Al Jennings Oklahoma" (Col). Moderate \$6,000. Last week, "Flying Missile" (Col) and "Killer That Stalked N. Y." (Col), \$5,000.

RKO-Pan (RKO) (1,000; 40-70) — "Highway 301" (WB) and "Revenue Agent" (Col). Okay \$5,000. Last week, "Virginia City" (WB) and "Dodge City" (WB) (reissues), \$5,000.

State (Par) (2,300; 50-78) — "Frenchie" (U). Good \$8,000. Last week, "Lightning Strikes Twice" (WB), \$7,000.

World (Mann) (400; 50-85) — "Trio" (Par) (3d wk). All things considered, still doing well at \$2,500. Last week, \$3,000, over hopes.

New Texas 400-Car Osener

Grapevine, Texas.

Mustang Drive-In opened here by Bill Guest who also owns and operates the Palace. Ozoner has a 400-car capacity and was named after local high school grid team.

Bright Weather Slows

Pitt, 'Valentino' Torrid

12G, 'Lullaby' Nice 18G

Pittsburgh, March 27. Fine, springlike Easter Sunday, which Pittsburgh had, is always bad for film theatres here. So prospects are not encouraging. Penn got a tough break when Vic Damone couldn't open until third day on account of illness and does not figure to catch up enough to help "Three Husbands." "Lullaby of Broadway" at Stanley shapes to get biggest cola. "Valentino" at Harris, however, is real standout with lively season.

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Climb Highest Mountain" (20th). Glowing reviews ought to help but appeal looks limited. Fairly respectable \$7,500, but on holiday that's not so good. Last week, "Sword Monte Cristo" (20th) helped by introduction of theatre TV, with Golden Gloves finals showing Monday night, okay \$6,000.

Harris (Harris) (2,200; 50-85) — "Valentino" (Col). Got help from two-day personals here of Anthony Dexter and Patricia Medina. In pic cast. Lively \$12,000. Last week, "Stage to Tucson" (Col), in 5 days, \$3,000.

Penn (Loew's) (3,300; 60-\$110) — "Three Husbands" (UA) and Vic Damone onstage. House did nothing in first two days when Damone was laid low by virus infection and although he finally showed up Sunday (25) the impetus was lost and doubtful of catching up. Maybe oke \$20,000. Last week, "Great Missouri Raid" (Par), 9 days, \$11,000.

Stanley (WB) (3,800; 50-85) — "Lullaby of Broadway" (WB). Day-Gene Nelson starrer nice \$18,000. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues), not too bad at just under \$9,000.

Warner (WB) (2,000; 50-85) — "Cry Danger" (RKO). Attracted first-rate notices. Lively \$9,000 looked for. Last week, "Tarzan's Peril" (RKO), fell flat after brisk start to get \$5,000.

SEATTLE

(Continued from page 8)

City (EL). Big \$6,000. Last week, "Magnificent Yankee" (M-G), \$2,900.

Music Hall (Hamrick) (2,200; 65-90) — "3 Guys Named Mike" (M-G) and "Inside Hollywood" (M-G). (2d wk). Oke \$6,000 in 5 days. Last week, \$9,700.

Orpheum (Hamrick) (2,600; 65-90) — "Sugarfoot" (WB) and "Insurance Investigator" (Repl). Big \$10,500. Last week, "Groom Wore Spurs" (U) and "Mask of Dragon" (Lip), 6 days, \$5,500.

Palomar (Sterling) (1,350; 50-\$1) — "Call me Mister" (20th) and "Bomba" (Mono) (2d runs) plus stagelash. Okay \$5,500. Last week, "Joan of Arc" (RKO) and "Mr. Universe" (EL) (2d runs), \$4,000 at 40-70c scale.

Paramount (Evergreen) (3,039; 65-90) — "Bird of Paradise" (20th) "Yank in Korea" (Col). Fairly good \$12,000 or less. Last week, "Mudlark" (20th) and "Gasoline Alley" (Mono), \$7,800.

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NBC's Flock of Low-Cost Summer Shows Geared for Fall Appeal, Too

New summer schedule being lined up by Charles (Bud) Barry is geared to NBC's fall plans, which the program veepee is basing on the concept that radio's best chances lie in aggressive programming. Warm weather stanzas, instead of being viewed merely as replacements, are being shaped up as top-quality airters that will win the AM medium loyal listeners.

At the same time, Barry says, the chain "can't put its head into the sand" regarding the cost problem. While he believes the price tags on existing shows will stay firm, Barry foresees that the new airters will cost a couple of thousand dollars less, on the average. In a tighter market, it's figured, the water will be squeezed out of some projected packages. If the average show today is marketed for \$7,000, the average vehicle in the '51-'52 season may go for around \$5,000.

Overall approach will be to get a multi-faceted lineup of entries, appealing to a variety of audiences with comedy, musical, adventure and whodunit programs, plus some that recognize America's obligations in a time of crisis. On the latter point, there will be three shows with a historical perspective.

In preparation is "Now Hear This," a series of Navy adventure yarns with a recruiting pitch. "American Portraits," a series of eight dramatizations covering this country's great figures, will replace "Cavalcade of America." Louis Calhern will play all eight central figures and will also comment on their place in the nation's history. "Portraits" will be scripted by George Faulkner and produced by Dee Englebach, who produced NBC's "Big Show." In the planning stage is "This Is My Own, My Native Land," which will be supervised by a board of historians, including Columbia U. professor Allan Nevins.

In the comedy department, the web will beam "It's Higgins, Sir," with Harry Naughton, which it first auditioned last year. Two other light stanzas are "Junior Miss," with Margaret O'Brien probably taking the title role, planned as replacement for "Aldrich Family"; and "You Can't Take It With You," with Charles Coburn as "Gramps," filling in for "Father Knows Best."

"Big Show" hiatus will be filled by three stanzas. Web is negotiating with Gordon Jenkins and The Weavers for an hour-long airters for the 5:30-6:30 p. m. period. "Now Hear This" will take the 6:30 p. m. spot, with "Quiz Kids" going in at 7. Sunday afternoon lineup will also be strengthened by a mysterious starring Rex Harrison.

Also in the works is "Pete Kelly's Blues," a series combining music and drama in a story of the 1920's. It will star Jack Webb (of "Dragnet") and be produced by Richard Breen, who did "Johnny Madero" and "Pat Novack for Hire."

Among the shows which will be continued are Monty Woolley's "Magnificent Montague," Joel McCrea's "Texas Rangers," Phil Baker's "364 Question" and "Dangerous Assignment."

ASR, Despite Tiff, Buys CBS News

Although American Safety Razor Co. has been doing a burn over CBS ousting its "Show Goes On" TV airters from its Thursday night time in order to make room for "Amos 'n' Andy," the company apparently is still anxious to do business with the network.

ASR has just purchased the 5:55 to 6 p. m. Sunday segment for a news pickup, following the 25-minute Phil Regan Pepsi-Cola program which Columbia is inheriting from NBC.

In addition, it now looks like ASR will stick along with CBS-TV on its "Show Goes On," despite the vacate order. Client had been having talks with NBC on a possible switchover, but latest reports have it that ASR may decide on an alternate-week basis in the Friday night 9:30 to 10 CBS period on the weeks that "Ford Theatre" is off.

Radio's Rural Impact Dissected in Institute Study; All Want News

Radio's big impact on rural families, with men listening 24 hours a week and women listening over 40 hours a week, is detailed in a new pamphlet, "Rural Radio Listening," published last week by the non-profit Rural Research Institute from material gathered by Radio Reports, Inc.

Study shows a high degree of radio ownership, with the average rural family owning 2.3 radios per home. Car radios were owned by 49% of the respondents. The rural listeners prefer newscasts over all other types of airters and picked Arthur Godfrey as their favorite show. Findings were based on a telephone survey reaching 3,679 residents in 37 small communities in 28 states.

On program preferences, after newscasts the non-urban listeners liked pop music, comedy, serials, mysteries, audience participation, variety, religious, sports, quiz, classical music, drama, farm and home.

Survey analyzed rural attitudes to commercials, with 38% saying they liked commercials, 24% registering dislike and the remainder indifferent. Biggest squawk was that plugs are too numerous. Copies of the booklet are available through Radio Reports.

NBC Balking At 100G Nielsen Fee, Not Low Ratings

Although the other webs have been brought into the Nielsen radio fold with long-term contracts at a considerable hike in fees, NBC continues to hold aloof from signaturing a new deal despite protracted negotiations. Chief bone of contention, it's reported, is the coin angle. As in the case with CBS,

ABC Signs Up

ABC network has joined with CBS and Mutual in negotiating a new deal for the Nielsen radio services. As in the case of the other two webs, the new pacts calls for upwards of 75% hike in the annual fee.

Previously ABC had been paying \$40,000 a year for the Nielsen AM service. New fee approximates \$70,000.

Nielsen is asking \$100,000 a year from NBC for his expanded services, in contrast to the \$56,000 under the previous contract. NBC considers it too high.

There were some reports that NBC's major gripe concerned the web's inability to snare better ratings via the limited number of Nielsen audimeters, but web execs say t'aint so; that it's principally the coin demands. (NBC recently knocked out the Nielsen TV service and says it has no plan to come back into the fold.)

Lots of Earl Wilson On Frank Cooper's Agenda

Earl Wilson, N. Y. Post syndicated columnist, is being prepped for several AM and TV properties by Frank Cooper Associates.

One projected show is "Earl Wilson's Little Revue," which would have a panel of youngsters criticize the performances of adult stars. Another is "Workin' With Wilson," a 15-minute cross-the-board airters with guest performers and celeb interviews. Also being pitched is a nightly platter-chatter stint.



JUNE VALLI

"This may be the singing discovery of the year"—Hert Parka. Guest appearances: STOP THE MUSIC, CAVALCADE OF BANDS, ARTHUR MURRAY SHOW. Management: Leonard Green Agency

Philco's Banner Earnings in '50; 56% Sales Hike

Philadelphia, March 27. Philco Corp. sales reached an all-time high of \$335,318,000 in 1950 and earnings of \$15,483,616, amounting to \$4.50 a share, were almost triple the \$5,691,796 or \$1.58 a share earned the previous year, according to the annual report issued by William Balderston, president of the company, and James T. Buckley, chairman of the board.

Last year's sales were 56% greater than the \$214,884,000 figure of 1949, which in turn represented a record sales of 22% more than the 1948 figure. All eight divisions of the company showed an increase in sales volume last year, and each division contributed its proportionate amount to the company's total profits.

In sales and earnings, in dividends to the stockholders, in compensation to employees, in working capital accumulated for future growth and progress, the report showed that Philco's record for 1950 surpassed everything in its past 38 years.

Philco's plants have tripled in the last 10 years and new plant facilities have been acquired recently for engineering and producing advanced electronic equipment for the Government. Construction of other facilities for the manufacture of sub-miniature tubes, critical components and radar equipment for the Government is planned or under active consideration," the report stated, adding that the company has applied for certificates of necessity to amortize on an accelerated basis the cost of these new investments.

Television receiver sales almost tripled the 1949 volume; and radio and radio phonograph sales increased substantially," the report stated. Home appliance sales for the company also showed rises ranging from 50% for air-conditioners to 200% on electric ranges.

Special progress has been made in microwave relays, the report declared, with Philco taking the leadership in the manufacture of this equipment. Philco's activities this year will be closely geared to Government needs in the emergency.

Nu-Pax's 250G Spread

New sleep-inducing drug, Nu-Pax, is readying a radio and television ad campaign, with about \$250,000 to be spent on all media in 1951. Agency for the Somnol Pharmacal Corp. is Emil Mogul.

Plans call for initially concentrating in a few cities, with market-by-market expansion to get national distribution as quickly as possible. Already lined up in radio are participations in the Martin Block and Rayburn and Finch programs on WNEW, N. Y., with other radio and tele purchases to follow shortly.

Boston—Fred Laffey, program manager of WLAW, Lawrence, has been recalled to active service in the Army. Holding the rank of captain, he has reported to Fort Riley, Kansas.

AFRA in Sweeping Court Victory On Repeat Transcription Payment

WCCO's 'Checkerboard Quiz' Enlists School Kids From 50 Towns

Minneapolis, March 27. WCCO, CBS station here, has found a new twist for a question-and-answer show. In cooperation with Minnesota State Fair's education department it has developed a state-wide series, the "Checkerboard Quiz," embracing all of Minnesota and parts of Wisconsin, which has public schools in more than 50 towns as contestants and competing against each other.

State Fair and University of Minnesota faculty members assist in the preparation of questions and arranging of competition. Frank Butler, WCCO staffer, gmcees the weekly quiz session in which eight secondary students from the various towns participate each Friday. Quiz questions embrace fields of international, national and regional significance, as well as educational, economic, agricultural, historical, industrial and military importance. Bob McKinsey is producer.

Initial series will run for 28 weeks, culminating in elimination contests and finals to be held in the WCCO theatre at the Minnesota State Fair during the next Fair.

Thievery Around Webs Not Confined To Shows, Clients

Webs are quietly taking action against a sudden upsurge of thievery in their New York studios and theatres. This has nothing to do with pirating of one network's commercial programs by another, but with robbery of fur coats, handbags and other valuables from dressing rooms, stages and other offices.

While the chains are concerned with the public relations aspects of the larceny, they are chiefly worried by the fact that their insur-

NBC's Insurance Payoff

Although it's under no obligation to assume such responsibility, NBC agreed to an arrangement last week whereby it would pick up the tab for the valuable mink coat thefted during the recent supper party staged in Radio City in connection with the TV tribute to composer Richard Rodgers.

Coat was the property of the wife of the prexy of Red Cross Shoes, which sponsored the hour video tribute. A valuation of \$5,000 was placed on the coat, but it's understood NBC and the owner agreed to a compromise figure.

ance rates may be hiked because of the crime wave. Among the victims have been prominent performers and producers, with the distaffers being particularly hard hit because of the thieves' penchant for purloining fur coats. All the skeins have been affected, with CBS and NBC reportedly nicked for higher amounts.

Reason for the increase in stealing is the growth of television, with its large production staffs and frantic pace making it more difficult for persons not connected with a show to pose as an assistant to gain entry to studios. Guest relations officials of the networks have been confabbing on the problem and are taking steps, together with their protection departments, to curb the swipers. They've already nabbed at least one light-fingered individual and are making it tougher for unauthorized persons to get into the theatres, studios and wardrobes where clothes and money may be loose.

At the same time, it's suggested that thespians keep an eye on their minks and mink-dyed muskrats. If not, Martin Kane, Rocky King, Elery Queen, the Fat Man and other ether private eyes may be sicked on the crooks.

American Federation of Radio Artists last week scored a victory over Lang-Worth Feature Programs, Inc., when New York Supreme Court denied the latter's petition for an injunction to stop the AFRA strike against the transcription company. Decision handed down by referee Isidor Wasservogel, in the first legal pronouncement on the subject, upheld the principle of repeat payments for re-use of recorded performances.

Strike started Feb. 13 after L-W refused to ink the AFRA transcription code. L-W contended in court that the code was "illegal" and that AFRA was flouting the law by declaring L-W "unfair," picketing and writing to radio stations across the U. S. about the dispute.

On the subject of repeated payments, Wasservogel said: "Conditions in this particular industry necessitate the employment of such a provision. It is apparent that at the time a record is made, the parties do not know what use will be made of it. No one can tell in advance if a particular transcription will be a commercial success and repeatedly broadcast, thus making it virtually impossible to establish a fair rate of compensation at the time the transcription is made."

"The uncertainties of success and the economics of this industry, therefore, require a fair and equitable formula whereby the transcription producer and the performer attempt to establish reasonable compensation for the latter's services. The provisions in the code . . . constitute a legal, equitable and reasonable solution of this problem."

Wasservogel, however, did sustain L-W in its contention that it doesn't employ AFRA members but merely deals with independent contractors. Record showed that of 132 recording sessions, in only 12 were the singers paid directly by L-W. Referee said AFRA had failed to prove that L-W had "exercised the prerogatives of an employer," and tossed out AFRA's counter-claim. This, the judge ruled, didn't take the case out of the classification of a labor dispute, thereby giving AFRA the right to continue its strike activities.

Court declared that it did not have the power to force L-W to sign the code, although it said AFRA could continue its efforts. Union execs said that question of whether an employer can be compelled by law to sign a code is an issue still pending before the National Labor Relations Board, as a result of a charge filed by the union.

A. Frank Reel, AFRA executive secretary who participated in the legal argument, and local AFRA topper Ken Groot indicated the union will step up its activities against the transcription outfit.

\$8,479,390 Net For Zenith in '50

Chicago, March 27. Zenith Radio Corp. racked up a net income of \$8,479,390 on sales totaling \$134,012,595 during the past calendar year. Since Zenith has changed the windup of its fiscal year from April 30 to Dec. 31, there is no direct comparison of 1950 earnings with the previous year. However, company's earnings for the previous fiscal year were \$5,268,001, on sales totaling \$99,210,071.

Zenith prexy Eugene F. McDonald Jr. told stockholders in his annual report that firm's radio and tele production so far this year is running ahead of the same period a year ago but that he expected civilian production to be curtailed by war orders before the year is out.

Response to Zenith's Chl test of its Phonevision wld winds Saturday (31) has "been highly enthusiastic," McDonald said. After a heavy "novelty" subscription to the Phonevision films by the 300 test families which during the first week averaged 3.1 orders per week per family, subscriptions have leveled off to 1.5 per family during the seventh week.

BLAST RADIO'S KEFAUVER BRUSH

Noble Gesture

Behind the ABC overtures to romance NBC's lucrative daytime sponsors with its program contribution offer is the reported pending deal for Ed Noble to unload both his AM and TV operations. However, this would necessitate ABC first jockeying itself into a more attractive buy through the wrap up of a flock of commercial entries both on radio and TV.

It's for this reason, it's understood, that ABC is willing to undersell the other webs and to offer near-irresistible deals.

Insurance Firms Beef Over WMCA

'Killers' Pitch for Auto Union Plan

"The Killers," new cross-the-board public service series on WMCA, N. Y., is getting stiff opposition from insurance companies, and some of the groups which participated are asking that their recorded interviews be yanked from the air.

Five-week-long series, which kicked off last week (19), attacks the problem of auto accidents, and this phase of the program has the backing of the insurance firms. However, the latter are strongly opposed to the show's pitch for the Citizens Union plan to replace existing auto insurance laws in N. Y. state with compulsory motor vehicle insurance along the lines of workmen's compensation.

Representatives of the Greater N. Y. Safety Council and the New York University Driver Improvement Clinic are among those who have demanded that their taped interviews be julled.

WMCA veepee Leon Goldstein said that the indie is refusing to delete the interviews and will continue with the programs as scheduled. He added, "WMCA president Nathan Straus asked for an investigation into causes of accidents and what should be done

(Continued on page 35)

Firestone Cools Off, Won't Cancel

Firestone, which bankrolls the "Voice of Firestone" on a simulcast basis over NBC and NBC-TV, last week threatened to cancel the ailer due to upped scales of the new American Federation of Musicians contract. However, compromise was effected and the situation has been squared away.

Problem arose from the fact that the windjammers union wanted Firestone to pay double for the show, since it has an AM and TV spread. AFM demanded that the sponsor pay \$20.70 per man for the radio edition, another \$20.70 for the tele edition, plus double rehearsal fees.

Solution agreed upon calls for Firestone to pay the double rate, which comes to \$41.40, but only a single rehearsal fee. Previously the bankroller had paid only \$15 a man.

BOB GILLHAM BACK IN AGENCY BUSINESS

Bob Gillham has joined Cunningham & Walsh agency as account executive in charge of new business. Gillham was formerly in the Music Corp. of America tele dept.

It's his second ad agency assignment. He was with J. Walter Thompson prior to his MCA stint and was previously advertising publicity head of Paramount Pictures.

Beeuwkees to Hub

Philadelphia, March 27.

Lambert Beeuwkees, general manager of WDAS, indie 250-watt, has resigned to take the same post at WBMS, Boston. Beeuwkees, who has been in the radio business 18 years, has been in charge at WDAS since 1947.

WDAS was recently purchased by Max Leon, candy manufacturer and music patron. Leon's son-in-law Robert A. Klein is to be named acting manager.

Even Sponsor Typed

Las Vegas, March 27.

KENO here has signed to air one of MGM Radio Attractions' transcribed shows.

Stanza, "Crime Does Not Pay," will be bankrolled by the Las Vegas Police Protective Assn.

Harris-Faye Off Sustaining Hook; RCA's 7½G Grab

After playing the NBC sustaining circuit since the start of the season, the Phil Harris-Alice Faye Show finally bagged a sponsor over the weekend, when RCA, parent company of the network, pacted to pick up the tab. It's a straight 13-week deal, which takes the Harris-Faye duo up to summer hiatus time.

Although NBC had been proffering the show for \$11,500, a \$7,500 sale price was finally agreed upon. Harris and Miss Faye (Mrs. Harris) are under contract to NBC at \$18,000 a week, with the web making up the difference.

RCA budget for the Harris-Faye ride became available when the company recently checked off the "364 Question" quizzer. RCA is also one of the sponsors of the web's "Operation Tandem" five-show parlay, including the Sunday evening "Big Show."

Court Mulls Case as RWG Asks Arbitration on CBS' 'Morals' Clause Demand

New York Supreme Court Justice Morris Eder last week reserved decision on CBS' motion for a stay of arbitration in connection with the Radio Writers Guild fight against the net's "morals" clause.

Union opposes the clause which the web has inserted into its contracts with individuals to permit it to fire those who may offend certain segments of the population. RWG contends that the clause is a violation of its agreement with the web and is seeking to have the question arbitrated. CBS, however, argues that the matter is not subject to arbitration, that it is not obligated to submit fringes based on the "morals" clause to arbitration, and therefore sought the stay of arbitration.

RWG last year expressed the stand that the "morals" clause was so vague it would give the network opportunity of arbitrarily dismissing staffers and freelancers if they did anything to which some minor took exception.

Liberty's Igloo Circuit

Dallas, March 27.

Gordon McLendon, prez of the Liberty Broadcasting System here has announced that 17 new outlets, including six in Alaska, have joined the web.

The Alaskan outlets include KPQD, Anchorage; KFRB, Fairbanks; KIBH, Seward; KINY, Juneau; KTKN, Ketchikan and KIFW, Sitka.

AFFILIATES IRATE AT NETS' SLUFFING

A flock of stations around the country affiliated with the four major radio networks have put themselves on record protesting the failure of the webs to duplicate TV's job in giving coverage to the Kefauver crime hearings in New York and in Washington. They particularly resent the fact that, at a time when it's necessary for radio to put its best foot forward to counter the video inroads cross-country, the webs allowed themselves to be found asleep and permitted TV to take the complete play away from them.

Radio stations outside the TV areas are complaining that listeners have them on the spot, demanding to know "what gives?" in their failure to carry what is concededly, even from a strictly audio standpoint, one of the most exciting special events in broadcast annals.

Some feel that Mutual, reaching so many grass roots stations in non-TV areas, was in a particularly advantageous spot to distinguish itself by feeding the hearings to their affiliates, even though it would have entailed some dropping of commercials. (Mutual initially was contemplating the pickup, it's understood, but dropped the idea.) As it was, neither Mutual, ABC, NBC nor CBS gave it an AM on-the-spot whirl.

Stations seeking more than perfunctory newscast coverage were obliged to shift for themselves, some going to the expense of setting up their own lines into Washington last week, or, as in the case of WFDR-FM, N. Y., picking up the audio from the DuMont telecast with a credit tag.

WMGM, N. Y., kudos for doing an outstanding AM job on the hearings, gave an okay to stations (including network affiliates) to rebroadcast their airings, as in the case of WTHH, the ABC affiliate in Hartford. Station, which dumped all its regular programming, also arranged with WSTC in Stamford to pick up the ethering from the air and put it on telephone lines into Hartford.

Seek Kefauver to Host Weekly Crime-Fighter Series From D.C. Files

Frank Cooper Associates is working on a radio program for which Sen. Estes Kefauver, chairman of the Senate Crime Investigating Committee, may serve as host. Sy Fischer, of the indie package firm, started negotiations with the senator last October, and while the latter has given no definite commitment, Kefauver expressed interest in the stanza which is now being mulled by several webs.

Show is "Wanted By Washington," which will dramatize authentic crime stories from the files of many governmental agencies, such as the Treasury, Food and Drug Administration, Civil Aeronautics Board, Post Office, etc. Fischer's idea is that just as Hollywood proved the logical place to originate dramatic fare with screen stars, Washington is now the hub for law enforcement, and documentaries on crime detection should come from D. C., with someone like Kefauver serving as host.

Fischer has talked to other U. S. crime fighters. In the event Kefauver can't take the assignment.

Personna Blades To Sponsor MBS' Heatter

Personna Blades is picking up the tab for the Tuesday night broadcasts of Gabriel Heatter on Mutual, starting May 1. Razor outfit is taking the segment which Amuroi is dropping. Agency is J. D. Tarcher.

Parent company, Pal Blades, also backs the "Rod and Gun Club" on MBS, via Al Paul Lefton agency.

IT&T Holding Talks With Ed Noble

On Purchase of ABC Radio-TV Webs; Exchange of Stock Chief Stalemate

With Tuxedos Too

Veteran radio comedy team, now off the air but collecting weekly salary from network that's had them under contract for some time, is currently being peddled to the ad agencies in multiple sizes, shapes and forms.

"You can buy them as a five-minute cross-the-board strip; as a disk jockey team; as a 15-minute cross-the-board or weekly radio and/or video presentation, or as a half-hour AM stanza.

They'll travel, too.

Gargan Exiting As 'Kane'; Nolan May Take Over Role

William Gargan and U. S. Tobacco Co., pipe tobacco outfit which sponsors the radio and video versions of "Martin Kane, Private Eye," have come to a parting of the ways, with Gargan checking off the show in June at the end of the '30-'31 semester.

Negotiations are now under way by Kudner agency, which handles the account, for the pacting of Lloyd Nolan to step into the lead role. Had Gargan stayed with the brace of shows, he was due for a \$1,000 weekly salary hike at the start of the new cycle.

Understood that a clash of personalities was involved in the decision to call it quits. Reported, too, that Gargan was dissatisfied with terms under which the radio show, now heard Sunday afternoons on Mutual, is due to switch over to NBC in July. (TV version is also on NBC.)

U. S. Tobacco initially tried to yank the AM ailer from Mutual about six months ago but was contractually bound to stick with the web until July.

NABET, Under CIO Fold, Seen Moving Into Radio, TV Organizing Front

Chicago, March 27.

First major move into the radio and television picture by the Congress of Industrial Organizations is indicated by the affiliation last week with the CIO of the National Assn. of Broadcast Engineers and Technicians. NABET prexy John McDonnell disclosed the union, under the CIO banner, is mapping an all-out drive to organize all radio, TV and pic employees, except performers and musicians.

Before switching from an independent status to join the parent organization, NABET claimed a membership of 3,000 in the three industries.

Affiliation will not effect current pacts with NBC, ABC and some 80 indie stations, according to NABET exec secretary George Maher. Referendum completed last week had members voting five to one for the CIO charter.

KXOK Kudos

St. Louis, March 27.

The local Junior Chamber of Commerce made an Award of Merit to KXOK, the St. Louis-StarTimes station in commemoration of the station's 600th consecutive broadcast of its safety education program tagged "So It Can't Happen to You."

Newest round of negotiations for the purchase of ABC radio and television networks involves International Telephone & Telegraph Co. ABC board chairman Ed Noble, principal stockholder, and IT&T chieftains have been huddling the past few weeks in establishing a common meeting ground for discussion, which involves primarily an exchange of stock.

Further negotiations have been stymied over argument as to how the stock exchange is to be distributed, it's reported.

Noble has been trying unsuccessfully for the past two years to load the network as an AM-TV package deal and came close to a sale about 18 months ago, when 20th-Fox wanted to buy it. However, they couldn't come to terms on price. Subsequently, United Paramount Theatres and RKO were variously mentioned as prominent bidders, but nothing crystallized.

Noble's video operation, from a standpoint of facilities, studio equipment and owned-and-operated stations, has long put it in an enviable position. However, the radio web's wide-open sustaining spaces, daytime and nighttime, have been a vexing problem, the AM end of the operation winding up with a 17.1% decrease in billings over the preceding year, while for January of this year it was 14.8% behind the corresponding period the year before.

Web's \$84,603 Net for '30

ABC's annual report of 1930, showing a net income of \$84,603 after taxes (contrasted with a net loss of \$319,085 for the previous year), reflects the fact the web's video operations are nearing the break-even point. Indications are ABC-TV will show black in '31.

Losses in 1949 were greater than the \$319,085 figure, since the last

(Continued on page 35)

Toscy's 78G For 12 NBC Concerts

Despite apprehensions that the NBC Symphony Orchestra was due for a period of inactivity or disintegration, the symph ensemble is actually set through the spring of 1952 without a broadcasting lapse and it's understood that the web's \$500,000 annual outlay may even be hiked for the coming semesters. Ensemble remains intact without any key personnel defections.

Health permitting, 84-year-old Arturo Toscanini will return to the podium in the fall for a series of 12 concerts, which will net him \$78,000, at the rate of \$6,500 per broadcast. (In event of sponsorship, fee goes to \$7,500 per hour concert.)

Toscy was originally slated for 12 broadcasts this season, but was forced to bow off after four because of his recurring knee ailment. He goes to Italy for the summer.

CBS HOLDING SINATRA, BUT IN NEW TIME SLOT

With Frank Sinatra being dispossessed from his late Sunday afternoon time on CBS to make room for the Pepsi-Cola sponsored Phil Regan show, which the web grabbed off from NBC, the Voice will be moved into an earlier Sabbath time segment until his radio contract runs out. CBS is committed to the singer until July, and since there's plenty of available open time on Sunday, CBS figures it'll be better off sustaining the show instead of paying Sinatra off.

Last of Sinatra's two sponsors bowed off a couple weeks back.

From the Production Centres

IN NEW YORK CITY . . .

Edward A. Franek, formerly with Young & Rubicam in Gotham, has switched to Chi office of Calkins & Holden, Carlock, McClintock & Smith, as a radio-tele producer . . . Andy McCaffrey, formerly with Eastern Air Lines and the Shubert, has joined ABC factory . . . Natalie Core and Alan Bunce added to "Love and Learn" . . . WCB's Margaret Arlen, Tommy Riggs, Jack Sterling, Stan Shaw, Bill Leonard and Galen Drake feted by Special Services Company of the Organized Reserve last week . . . Larry Lesueur and Charles Collingwood to speak at convention of their sponsor, Richfield Petroleum, in Atlantic City April 5-6 . . . Robert Fender, ex-assistant ad manager for World Broadcasting, appointed central-northwestern sales rep for RCA Theatras, Radio Execs Club of N. Y. has just issued its 1951 Yearbook, compiled by M. H. Shapiro, of Broadcast Music, Inc. . . . Al Kastner will handle AM and TV activities for Crusade for Freedom . . . New setup at Mutual's sales service department under Alma Graef has Ray Johnson as assistant manager; Joe Schackner will assist Ted Danley, sales traffic manager; Virginia Gross was appointed supervisor of contract & estimating dept., with Grace Porter assisting her . . . ABC's Bob Sweeney & Hal March kudos at Mitchell Field Monday (26) for having gathered 900 lbs. of stationery for GIs in Korea . . . NBC Public Relations chief Bill Brooks to Puerto Rico for week . . . Rosalind Courtwright, who opens at Coltilion Room, guests on WOR's "Luncheon at Sardi's" Tuesday (3).

Henry Foster, formerly with WNEW and Headley-Reed, new manager of sales planning for Mutual . . . Mike Hitzig, ex-"America's Town Meeting" and DuMont, has joined Robert S. Taplinger Associates . . . Larry Nixon appointed head of publicity department of Hewitt, Ogilvy, Benson & Mather . . . World Broadcasting System is sending out to subscribers a series of musical western program signatures . . . Frederic W. Ziv's Humphrey Bogart-Lauren Bacall starrer, "Bold Venture," is being launched on 427 outlets, with brewers backing the series on 35% of the stations . . . Blow agency has taken an option for AM and TV on Rockhill Productions' "Congressional Investigator" package, which is based on work of various government agencies . . . Edward F. Thomas, public relations v.p. of Geyer, Newell & Ganger, on part time leave of absence to serve as consultant to the Army . . . Mr. and Mrs. Harrison B. McCann, board chairman and vicepres of McCann-Erickson, respectively, back after three weeks on Coast where he confabbed on "Dr. Christian" show . . . Benton & Bowles copywriter Gordon Webber has his first novel, "Years of Eden," off Little, Brown presses tomorrow (Thurs.) . . . Peggy Stanley added to "Our Gal Sunday" . . . Tom Sheehan is new to "Lorenzo Jones" . . . "Our Gal Sunday," produced by Frank and Anne Hummert, begins 15th year on the air this week.

IN HOLLYWOOD . . . Dennis Day didn't like the looks of his Nielsen so he shook up his writers, adding Paul Henning (Burns and Allen) and subtracting Bill Manhoff and Leo White. Judy Canova, in the same stable, follows him and adds nearly three points to his best marker . . . In sick bay: Jim Jordan (Fibber McGee), virus victim in Denver; Ben Paley, CBS director of program operations on the Coast, on the mend in Florida after N. Y. hospital siege . . . Gil Stratton, radio actor, donned his blue uniform and base-umpired the Yanks exhibition games in town . . . Jerry Ross, ABC's press head, once played the outfield for both the St. Louis Cards and Browns and in one game slammed out three home runs . . . Bobby Lee and Jerry Lawrence taking time out from radio to peddle a new show in N. Y. Their last, "Look Ma, I'm Dancing," didn't quite cut it. A little of Ernie Martin, a radio grad, should rub off on them . . . Blow had to fork over half of the \$2,000 Jay Pagnin sued for in planting plugs for the agency's clients . . . Harry Malish drew another accolade for KFWB's fine cooperative spirit. This time it was the American Legion . . . Bob Reynolds has surrounded himself with public figures to act as an advisory board at KMPC. He's one station manager who needs no help on public relations. Nicer they don't come . . . Pat Campbell, late of Don Lee, has been hobnobbing with so many station heads that it's keeping the guessers busy trying to figure which way he'll jump . . . Margaret Truman's dramatic debut on Screen Directors Playhouse has been moved up to April 26 . . . Frank Samuels' boy, Jack, got himself hitched last week.

IN CHICAGO . . .

Leo Burnett, just back from Washington, explains the radio aspects of the Hoover Report to Chi Radio Management Club members today (Wed.) . . . Sun-Times scribbler Irv Kupcinet back to the airlines with a quarter-hour Sunday night gab session on WENR, starting April 8 . . . Pabst still casting about for an AM gabber on its Wednesday night fight cards on CBS. WBBM sports chief John Harrington will handle the blow-by-blow tonight (Wed.) . . . Robert Q. Lewis in next week for appearances on Don McNeill's ABC "Breakfast Club" . . . WGN engineering topper Carl Meyers dispatched to Washington Monday (26) to sit in on FCC's national security confabs. Also repping Chi Tribune stations was Percy Russell, WGN's Washington attorney . . . Edward Lynch upped to manager of ABC's Chi radio national spot sales staff . . . Hal Culver launched 105-minute Saturday afternoon disk show on WLS last week . . . Bill Thompson, former trade mag staffer, has joined Mutual's Chi office as a salesman . . . Jack Angell's cross-the-board five-minute WMAQ noon newscast will be bankrolled by Best Foods as of Monday (2). . . Screening has started on the 33,296 entries in NBC's "Quiz Kids" sixth annual "Best Teacher" contest . . . Tom Paro, Chi Mutual account exec, called to the Armed Services . . . Peter Donald cutting a "Share the Wealth" show April 5 at the Great Lakes naval training center with WGN chirper Paula Wray as an added attraction for the gobs . . . Carl Baker, formerly with Liberty net, joins WCFL sales crew . . . Warbler Kitty Kallen guested on Ship Farrell's WMAQ platter session Monday (26) . . . Harry Creighton from WGN will do the blow-by-blow account on the International Golden Gloves Mutual airer Thursday night (29) for Admiral Corp. Bob McKee will handle the color.

IN WASHINGTON . . .

Alexander Kendrick, CBS newsmen and commentator, returning to Vienna, shortly to resume coverage of Middle Europe for the web . . . Earl Godwin, vet commentator of the capital scene, telling this week's session of town's Rotary Club about "Radio Commentators" . . . Erie Johnston, ESA boss, gave a progress report past Sunday (26) on Walter Cronkite's "Facts We Face" (CBS-WTOP) show . . . Kennedy Ludlum, WRC-NBC's hunting and fishing editor, by-lined in next month's "Virginia Sportsman" mag . . . Tom Russell, ex of WEEI, Boston, has joined staff of WTOP-CBS as announcer . . . Another addition to the CBS outlet is William Hedgepeth, former program director of WINX, Washington, who succeeds Elma Williams as assistant director of operations . . . Edythe J. Meserand, WOR, has been named chairman of the Convention Committee of American Women in Radio and Television for group's New York pow-wow, April 6-8, according to announcement from national office here.

THIS IS OUR HERITAGE

With Vernon Rich, narrator; Dick Crenna, Lamont Johnson, Farley Baer, Walter Catlett, Victor Rodman, Carleton Young, Jeanette Nolan, Ed Gargan
Writer-Producer-Director: Jerry Devine

30 Mins.; Sun. (25), 7 p.m.
ABC, from Hollywood (transcribed)
ABC network rates kudos for this latest venture into public affairs programming. Actually this one-shot performance of "This Is Our Heritage" is in the nature of a "preview" of a projected historical series scheduled for a fall premiere, with Jerry Devine as writer-producer-director.

On this "test" dramatization (ABC gave it an early showcasing to invite public reaction prior to the regular series), Devine depicted Washington's retreat from the British in the winter of 1776. Devine was concerned with the demoralizing effect the disastrous withdrawal had on the men in the army and how unpopular a losing war was to a large segment of the new nation.

Told in terms of two young sentries of the Massachusetts militia who leave Washington's depleted army when their term of enlistment ends, this "Heritage" installment was at once understandable and believable, translating that phase of American history into a "then and now" analogy attending the Korean situation today.

What made this show so commendable was Devine's ability to vest the dialog with an aliveness; the history he was presenting was the history of human beings acting then as they would now. The dramatization itself was excellent, shorn of any of the stilted qualities attending an incident dating back 175 years. Devine was wise, too, in avoiding the pitfalls of the "documentary" boys, who try to encompass too much in their recitation of facts or present too broad a panorama. Rather, the story was reduced to the simplest denominator in the telling. What emerged was good, honest radio. Rose.

ONE FOOT IN TOMORROW

With Fredric March, narrator; Arnold Moss, Roger de Koven, Eddie Cantor

Writer: Millard Lampell
Producer-director: Himan Brown
30 Mins.; Wed., 10:30 p.m.
UNITED JEWISH APPEAL
NBC, from New York

"One Foot in Tomorrow," one of four nationwide radio dramatic programs being presented by the United Jewish Appeal during March and April, throws the spotlight on the problem of resettling thousands of refugee Jews in Israel. Fredric March handled the narration with dignity and the small cast attacked their thespian chores with obvious sincerity.

But while March and the players were admirable, the Millard Lampell script was inclined to be too similar to other dramatic stanzas which have advanced the UJA cause in the past. A subject of this nature deserves more imagination. It's also doubtful that the central figure of "Tomorrow"—a teacher who speaks six languages—would be assigned to manual labor by Israeli authorities as is done in this playlet.

True, the teacher did not speak Hebrew. However, if he had already mastered six tongues one more shouldn't present much trouble. Point that Lampell was trying to get across was that peoples of all occupations are banding together in Israel to literally build shelter, start a new life and "plant a living democracy." These are praiseworthy objectives, but a more cogent example could have been made as to how they're being attained.

Arnold Moss, cast as the refugee instructor, tried valiantly to make the role believable. Roger de Koven and others lent good support. Himan Brown's direction helped achieve a documentary flavor. His production mountings and musical bridges also reflected care. Glib.

CHILDREN'S PLAYHOUSE

With Howard Maschmeier
45 Mins.; Sun., 12:15 p.m.
Participating
WPTR, Albany

Howard Maschmeier, special events and news director for the station, incorporates his "Uncle Pete" fairy tale stanza with recorded stories and music on new program. Presumably aimed at smaller children, it should entertain them, although the length may dilute or diminish interest. First block presented narratives by Ray Bolger and religious music by Jack Berch, plus the spinning of a kiddie familiar by Maschmeier. Second included Western tunes; Maschmeier's contribution was the popular fantasy, "Cinderella." Possessing a deep voice and a likeable radio personality, he handles the straight telling authoritatively and authentically. Jaco.

THE WOMAN IN MY HOUSE

With Forrest Lewis, Janet Scott, Peggy Webber, others; announcer, Charles Lyon; musical director, Paul Carson

Writer-Producer: Carlton E. Morse
Director: George L. Fogle
15 Mins.; Mon.-thru-Fri., 1:45 p.m.
MANHATTAN SOAP CO.
NBC, from Hollywood
(Duane Jones)

In the same old familiar groove is radio's latest soap opera, "The Woman in My House." This opus, which began its cross-the-board career Monday (26) on NBC, lets daytime listeners peek 15 minutes through a keyhole that has the Carter family on the other end.

The Carters comprise middle-aged mom 'n' pop plus five children who vary in age from 14 to 28. For the opening installment pop was disturbed about Virginia, unmarried although 26. He was even more agitated about 28-year-old Jeffrey, who's employed in some investigation work so secret that he can't discuss it.

But the dramatic wallop for episode one was saved for the closing minutes when Sandy, a high-school age daughter, becomes involved in a late evening party scandal. One of her suitors, it develops, made the wrong kind of advances. At this point a gallant brother belts the hapless boyfriend.

There's little imagination or originality in the Carlton E. Morse script. However, housewives have never been known to fancy things never been known to fancy things aesthetic. They're satisfied to dwell vicariously upon make-believe characters' daily problems and vicissitudes. "Woman in My House" faithfully fulfills all demands of that time-honored formula.

A cast which included Forrest Lewis, as the father; Janet Scott, as mom, and Peggy Webber, as Sandy, tried to make the yarn credible. Copy for Sweetheart soap claimed that "nine out of 10 cover girls" use the product. Withal, this brand new soapier is pretty ho-hum fare but women will listen and that's what counts. Glib.

METROPOLITAN OPERA RADIO JAMBOREE

With Clifton Fadiman, Jimmy Durante, Gladys Swarthout, Celeste Holm, Dorothy Kirsten, Alec Templeton, Margaret Webster, Salvatore Baccaloni, Leonard Warren, Giuseppe Valdemoro, Milton Cross, Della Rigal, Brian Sullivan, Victoria de Los Angeles, Regina Resnik, Bida Sayao, Charles Kullman, Lucine Amara, Anne Bollinger, Roberta Peters, Pierre Luboshutz, Genia Nemecoff, Rise Stevens, others

Producer: Henry Souvaine
Director: William Marshall
Writers: Robert Bagar, Irving Kolodin
2 Hours; Sat. (24), 8 p.m.
Sustaining

ABC, from New York, Hollywood
ABC wrapped up an entertaining two-hour jamboree to help raise funds for the Metropolitan Opera last Saturday eve (24). Special show had an impressive array of operatic and show biz celebs, who presented longhair, pop and in-between music in a pleasing blend. Aired was produced with flair, including, besides serious music and a serious pitch, some deft spoofing of the operatic clichés—the over-stuffed diva and over-dramatized warbling.

There was, for example, Jimmy Durante's sock "Patron of the Arts" segment, in which he advised the Metop solons to get fresh lyrics such as "Bibbidi-Bobbidi-Boo," or his crack that for the tenor to embrace the soprano he'd "have to be curved like a banana." After kidding vehicles like "Madame Butterfly," Durante shelled out \$250 for the Met cause. Alec Templeton also satirized the tone-dramas with an original "Wagnerian" opus that turned out to be variations on "Sprechen Sie Deutsch" and "Hey-Baba-Re-Bop."

Script had some nice light touches, neatly handled by Clifton Fadiman, who served as overall emcee. Equally effective handling other portions were Milton Cross, Margaret Webster and Durante. Their pleas, along with those by George Sloan and Mrs. August Belmont, were brief and in good taste. At intervals there were local cut-ins, with local telephone numbers announced for listeners to call in their pledges. Although results haven't yet been completely tabulated, show brought in 2,003 calls to New York alone.

Program included a duet by Salvatore Baccaloni and Giuseppe Valdemoro from "Don Pasquale," Rise Stevens doing the Habanera from "Carmen," Victoria de Los Angeles (in her radio debut) duetting with Brian Sullivan in an aria from "Madame Butterfly," Gladys Swarthout in Offenbach's "Tu n'es pas beau," Leonard Warren's "Pagliacci" prolog; Della Rigal and
(Continued on page 35)

HEART HOSPITAL SHOW

With Loretta Young, Vera-Ellen, A. W. Anderson, George Grim, L. D. Morrell, Dr. H. S. Diehl and Wally Olson orch.

Producer-director: Ed Viehman
Writer: George Grim
30 Mins.; Tues., (28) one-shot
Sustaining
WCCO, Minneapolis

Especially produced for the Northwest Variety Club's heart hospital dedicatory dinner tendered by the University of Minnesota, the hospital's recipient, in the university's Men's Union building and attended by many notables, this cleverly written show achieved a number of purposes. It acquainted radio listeners throughout the area with the Variety Club's accomplishment and showmen's service to the community and publicized the hospital, the only one in the U. S. devoted entirely to diagnosis and treatment of heart ailments and heart disease research. It also provided good entertainment.

Emceed by George Grim, regular WCCO staffer as well as Minneapolis Morning Tribune columnist who also was the writer, the show hit and maintained a fast pace. Instead of utilizing talks by those who had delivered addresses at the dinner proper, to the exclusion of more glamorous ingredients, Grim ingeniously had such film stars as Danny Kaye, Alan Ladd, Abbott & Costello, and Adolph Menjou speaking on the heart hospital project and telling of its needs, interviews with the hospital's first children patients and effective background music by the WCCO orchestra. It made for dramatic treatment, diversification and human interest, spicing what otherwise might have been an all too dry show.

Grim was able to weave into his show the aforementioned film stars' voices by means of clips from screen trailers in which they've appeared in order to help raise funds for the hospital project. WCCO staffer Bob Dellaven went into their hospital rooms to talk with the four youngster patients, bringing out information about the children's lives and hopes after talking to one of the hospital doctors about their cases. These interviews were transcribed and clipped into the show, projecting a lighter touch and injecting more cheer. Grim also introduced for brief talks "in person" Loretta Young and Vera-Ellen who had come from Hollywood to appear and participate in the dinner; A. W. Anderson, Variety Club chief Barker, and President L. D. Morrell of the Univ. of Minnesota and Dr. H. S. Diehl, the school's medical department head.

Explaining the show, Grim told how it presented "the story of your town's showmen" and what they've done philanthropically for the state and nation in conceiving and making possible the hospital by raising \$500,000 to get it started. Congratulating the club for its achievement and tossing verbal orchids to it, the Misses Young and Vera-Ellen said it was illustrative of the entertainment industry's big heart and that such undertakings make them proud of being a member of the industry. Anderson traced the history of the project. On their part, Morrell and Diehl accepted the hospital for the university, extended an invitation to the public to visit it and pledged that "this work of love" would be utilized with honesty and sincerity.

All in all, this WCCO show was not only first-rate radio fare, but also a glowing tribute to the Northwest Variety Club and the entertainment industry—one that should prove priceless as far as advancing public relations are concerned—and a means of creating interest in the hospital. Rees.

Radio Followup

"The Triumphant Hour" proved a fitting and worthy climax to WOR-Mutual's Easter contrib to airlines in the 9-10 p.m. segment of the network Sunday (25). Originating from both New York and Hollywood it enlisted a star-studded list of names from stage, screen and opera, whose combined talents made for a compact dramatic stanza in the reenactment of the Biblical theme. For this, the fifth in the annual series, it pointed up the travails of Christ's mother, Mary, and his disciples between crucifixion and Ascension on that day that has since become Easter.

It primarily dealt with the imprisonment of the disciple Paul and subsequent death sentence by the unbelievers when he refuses to renounce the Saviour. His miraculous emergence from the burning oil vats, which confounds his cap-
(Continued on page 34)

RADIO PROWLs FOR NEW COMICS

Four-Network Billings

(Jan. '51)

CBS	\$6,947,900	+11.8
NBC	5,234,900	-9.0
ABC	3,023,100	-14.8
Mutual	1,555,080	-8.1
	\$16,850,980	-2.7

Coy Shuns Kefauver Plan to License Track News; Would Curb Bet Info

Washington, March 27.

FCC Chairman Wayne Coy told the Senate Crime Committee yesterday (Mon.) he was opposed to its plan for cutting down gambling by requiring the Commission to license anyone transmitting horse and dog racing news by interstate communications facilities.

The proposal, Coy testified, would impose problems which do not fall into the FCC's field and transform the Commission into "a quasi-criminal court" charged with interpreting the criminal laws of 48 states.

Coy preferred a Commission proposal prohibiting transmission of gambling information by interstate communications, including radio and television.

In reply to a question by committee chairman Estes Kefauver, Coy said FCC has no jurisdiction over Continental Press Service which supplies racing information to clients.

Coy explained that the FCC proposal would permit transmission of all information concerning sporting events except for bets and wagers and betting odds and prices paid. He said he has yet to hear any reason why transmission of lottery information by newspapers is any more illegitimate than transmission by newspapers of bets or betting odds.

"Yet," he said, "radio stations and newspapers are at the present time prohibited from broadcasting or transmitting through the mails information about lotteries, even though it is clear that such information too is 'legitimate news' in the sense that many people who would not participate in the illegal activities themselves like to hear about those who do."

'Jeff' Wade Takes Over Chi Agency

Chicago, March 27.

Wade agency, whose major account is the extensive Miles Laboratories' billings, formally passed into the third generation of the Wade family last week when the agency was reorganized under the title of Geoffrey Wade Advertising. No major account or personnel changes accompanied the revamping which is a consequence of the recent death of Walter Wade, former head of the firm.

Heading up the new agency as general manager is Albert G. (Jeff) Wade II, grandson and namesake of the founder of the agency, established in 1900. Agency's growth has paralleled that of Miles whose current billings are in excess of \$7,000,000, most of it in radio and TV.

John Hurley to Manage Don Lee Programming

Hollywood, March 27.

John Hurley, former VARIETY mugg until he joined Don Lee web in 1948 as station relations assistant, has been named program manager for the regional network, succeeding Carlton Adair.

He takes over April 18. For the past 18 months Hurley has been on the web's public relations staff.

Kefauver at NAB

Washington, March 27.

Sen. Estes Kefauver, who in the opinion of many rates the accolade of "Mr. Television of 1951," will be the guest speaker at a special shindig being tossed by the Radio Pioneers Club at Chicago the night of April 17.

Affair will be staged in connection with the annual convention of the NAB. All the radio-television delegates are invited.

Bradley, Coy To Top NARTB Chi Convention Roster

Washington, March 27.

With accent on emergency problems confronting the industry, the National Assn. of Radio-Television Broadcasters will have Gen. Omar Bradley, chairman, joint chiefs of staff, and FCC chief Wayne Coy as principal speakers at its annual convention next month in Chicago.

Gen. Bradley will deliver a formal address on European developments, which will be taped and made available for rebroadcast by stations. He will also discuss the Korean situation in an off-the-record session.

FCC-military plans affecting broadcasters will be presented to the convention by Curtiss B. Plummer, FCC chief engineer, and an official of the Air Defense Command, the session will be along the lines of a briefing given the broadcasters in Washington yesterday (26).

The association has also lined up top research men for a panel on audience measurement. Participants will include C. E. Hooper, A. C. Nielsen, Sydney Roslow of the Pulse and James W. Seiler of American Research Bureau.

Everybody in Chi's Got That Late Night Spot Origination Bug

Chicago, March 27.

Local stations which are chary of competing with the perpetual juke-box policy of WIND are currently going around the back door to register in the highly competitive midnight deejay market.

Three local stations have already pulled their midnight platter airings from the studio interiors and placed them in local night spots. Newest attempt is at WCFL, which launches an across-the-boards platter-chatter show tonight (27) from the Vine Gardens nitery. Program will have the standard guest and celeb interviews, plus the etchings, and will be steered by local deejay John McCormick.

WMAQ has taken a share of the top-cream with its Tuesday-through-Sunday "Chez Show" from the Chez Paree. Show uses local radio thesp Myron Wallace and wife, Buff Cobb, for the navigating. Deejay Bill O'Connor currently holds at Gibby's, a Loop restaurant, on a late evening across-the-boarder over WENR.

TO HYPO HUMOR AS TV STEALS CLOWNS

With television having grabbed off some of radio's big comics, programmers are wondering where they'll get more laugh-getters for next fall.

AM, of course, still has some top clowns in Bob Hope, Jack Benny, Edgar Bergen, Fanny Brice, Red Skelton, etc.—plus a good helping of high-rated situation comedies—but the feeling is that the sound medium needs a humor hypo. Situation, too, may become more acute as TV set circulation grows, both Coasts are linked for tele by cable and relays, and more radio buffoons take the video plunge.

To strengthen AM's comic resources, NBC is on the prowl for young, fresh talent. Web's program veepee, Charles (Bud) Barry, is currently working on auditions for the 1951-52 season with Dean Martin and Jerry Lewis, Judy Holliday, and Jenny Lewis (Dagmar of NBC-TV's "Broadway Open House"). Properties and vehicles for them are now being sifted.

While the Martin-Lewis team is expected to keep its video commitments next season, it's felt that because of their youth and informal approach, they can stand the gaff of an AM-plus-TV spread, while older funny men might not be able to carry the load. Similarly, it's figured Miss Lewis could also do a radio series on top of her thrice-weekly malaproping chores on the tele "Open House."

As a means of turning up and testing fresh talent, NBC's "Big Show" next season will have a spot each week for new funny faces. That idea had been intended for the 90-minute Sunday evening show this year, but success of the name format on the initial broadcasts kept Barry and producer-director Dee Engelbach in the star groove.

Concept will be establishing the "Big Show" as a showcase from which gueststars can jump into their own stanzas, as the Kate Smith, Rudy Vallee and "Show Boat" airer provided a springboard in radio's earlier days. Interestingly, both Judy Holliday and Martin-Lewis were sought by Barry after their "Big Show" visits.

P&G's 375G For ABC Pyramid Plan

Procter & Gamble is kicking off ABC's new Pyramid Plan with a 13-week purchase involving a gross expenditure of \$375,000 in time and talent.

P&G, for its Ivory soap, is buying one participation apiece in "Stop the Music," "The Sheriff" and "Fat Man," as per the plan set by ABC sales topper Charles Ayres. It will also back a fourth participation, to carry which ABC is skedding a five-minute newscast Thursday at 8 p.m., in front of "Screen Guild Players."

Four-program play is going on the full web. Agency is Compton.

WGAR 'America' Series

Cleveland, March 27.

WGAR is starting a series of participation programs entitled "My Share in America" in which listeners are asked to deliver a five-minute dissertation. Mon., Wed. and Friday, 6:25 p.m., with winners to receive a free week-end flight-trip to Washington.

Along with the station's activities, WGAR has secured cooperation from several of the major industries who will conduct similar contests among their employees, with those winners also securing flight trips. Company programs entail a 500-word essay.

Vitamins Give Chi 500G Stimulant; Dallas, Houston Next for AVA Coin

Chicago, March 27.

Bruce Cabot, Robt. Alda Audition for ABC Shows

Film actor Bruce Cabot, who flew in from the Coast last week, cut an audition Saturday (24) for ABC as star of the projected "Virginian" series. New stanza is based on novel by Owen Wister.

Robert Alda, another pic thespier currently in the "Guys and Dolls" Broadway musical, starred on an audition waxer cut by ABC yesterday (Tues.). Show is a Hi Brown whodunit, "Lucky Seven."

Philly Station's Staffers Poised For Walkout

Philadelphia, March 27.

With two vote hurdles already cleared for a strike, WIBG announcers waited for the balloting of the membership of the Philadelphia local, American Federation of Radio Artists, scheduled for tonight (Tues.). The membership is virtually certain to approve the strike petition of the station's seven gabbers.

At a special meeting in New York last night, AFRA's national board voted unanimous approval of the WIBG proposed strike last Friday (23). The Philadelphia local's board gave its okay to the move. Lester Coggshall, field director of AFRA, is on scene to direct activities.

Last June an attempt was made by the American Communications Assn. to unionize WIBG. The staffers repudiated this group because of its alleged leftist ties and when they sought to join AFRA the management of the station refused to recognize the move.

The announcers claim management is using a technicality in the Taft-Hartley law which precludes two elections within a year as a means of stalling off negotiations. The announcers insist their repudiation of the left wing group was in the nature of a public service.

Court Forces WEAM To Plug Rival WWDC In Snarl Over Giveaway

Washington, March 27.

As the result of a temporary restraining order granted last week by Judge Albert V. Bryan in the U. S. District Court in Alexandria, Va., WEAM in nearby Arlington is advertising the "Lucky Numbers" giveaway program on WWDC in Washington. The Court, on motion by WWDC, granted the order to restrain WEAM from notifying listeners of winnings from WWDC's "Lucky Numbers" without disclosing source of the giveaway.

The order, which continues in effect pending arguments on the merits April 9, enjoins WEAM from broadcasting any portion of the "Lucky Numbers" program, including the winning digits, "without clearly announcing to its listeners that the program is originated by WWDC, that the numbers were first announced over WWDC and that the award is made solely by WWDC."

Judge Bryan agreed with Thomas Dowd, counsel for WWDC, that WEAM's giveaway monitoring service to listeners, instituted to prevent rival stations from buying audience, constituted unfair competition. (Continued on page 38)

Chi radio and TV stations were alerted last week that George S. Johnston, Coast vitamin entrepreneur, was in town looking for "some spots." At VARIETY's press time today (Tues.), prexy of American Vitamin Assn. had parted for nearly \$500,000 in time for next six months.

Johnston, currently spending \$35,000 weekly primarily on Coast, told VARIETY he hopes to up weekly budget to \$100,000 when he completes his buying swing through mid and southwest.

Biggest single package in Chi was peddled by WGN-TV in wrapping up multiple deal which fetches more than \$350,000 in time alone. Also getting in vitamin act were three AM stations—WCFL, WAAF, and WJJD—with trio sharing \$3,500 weekly for 96 quarter-hour disk shows weekly.

Believer in saturation approach, nostrum peddler Johnston is reported to be largest single buyer of local teevee on Coast and his Chi purchases make him far and away biggest spender in Chi.

Big Baseball Spread

Johnston's WGN-TV buy almost gives him blanket monopoly on station. Included in deal is station's entire baseball package, comprising 77 Cub games and 58 White Sox games. Also on WGN-TV he's picked up half hour Class A time for kine version of Leo Carillo's "Dude Ranch," which tees off April 15; another half hour for "Public Prosecutor," dramatic show plus two or three weekly quarter-hour variety stanzas featuring Marty Hogan. WGN-TV carries firm on seven-day weekly spread—on days when there are no baseball games station will package half-hour show built around Snader vidpix.

And that's only the beginning—Johnston is still shopping around Windy City for station which can (Continued on page 34)

1,000 B'casters At Defense Meet

Washington, March 27.

Problems concerning operation of radio and TV stations in the event of enemy attack brought approximately 1,000 broadcasters to a meeting here yesterday (Mon.) with FCC and officials of the air force and the Office of Civil Defense. Discussions were of a restricted nature.

FCC Chairman Wayne Coy, Comr. George Sterling, FCC Chief Engineer Curtiss Plummer, Maj. Gen. Francis Ankenbrandt, and Civil Defense Administrator Millard Caldwell addressed the meeting.

No TV Competition For Mpls. Radio on Ballcasts

Minneapolis, March 27.

While it's a virtual certainty there'll be no televising of the Minneapolis and St. Paul American Association baseball games this season, as hitherto, mainly because of WTCN-TV and KSTP-TV time availability problems, the radio broadcasts of the contests will be on the air as usual.

For the fourth consecutive year WLOL has grabbed off the exclusive broadcast privilege for the Minneapolis contests and WMIN similarly for the St. Paul games. Dick Enroth and Marty O'Neill again will be at the mike in the Minneapolis and St. Paul ball parks, respectively, giving the play by play details. The away-from-home games again will be re-created for the air audiences from telegraphed accounts. There'll be no broadcasting of Sunday and holiday games.

WDGY once more will carry the daytime big league radio broadcasts of the "game of the day" if available.



Ten million? . . . Forty million?

Take your cue from the advertisers who cleaned up last summer with an average rating of 24.5 on NBC *summer television*.

This year the opportunity is even greater:

40,000,000 individual viewers—and their predominant summer pastime will be television (research proves it) . . .

a record fourteen million TV sets—double last summer's total—and almost three times the circulation of the nation's largest magazine . . .

lusty ratings—in television, sets in use stay just about as high during summer as in other seasons. (Straw hat advertisers on NBC-TV reached *seven* households in the summer months for every *six* they had reached in the previous quarter of 1950).

Where else in advertising can you find a mass medium that delivers more in summer? *And for less money.*

These are facts. Just off the press is an NBC presentation which shows in a dozen different ways why you stand to clean up with an NBC straw hat program. Send for it today—start covering two-thirds of the national market by the Fourth of July!

NBC Summer Television

SUMMER SALE

Here's just a sample of the wonderful summer buys from which you can take your pick—shows that will be second to none in audience and dollar-for-dollar economy:

Don Blue's Barn Theatre
The Doodles Weaver Show
The Clock
Comoe Theatre
Dorothy Kilgallen and Dick Kellner
John Cameron Swayze's Scrapbook
Bill Stern's Sport Show
Vacation Wonderlands
NBC Summer Theatre

Stadium Concerts
The Ernie Kovacs Show

An NBC Television salesman will give you a complete list, with program descriptions, prices and details of the brand new *Straw Hat Incentive Plan*. Call NBC-TV sales offices in New York, Chicago, Detroit and Hollywood.

NBC 'Comedy Hour,' CBS 'Toast' Good Sponsor Buys Despite Competition; Chapter 1 in 'Videodex' Appraisals

First in a new series to determine whether two top-rated television shows aired in the same time slot can both succeed for their sponsors. Using data compiled by Videodex, new indie rating service, the series will demonstrate whether the sponsor is getting enough of the right kind of audience for his show to merit his continued expenditures of time and talent fees.

(This week's story compares NBC's "Comedy Hour" and CBS' "Toast of the Town." Next week will deal with NBC's "Philco Playhouse" and CBS' "Fred Waring Show.")

NBC-TV's "Comedy Hour" and CBS-TV's "Toast of the Town," both aired Sunday nights at 8, each represent a good buy for their respective sponsors despite the fact that they're constantly bucking each other for audiences. Reason, according to a qualitative breakdown of their ratings by Videodex, is that each show draws specifically the type of audience that would be most interested in the products advertised.

In addition, even though "Comedy Hour" consistently outdraws "Toast" in network ratings, the latter show's lower budget gives it a considerably lower cost-per-thousand figure. Based on Videodex appraisal and VARIETY's annual round-up of talent and production costs for TV programs (time charges are not included because of the different number of stations on which each show is carried), the budget on "Comedy" breaks down to a cost-per-thousand viewers of \$3.40, while the cost-per-thousand on "Toast" is \$1.70. (NBC show is sponsored three weeks per month by Colgate and on the fourth week by Frigidaire. "Toast" is bankrolled by Lincoln-Mercury dealers.)

Using as a base rate Videodex's latest network figure of 42.3 for "Comedy" and 31.6 for "Toast," a further breakdown reveals that the former program plays to 3,993,400 homes, with an average 3.9 viewers per set, while "Toast" plays to 2,781,000 with an average of 3.6 viewers per set. On the assumption that cars are bought in most families by men, with an assist from their wives, proof that "Toast" gets the desired audience is seen in the fact that 37% of its viewers are men and 44% are women. Housewives supposedly buy most of Colgate's products and a breakdown on "Comedy" reveals the audience is composed of 36% men and 39% women. Rest of the audience are teenagers and children under 12. Cost per 1,000 men on "Toast" is \$4.72, and the cost per 1,000 women on "Comedy" is \$8.83.

Family characteristics of the audiences prove further that each plays to the type of viewer desired by the sponsor. That "Toast" viewers represent the market for

600 Irate Chi Mothers, Each Nicked for \$150, Gang Up on Tele-Movies

Chicago, March 27. Bankruptcy hearings of Tele-Movies, Chi video film company, was interrupted last week by a flock of some 200 irate mothers who wanted to know what had become of the \$150 they claimed each had shelled out to the collapsing company. Angry moms reported they had paid the coin to have their youngsters "trained" for appearances in the tele films the outfit was making.

Lace K. Stoutenberg, Tele-Movies proxy, testified before Federal bankruptcy referee Austin Hall that 600 Chi parents had paid the \$150 fee to have their children trained for work in the company's productions. He said 30 pix had been made since the firm set up shop here in 1949, but that only one had been sold.

Stoutenberg listed the outfit's liabilities at \$4,209, with assets of \$2,100. Hearing was continued to April 5.

Bert Mitchell to, KPRC-TV

Houston, March 27. Bert Mitchell has been named program director for KPRC-TV, according to an announcement made by Jack Harris, manager of the outlet. Mitchell comes here from WFAA-TV, Dallas.

Mitchell is creator of the former "Darts for Dough" program, which was aired on the ABC network.

CBS-TV Incentive (On Time & Show) For Summer Coin

CBS-TV, apprised by some affiliates that they will not guarantee to hold a sponsor's present time slot if the client takes a hiatus, is offering its advertisers special time discounts and "program contributions" this summer for the first time. Until now, the web has allowed bankrollers riding through the summer only the standard rate card discount of 10% on gross billings over a 52-week period.

CBS, following the usual procedure, is allowing sponsors desiring a hiatus to take eight weeks off without penalty. But, as a special incentive to keep as many on through the summer as possible, the web is offering a 10% additional discount over and above the weekly and annual discounts. In addition, CBS will pick up one-third of all program costs during the summer, regardless of whether the program in question is a house package, an agency package or is produced for the bankroller by an indie packager.

Web spokesmen emphasized that the special allowances on time and production charges apply only to sponsors who are now on the air. In addition, they hold only for Class A evening time. No incentive is being offered sponsors who might come on the air for the first time during the summer.

DOROTHY & DICK SET AS KATE SMITH HIATUS SUB

NBC has settled on Dorothy (Kilgallen) and Dick Kollmar as the summer replacement for the Kate Smith daytime cross-the-board TV show. Team will double from their morning WOR (N. Y.) radio program.

However, deal is contingent on the number of sponsorship availabilities. Some of the current 11 clients occupying the Kate Smith segments have already indicated to the network their desire to remain on through the summer months.

"Dorothy & Dick" is being peddled at \$1,375 per quarter-hour segment per day.



WILLIAM GARGAN

Starring as "Martin Kane, Private Eye" NBC-TV (New in 15th week). Trendex Rating—36.4 (7th position) Nielsen Rating—41.8 (16th position) P.S. Also 2nd Highest Sunday Daytime Radio Program (Mutual) Sponsored by United States Tobacco Co. Kudner Agency

Grid League Drops TV Game of Week

Cleveland, March 27. The National Football League has dropped its game-of-the-week television program, Coach Paul Brown of the Championship Browns announced here, adding it will rest with each team to arrange its own telecasts.

Brown indicated that each team will probably televise games beyond a 75-mile radius of the city of play. He also hinted that the Cleveland Browns would pursue a policy begun last year when it did not telecast home games within a radius of 75 miles but permitted telecasting on a network outside its immediate home radius.

Brown explained the package game-of-the-week program was being dropped in part to avoid any difficulty with the Justice Department which has a continuing inquiry as to any anti-trust and restraint-of-trade violations in television.

The Justice Department has been studying pro baseball and football and is reported to have asked the National Collegiate Athletic Assn. to explain its recent order that forbids its members to telecast collegiate home games. In Columbus, the Ohio State Legislature has a proposal to make all State home games available for telecasts.

Kozlenko Snares Rights For 'Offstage' TV Series

Hollywood, March 27. Film-TV writer William Kozlenko has wrapped up rights to more than 250 short stories dealing with the "offstage" lives of show people, and is planning it for fall television presentation out of New York. The material covers all phases of show biz.

Series would consist of many short plays and stories that Kozlenko has collected in the past 15 years during which he has been editor of The One Act Play Magazine and various published one-act play anthologies.

Crystal-Balling TV

Philadelphia, March 27. Back in May, 1946, in an address before the National Assn. of Manufacturers, John F. Royal, NBC veepee, practically called the turn on the impact of TV on American audiences in its treatment of such events as the Sen. Kefauver crime investigations.

Video showcasing of the Kefauver "quiz show" during the past couple of weeks sent some NAM members here scurrying to the files for the Royal crystal-gazing. Here's what Royal told the NAM convention back in '46:

"Television, regardless of whether it is black-and-white or color, will become the most important public relations medium in our history. It could change many details of our political structure, and it will have tremendous social implications. If we are to have a better world, television will have an important share in bringing it about.

"Television will strip the phony—the demigod—the mountebank, as bare as the day they were born. That lot will not be able to stand the scrutiny of the American people in their homes. Of course these statements are based on the premise that without political interference telecasters will be permitted to present typical red-blooded American programs of a clean and wholesome and cultural nature."

11,748,400 TV Sets in U.S.

U. S. had 11,748,400 television receivers in circulation as of March 1, according to an estimate of the NBC research division. Total included 9,950,200 in the 47 markets connected via coaxial cable or microwave relay, and the remainder in the 16 markets which are not yet interconnected.

Following is the city-by-city breakdown:

City	No. of Stations	No. of Sets	New York	7	2,240,000
(Interconnected Markets)			Norfolk	1	60,300
Ames (Ia.)	1	47,600	Omaha	2	66,500
Atlanta	2	96,500	Philadelphia	3	814,000
Baltimore	3	285,000	Pittsburgh	1	240,000
Birmingham	2	48,400	Providence	1	139,000
Bloomington	1	15,000	Richmond	1	68,800
Boston	2	701,000	Rochester	1	77,200
Buffalo	1	191,000	Schenectady	1	147,000
Charlotte	1	61,400	St. Louis	1	268,000
Chicago	4	890,000	Syracuse	2	108,000
Cincinnati	3	243,000	Toledo	1	87,000
Cleveland	3	454,000	Utica	1	38,500
Columbus	3	137,000	Washington	4	244,000
Davenport			Wilmington	1	59,900
Rock Island	2	49,600	Total Interconnected		
Dayton	2	120,000	Net	80	9,950,200
Detroit	3	437,000	Non-Interconnected Markets		
Erie	1	44,400	Albuquerque	1	7,900
Grand Rapids	1	76,900	Birmingham	1	34,400
Greensboro	1	57,500	Dallas	2	109,000
Huntington	1	38,000	Ft. Worth	1	109,000
Indianapolis	1	117,000	Houston	1	69,500
Jacksonville	1	28,000	Los Angeles	7	877,000
Johnstown	1	75,100	Miami	1	55,000
Kalamazoo	1	35,100	New Orleans	1	52,200
Kansas City	1	108,000	Oklahoma City	1	79,500
Lancaster	1	84,600	Phoenix	1	37,400
Lansing	1	46,000	Salt Lake City	2	39,000
Louisville	2	82,900	San Antonio	2	41,500
Memphis	1	79,300	San Diego	1	87,000
Milwaukee	1	225,000	San Francisco	3	168,000
Minn.-St. Paul	2	251,000	Seattle	1	73,800
Nashville	1	24,800	Tulsa	1	63,000
New Haven	1	144,000	Total (107 stations in 63 Markets)		11,748,400

Feature Film Oldies Reaping TV Spot Biz Harvest, High Ratings

WISC. GOVERNOR IN WTMJ VIDEO SERIES

Milwaukee, March 27. Walter Damm, WTMJ-TV general manager, has added the governor of the state to his "talent" roster. In what is believed to be a first in the public service vein, Milwaukee Journal station has built a half-hour weekly show around Gov. Walter J. Kohler, Jr., who discusses current state legislation with state lawmakers.

TV Ban on College Grid Games Faces D of J Scrutiny

Chicago, March 27. The slightly bent ban on live telecasting of college football games next fall is being eyed by the U. S. Attorney General's office for possible anti-trust violations. Chi headquarters of the Big 10, conference of major midwest schools which last month voted to adhere to the National Collegiate Athletic Assn's tele prohibition, disclosed last week that the Department of Justice had requested and received a copy of the minutes of the group's meeting at which the NCAA video stance was okayed.

This is not the first time the D. of J. has interested itself in the restriction of sports broadcast coverage. Previously, the Government has investigated broadcast limitation imposed by organized baseball.

Gander by the attorney general into the college football picture comes in the wake of a series of repercussions stirred up in various state legislatures across the country by the video gridiron blackout ordered for the 1951 season. College athletic execs have already shown signs of relenting with the announcement last week by Tom Hamilton, Pittsburgh athletic director and chairman of the NCAA TV committee, that "several controlled live television experiments" will be okayed this fall.

Detroit—Delsoy Products, through W. B. Doner & Co., has purchased for 13 weeks the "Starlight Stairway" show on WXYZ-TV. Show, emceed by Bill Silbert, is Detroit's only telecast of amateur performers.

Television stations throughout the country are unspooling through their orthicons a tremendous backlog of Hollywood feature film oldies. With high ratings for the films now available to TV bringing in enough spot advertisers to make them profitable, some of the stations are willing to pay up to \$2,500 for a single shot for good product. But they've been unsuccessful so far in their attempts to pry loose the major studios' backlog.

Illustrating the way the old features have tied down their place in TV is the record achieved during a single month by the "Late Show" series, aired by WCBM-TV, key outlet of the CBS web in N. Y. Package, aired seven nights weekly from about 11:15 to closing, is out-rating (via Pulse) NBC-TV's "Broadway Open House" show, including the Jerry Lester stanzas, at least four nights out of every five in the N. Y. market. "Open House," aired cross-the-board from 11 p.m. to midnight, until now had held the late evening TV rating honors to itself.

Check of the major film companies discloses that they're well aware of the tremendous money they can make from leasing their old features to TV. But, they claim, two problems, as yet unsolved, still

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Nash Mobilgas Plugs Don't Mix With Berle's Texaco, So Philco Backs One-Shot

Product conflict between Texaco and Mobilgas forced the sudden cancellation of Nash Airflyte's sponsorship of the Milton Berle Easter Sunday telecast, for which Philco quickly picked up the tab.

On Thursday (22) NBC-TV discovered that the major pitch on the Nash commercials was to be the fact that the auto firm won the Mobilgas mileage economy contest. However, because Berle's regular Tuesday evening bankroller is a competitive auto fuel, the web didn't want to jeopardize its relations with Texaco for a one-shot program, and it decided to hunt a new backer. Nash's commercial theme was geared to the Mobilgas contest and the key to its newspaper campaign, which broke yesterday (Tues.), and its copy couldn't be changed.

Friday morning the web got Philco to take the Berle show. Film plugs from that evening's "Philco Television Playhouse," also on NBC-TV, were used on the Berle afternoon stanza.

ALL CHANNELS LEAD TO 2 WEBS

Mags, Too, Call TV Villain

Some of the major magazines with mass circulation are reported to be in plenty of trouble, with declining readership, and the blame is being placed directly on the doorstep of TV.

Some of the top publishers and executive editors have been loud in their lamentations over the fact that a large segment of their readership now prefers to watch video and just aren't buying the magazines. That's particularly so in the case of the story mags, such as Red Book and Cosmopolitan, both of which are reported to have been feeling the brunt of the switch of allegiance to TV. Cosmo's switchback to 25 cents was inspired principally as a come-on to recapture lost readership ground.

McFadden Publications is reported to have been hit hard, with a resultant drastic personnel tightening, including some on an executive level. Publisher of one of the major mags in a declining circulation state practically drew a sigh of relief when one of his top authors, who for years attracted a large chunk of circulation in her own right, asked to be released from her contract. The mag is no longer in a position to pay that kind of coin.

Thus far the pictorial-accented mags, such as Life, Look, etc., have escaped the TV inroads.

Plenty Confusing Issues Still Need Unscrambling in TV Allocations Plan

Washington, March 27.

It's an inviting as well as confusing kettle of fish that the FCC served up to the industry last week in its new proposed television allocations, forerunner to ending the long—now 30-months-old—freeze.

The plan is inviting, and tempting to many broadcasters and would-be operators who can't wait to get into television. For the FCC makes it possible to lift the freeze soon—maybe three months—on applications for UHF stations. This time advantage which the Commission is offering on UHF may in itself go a long way toward stimulating commercialization of the medium in the ultra high, an area which the agency is anxious to have developed in the interest of a nationwide competitive system of television.

If the UHF band is opened up this summer, which will be considered if no serious objections are made to the proposed assignments, there may well be a rush to start ultra high stations. In hundreds of cities without television, a UHF service would be just as welcome as VHF and the likelihood that there will be a scramble for the prize VHF channels, which will require hearings and delay granting of permits, may induce TV prospectors to stake their claims in new territory. And if a UHF station is first to get started, it's pointed out, nobody within viewing distance is going to buy a VHF receiver, at least not without a UHF tuner.

In cities like Scranton, Pa., Bridgeport, Conn., South Bend, Ind., Atlantic City, Akron, and hundreds of smaller places, the

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40G Budget For Melton TV Show

Indicative of the top coin being poured into the new Ford-sponsored James Melton Show which replaces the Jack Haley stanza on NBC-TV effective next week, is Melton's pacting of Edgar Bergen for the initial installment. It will mark Bergen's first major guest-shot. Until now he's turned down all bids for guest appearances.

It's reported that Ford is splurging to the tune of \$40,000 a week on the new Melton musical-variety hour-long show in a bid for top rated video honors.

Initial program, incidentally, is practically being whipped together in transit, with a continuous shuttling of the production components between N. Y. and the Coast, where Melton winds up his concert tour March 31.

With only a five-day lapse between Melton's TV bow and the end of his p.a. tour, Charles Friedman, producer-director; Lawrence Evans, Melton's manager; David Brockman, musical director, and the writers have been on a steady N. Y.-to-L. A. excursion trying to tie both ends together.

NBC, CBS SEEN KEEPING TV REINS

FCC's new channel allocation setup, rather than easing station availabilities for the video networks, will only perpetuate the current two-network system, according to industry toppers. Under the proposed plan, they point out, 292 of the 319 stations operating in the VHF will be in either one or two-station markets, indicating those stations will choose to do business with NBC and CBS, which have the majority of top-rated programs, leaving ABC and DuMont to scramble for whatever time is left available.

Situation, of course, is expected to be considerably eased when the stations assigned to the ultra-high frequency bands open up and snare an audience. But, according to broadcasters, that might take several years. Owners of the 12,000,000 receivers now in circulation will be forced to buy converters to receive UHF signals, if advertisers buying time on those stations expect to gain mass coverage. In addition, network engineers fear too little is known yet about propagation of signals in the UHF bands. At best, they claim, the UHF stations will be able to operate only 90% as efficiently as those in the present VHF channels. Thus, the webs believe the majority of advertisers will choose to write off the UHF stations for several years yet.

Networks, and particularly ABC and DuMont, had been looking for the lifting of the freeze to provide them with the wider coverage necessary to attract the top-spending advertisers who could afford the expensive programs that draw top ratings. But, with so many markets currently possessing only one or two stations, the resulting hot competition for affiliate station time saw most of the interconnected stations taking NBC and CBS programs, in that order. And that situation is now expected to continue.

TV webs, meanwhile, are looking for the new allocations to justify their increasing program costs by offering advertisers considerably more coverage, which will result in lower cost-per-thousand viewers for them. By the same token, the webs think they'll be able to justify their continuing hikes in time charges.

LEWIS, DAVIS UPPED AS CBS EXEC PRODUCERS

Underlining the increasingly heavy creative programming and production load in television, CBS this week upped Mario Lewis and Donald Davis to the positions of exec producers. Lewis is to assume complete responsibility for all CBS-TV comedy, variety and participation programs, with Davis taking charge of all dramatic productions.

Lewis has been co-producer with Ed Sullivan of "Toast of the Town" and currently produces also the Frank Sinatra and Steve Allen shows. Davis, son of playwright, Owen Davis, has produced "Actors Studio" and "Prudential Family Playhouse" for the web. Their appointments, according to web spokesmen, should leave the program department toppers with more freedom at the planning level.

Azcarraga to Preem TV

Mexico City, March 20.

While his TV operation is not set to officially bow until later in the year, Emilio Azcarraga is "sneak previewing" TV within the next month with a daytime pickup of baseball.

Sponsor demands for the baseball telecasts have cued Azcarraga's decision to get rolling in advance of the official preem, although his nighttime operation will be kept under wraps.

Supreme Court Keeps CBS Color TV On Ice Until Final Decision on Case

It's All Even

Washington, March 27.

Even in the sacred sanctum of the Supreme Court, the Senate Crime Committee hearings on TV have their impact. During argument yesterday (Mon.) on the FCC color decision, John T. Cahill, counsel for RCA, said everybody could get the hearings in black and white if they were broadcast with the compatible RCA color system. But if the CBS system were used, he contended, the public would get nothing.

Later, Samuel I. Rosenman, CBS counsel, told the court the Kefauver hearings could not be shown with the RCA system either, because RCA hasn't produced a field camera.

Levenson Show Bought by Tintair As Olds Scrams

Within a few hours after Oldsmobile served notice on CBS that wartime production cutbacks forced cancellation of the Saturday evening "Sam Levenson Show," the web found another client bracing at the TV bit. New sponsor is Tintair, which starts picking up the tab April 28; week after the auto company bows off.

Levenson addition gives Martin Strauss' Tintair operation a healthy AM-TV spread, company also being represented by the radio and video versions of "Somerset Maugham Theatre." TV edition of the Maugham dramatics is being switched from CBS to the Monday night 9:30-10:30 alternate-week time on NBC-TV, vacated by Preter & Gamble's "Musical Comedy Time." It's reported in some quarters that Tintair, however, may abandon the TV Maugham show at the end of the season. Tintair's sponsorship of a 15-minute segment of the Jack Carter TV show is also slated for the cancellation route.

In addition to Levenson, Oldsmobile sponsors Doug Edwards on CBS-TV. It'll stick with the news program.

Burbach Nixes St. Loo TV Time to Candidates In Aldermanic Race

St. Louis, March 27.

KSD-TV, the only local video station, last week announced that time to nominees for 14 seats in the Board of Aldermen and President of the Board has been banned for several reasons and the policy will be followed in future political elections. George M. Burbach, general manager of the station, denied that the decision was made because one of five candidates represents the Christian Nationalist Party, whose nominee, Don Lohbeck, in the recent Congressional election, made a racist speech over the station's mike.

The public reaction to Lohbeck's speech was one of a number of reasons that were taken into consideration in the station's refusal to sell time to the aldermanic candidates. Burbach pointed out that FCC regulations require that if a station allots time to one candidate it must provide comparable time for all candidates for the office. To do so, Burbach declared, would necessitate the cancellation of many previously skedded programs. The election will be held Tuesday, April 2.

Washington, March 27.

The Supreme Court today (27) continued the stay order in effect against commercial broadcasting of CBS color pending its decision on the FCC ruling. Court's action was on a motion made by RCA yesterday to extend the stay beyond the April deadline set by a Chicago Federal court. The FCC assented to the motion and asked for an early decision on the case.

The Court concluded arguments begun yesterday on the case, with Solicitor General Philip Pearlman defending the FCC decision and the FCC's competence to decide such technical problems as color television.

Bogged down by such matters as "bracket standards," "mixed highs" and other technical terms brought into the argument, the Court appeared in doubt as to its responsibility over determinations by administrative agencies. Pearlman and Samuel Rosenman, counsel for CBS, argued that such determinations as the color question are the peculiar functions of such agencies as the FCC.

"The only question the court must decide is whether the Commission was arbitrary or capricious in its decision," Pearlman contended.

Court Raises Questions

But other questions were raised by the Court. Justice Robert H. Jackson wondered whether the case was adequately reviewed by the lower court, suggesting he might favor remanding it.

Justice Felix Frankfurter was concerned whether the FCC decision standardizing one system of color television created a monopoly. When told that the Commission found only one system satisfactory and that if it did not authorize

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Lotsa TV Coin In Chi's Banks

Chicago, March 27.

Time hucksters at the four video stations here are working a new vein which, in the main, has been bypassed by their AM colleagues. Newest source of tele coin is several of the Windy City's major banks and loan companies which have latched onto the new medium with considerable enthusiasm the past few months.

Again it's pretty much a case of the new medium attracting a category of clients which has only been a sporadic user of radio. The swing to video is also considered another example of teevee's potent "contagion." With the move-in of one banking institution, others were quick to follow suit for competitive and prestige reasons.

Bankers apparently are partial to tele news shows. The Chicago National Bankrolls Austin Kiplinger's Monday through Friday 10-minute commentary on WGN-TV. Although it's the bank's maiden try on video, institution is showing hep "merchandising" techniques such as furnishing dialers with a booklet giving the latest

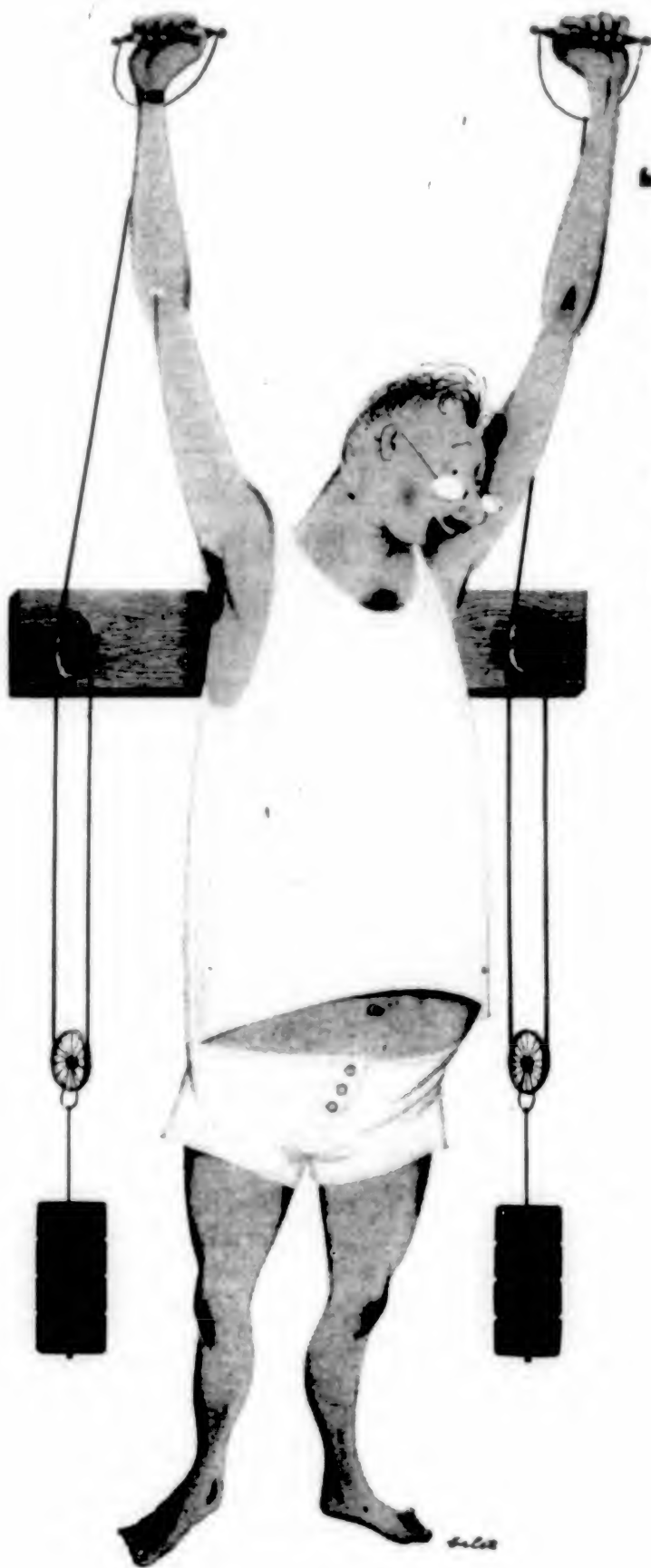
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TVA, COAST STATIONS IN NON-STOP TALKS

Hollywood, March 27.

Non-stop negotiations get under way today (Tues.) in an effort to reach agreement between Television Authority and the local television stations.

Present plans are for daily meetings in an effort to iron out contract difficulties and complete negotiations. TVA is dickering with five stations: KNBH, KLAC-TV, KECA-TV, KTTV and KTNL. KTLA has reached a deal with TVA and KFI-TV has broken off negotiations.



**"My show's
doing fine
where it is...
why switch
to CBS?"**

"Most shows do better on CBS."

Programs on CBS average 700,000 more listening families than those of the second-place network.

Programs on CBS reach a thousand families at an average cost 97¢ under those of the next best network buy.



Data are full-day NII averages for all available months of 1950.

Otherwise, the musical phase of the show is fairly good. Judy Lynn sweetly carries a tune, Alan Dale is a fetching warbler while the Bid-

WE'VE DONE IT AGAIN!

For the Second Consecutive Year...

NATIONAL BREWING CO.'S TV FILM COMMERCIALS . . .

PRODUCED BY NATIONAL SCREEN SERVICE . . .

Wow them in
BALTIMORE!



Ask **TELEGUIDE!** They asked the people in Baltimore . . . and the people of Baltimore, responding to Teleguide's Annual Survey, voted the "Mr. Boh" film commercials . . . **BEST ON TELEVISION!**

BEST . . .
in viewer appeal!

BEST . . .
in product identification!

BEST . . .
in convincing salesmanship!



THE PRODUCT: National Bohemian Beer
THE AGENCY: Owen and Chappell, Inc.
THE PRODUCER: National Screen Service



"Mr. Boh's" adventures in Baltimore make only one chapter in the NSS story! For National Screen has been doing a TOP job of putting showmanship-on-film for more than THIRTY YEARS . . . for America's great motion pictures . . . and now the same extensive facilities, the skilled craftsmen and the "know-how" that put the motion picture tricks into TRAILERS . . . can arouse and enthuse YOUR television audience . . . and awaken them to YOUR PRODUCT . . . with better TV film commercials! . . . The kind that SELL with SHOWMANSHIP!

NATIONAL SCREEN SERVICE • 1600 BROADWAY, NEW YORK



Color TV Hearing

Continued from page 27

that system it could not make color available to the public, Justice Frankfurter replied:

"And so what?"

Fearman told the Court it should understand that RCA is in the business of selling receivers and that the longer it can delay color the more sets it can sell. But the FCC's concern, he argued, is to protect the public against buying sets that would require adaptation or conversion for color.

In rebuttal, John T. Cahill, counsel for RCA, argued that the lower court did not decide that the FCC made a proper decision but passed the question on to the Supreme Court. He contended that inventions "were busting out all over" during the FCC hearings and that the Commission underestimated the possibilities of a compatible system.

Cahill also differed with contentions by Rosenman on multiple standards. He claimed receivers could be made to accept color from both the RCA and CBS systems.

Authorize Both Systems?

From questioning and comments by the justices during nearly three hours of argument yesterday (Monday), the court seemed to be concerned mainly with two aspects of the FCC decision. One was: Why could not the FCC authorize both the CBS and RCA systems? The other was: How much authority can the court assume on matters in the realm of science?

Regarding the first question, Samuel Rosenman, counsel for CBS, contended that the Commission acted properly in adopting a single standard. He argued that authorization of two systems (multiple standards) would mean that two receivers would be needed to get programs from both systems, that there was no direct testimony in support of multiple standards, and that FCC findings were that the RCA system did not meet its minimum criteria.

Some of the justices seemed satisfied on that score but the question of their responsibility in the field of scientific development kept recurring. Justice Frankfurter wondered whether the Commission could properly find that the RCA system was incapable of sufficient improvement for practical use. "Hasn't science traditionally accomplished the impossible?" he asked.

Previously, however, when John T. Cahill, counsel for RCA, argued that the incompatibility of CBS color, in view of its impact on 12,000,000 set owners, is too high a price to pay for color, Justice Frankfurter retorted: "and I say to you, the commission is better able to determine public interest than nine lawyers."

Justice Hugo Black was also concerned as to whether the commission could make a judgment that

the RCA system would probably never be feasible.

On various other questions, members of the court alluded to the commission's authority in the color decision. When Cahill argued that there was no testimony in favor of the CBS system, Chief Justice Fred M. Vinson observed: "the FCC had to make the determination, didn't it?"

FCC Decision 'Speculative'

Cahill replied that the determination was made on "speculation and hope."

Later, when Cahill argued that RCA has a moral responsibility to protect its set owners against incompatibility, Justice Vinson asked: "doesn't the FCC have some moral responsibility also?"

As the Monday session ended, Justice William O. Douglas asked whether a recent supreme court decision might not suggest that the case should be returned to the district court in Chicago. Simon Rifkind, counsel for Emerson Radio, which joined in the appeal, had argued that there had been no judicial review of the case until now.

Pending the supreme court's determination, RCA filed a motion to extend the stay order now in effect against the FCC decision to prevent commercial broadcasting of CBS color beyond the April 1 limit set by the lower court.

BROWN, GAUNT, SOBOL, FISCHLER EXIT KNBH

Hollywood, March 27.

NBC lowered the boom on KNBH last week and after the smoke cleared five staffers were lopped from the payroll and two hours and 15 minutes of sustainer taken off the daily schedule. Orders from N. Y. to Tom McFadden, station manager, were to trim the fiscal sails and stem the flow of red ink.

Dropped were Bob Brown, program manager; John Gaunt, director; Ed Sobol, executive producer; Al Fischler, daytime coordinator, and William Jones, floor manager. Sobol immediately caught on with Norman Blackburn's TV network operation. Half-hour programs of Paul Pierce and Betty Hoyt were trimmed 15 minutes. Shows that don't pay their way or excite client interest will go by the boards.

Gus Mancuso Tex. Gabber

Houston, March 27.

Gus Mancuso, former major league catcher, has been added to the staff of KATL here, according to an announcement made by King H. Robinson, veepee of the outlet.

Mancuso will broadcast pre-game activities from the Buff Stadium here each night that the Houston Buffs of the Texas League play.

WOODY HAYES SIGNED FOR WBNS-TV SERIES

Columbus, March 27.

WBNS-TV, the Dispatch station, here has inked Woody Hayes, new Ohio State University football coach, to a contract for an exclusive television series. Hayes was hired as OSU coach only six weeks ago, replacing Wesley Fesler, now coach at Minnesota. WBNS-TV had a similar contract for two years past with Fesler.

Series will include one program during spring training and a regular weekly show during the fall football season. Format, as in the past, will be of the panel discussion type, with football experts, fans and sports celebrities on the forum. Film clips of OSU games are used to highlight the discussions.

Mary Sinclair CBS Pact Cued to Network Bid For Exclusive Talent

CBS is extending to TV its policy of grabbing off potentially top talent and is now signing video actors to exclusive, long-term contracts.

First thesp tapped by CBS is Mary Sinclair, who has been doing a full quota of tele work after breaking into show biz originally via summer stock. Under her contract, Miss Sinclair (wife of legit producer George Abbott) is guaranteed a "substantial" minimum salary, for 44 weeks work each year.

Miss Sinclair will do CBS radio, TV or vidpic stints, and will be permitted to work for other webs only with CBS' okay. In addition, the chain expects to keep her—and others with similar pacts—so busy they'll be precluded from working on Broadway or in Hollywood.

Web's program veepee, Hubbell Robinson, Jr., said that the policy is aimed at "recognizing those talents which have matured within our own medium" and that the web "is eager to offer talented young artists an incentive to concentrate in the TV medium on a truly career basis." Deals similar to Miss Sinclair's will be offered to other performers "as they demonstrate their ability to become stars in their own right."

According to CBS-TV business manager Henry White, Miss Sinclair's pact is an extension of the web's "block booking" plan, under which it has signed visiting celebs to a number of guest shots while they're in Gotham. White feels the long-term contracts will give talent the same advantages as a Hollywood studio's star-grooming, with the possibility of an even more rapid buildup.

KELLOGG'S BIG SPREAD ON 'WILD BILL' TV'ER

Chicago, March 27.

Leo Burnett agency is lining up tele stations on which to spot half-hour "Wild Bill Hickok" vidpix for Kellogg's Corn Pops. Weekly tee-vee show, already set on 24 markets, is to supplement cereal firm's radio version of "Wild Bill" which bows in 7 to 7:25 Sunday p.m. slot from Hollywood on Mutual.

Tele version, slated to tee off in mid-April, features Guy Madison and Andy Devine who also headline the AM show. Tele show is a William Brody package.

Temple U. Workshop Director to WFIL-TV

Philadelphia, March 27.

Dr. Joe Zimmerman, director of Temple University's television workshop and producer of the WFIL-TV "University of the Air," has been named production supervisor at WFIL-TV.

Zimmerman, who joined Temple's faculty in 1947, formerly was technical director and designer for the Northwestern University theatre and also directed theatrical projects at Iowa and Nebraska universities. For more than a year he worked as a set decorator and in other capacities at Paramount Studios, Hollywood.

Dallas—T. H. Straus, former veepee and commercial manager of KIXL here will become sales and promotion director of Modern Packagings nationwide Martha Page Gift Wrap Service here.

Inside Stuff—Radio

"Dunlap's Radio and Television Almanac," recently published by Harper's, is a chronology of the electronic media that goes back to the 17th Century and comes up to November, 1950. Author Orrin E. Dunlap, Jr., veepee of Radio Corp. of America and quondam radio editor of the New York Times, has gathered an impressive compendium of facts, dates and people in radio and tele.

Tomie compiles data only on technical subjects, but also items of trade and general interest, events in sports, politics, diplomacy and the arts which AM and TV covered. It includes info on the FCC and trade associations and organizations, which makes it a handy and useful reference work.

Mary Margaret McBride's upcoming co-op stanza on ABC was given an unusual closed-circuit by the web Thursday (22), on which the femme gabber was touted by sponsors and agencies who have worked with her. Among those participating were: Henry Sell, prez of Blaker agency and head of Sell's food products; Ray Ellrock, time buyer for Maxwell Sackheim agency; Walter Bruce, ad director for Bohack stores (who have backed MMM's show for 11 years); Dewey Pinska, prez of E. T. Howard mattress company; Les Rounds, Benton & Bowles account exec; and Ben Gross, N. Y. Daily News radio editor.

ABC's new baseball-telephone giveaway stanza, which is aimed at competing with the play-by-plays on local stations and on Mutual and Liberty webs, is set to go, with Bob Sweeney and Hal March handling the gab and records, and Johnny Most pitching the diamond queries and giving the sports results. Show will run Saturdays from 2:30-6 p.m., replacing the Metropolitan Opera broadcasts. Airing is now being peddled to agencies.

AFRA has been assured by Larry Finley, president of the defunct Progressive Broadcasting System, that he will make a satisfactory payment to actors, of the estimated \$29,390.52 due. Of this amount, \$16,940.42 is for programs actually broadcast and the remaining \$12,449.10 is for programs recorded but not broadcast.

WCTC prez James L. Howe has set Yom Kippur, holiest Jewish holiday, as a regular paid holiday for all staff employees at the New Brunswick (N. J.) station. Station said it made the move in an effort to give recognition to the Jewish holiday and foster better understanding among all religious groups.

It's believed the first time a Christian employer has paid such tribute to Jewish employees.

Television Chatter

New York

Milbourne Christopher, magico, guesting on Steve Allen's show today (Wed.) and with Garry Moore April 3. . . . Hollywood director W. Zolley Lerner cast to direct "Cinderella Story," projected NBC daytime soap opera. . . . CBS trying out the Scenescap process on the "Perry Como Show" Friday (30). . . . Lili Valenty added to the cast of CBS' "Danger" next Tuesday night, with Walter Slezak starring. . . . Richard Seff rejoining the cast of WPXI's "Leave It to Papa" tomorrow night (Thurs.), doubling each week from his current Broadway stint in "Darkness at Noon". . . . Vocalist Kitty Kallen set for return guestshot on NBC's "Jack Carter Show" April 7. . . . Thesp Franklin Pulaski pacted for a feature role on WOR-TV's "Trapped" Friday night (30). . . . John Newland set for a role on DuMont's "Ellery Queen" show tomorrow. . . . Theo Goetz to be featured as a Dutch diamond dealer on CBS' "Web" tonight (Wed.).

Larry Schwab, Jr., back at work on his NBC-TV directing chores after a two-week stint working with his father in the latter's Miami tent shows to give him experience for a potential Broadway legit production next fall. . . . Kaiser-Frazer going for another 13-week ride on Norman and Irving Pincus' "Ellery Queen". . . . Jane Kalmus resigned from the Arthur Miller flackery to become personal representative for NBC singer Jack Berch, who plans to double into TV shortly from his present radio work.

Jose Hurbi, who was due to appear three weeks hence on Jimmy Durante's next "Four Star Revue" stint on NBC-TV, won't be able to make the date, due to illness. Frank Sinatra will probably guest on the show. . . . Ed Sullivan, who goes to Detroit with his CBS-TV "Toast of the Town," April 15, will windup Pittsburgh's annual Welcome Week with an origination there June 3. . . . Start of Dick Joseph's travel show, "Going Places," on WABD was delayed due to the station's carrying the Kefauver Committee hearings. . . . Cisco Kid Products has licensed Eastern Bag Manufacturing Corp. to make Cisco school bags and Rudin & Roth to make Cisco hosiery.

Basil Rathbone set to replace Vincent Price as guest on Jack Benny's third TV show for CBS next Sunday (1). Other guests previously announced include Claudette Colbert, making her video debut, and Robert Montgomery. . . . Betty Ann Nyman subbing for Betty Ann Grove on NBC-TV's daytime "Bert Parks Show," while Miss Grove vacations for two weeks in Bermuda. . . . Kay Anne Nelson, moppet appearing in an upcoming series of vidfilms produced and di-

rected by Arthur Dreifuss, slated for her live TV bow on CBS' "Sam Levenson Show" April 7. She'll be accompanied on the show by her father, Carroll A. Nelson, Republican minority leader of the Colorado House of Representatives.

Hollywood

Four Dodge dealers locally are bankrolling the "Famous Americans" series produced by Emerson Films for Encyclopedia Britannica. Vidfilms are beaming over KECA-TV. . . . Les Mitchell named radio-television rep here for Guild, Bascom and Bonfigli ad Agency. . . . "Spanish Theatre Hour," beamed directly at the vast Spanish-speaking audience locally, bows on KFI-TV tonight (27) with Columbia Utilities and Hoffman Radio sharing the cost. . . . Ellen Drew made her vidfilm bow in "Crossroad," a "Bigelow Theatre" teleplay by Martha Wilkerson. . . . Dorothy Kirsten and the Wiers Bros. set to guest on the Edgar Bergen tele-show being filmed by Jerry Fairbanks Productions for beaming April 27.



Eileen BARTON

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STEEL PIER
ATLANTIC CITY
(March 24)
Direction: M. C. A.

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WJBK-AM TV-DETROIT

Allocation Plan Highlights

Washington, March 27.

- Here are the highspots of the FCC allocation plan for television:
1. Provides for nearly 2,000 stations in nearly 1,200 communities—608 in the VHF channels and 1,357 in the UHF band.
 2. Reserves channels for 209 noncommercial educational stations, including 82 in the VHF band.
 3. Provides for intermixture of UHF and VHF stations in practically all large cities and for UHF stations only in hundreds of smaller communities.
 4. Requires 31 existing stations to shift channels within the VHF band.
 5. Permits lifting of the TV freeze by summer on applications for UHF stations, on VHF applications from U. S. territories, and applications for greater coverage by specified VHF stations.
 6. Provides for additional stations, via UHF, for New York, Chicago, Philadelphia, Los Angeles, Detroit, Boston, Cleveland, Baltimore, Washington, and most other cities with TV.
 7. Sets May 8 as deadline for filing comments and replies to comments on allocation and station mileage separation proposals.
 8. Schedules hearings on allocations to begin May 23, to run four weeks or more depending on opposition.
 9. Permits ending of freeze on VHF some time in fall.

TV Allocations

Continued from page 27

TV operator will have no choice but UHF, under the proposed assignments. It is from these areas where the bulk of UHF applications may be expected. Some, indeed, have already been filed but they will need to be amended to conform with proposed revisions.

The Commission allocation will certainly be good news to prospective TV applicants from Hawaii, Alaska, Puerto Rico and Virgin Islands. Since the territories are sufficiently removed from continental U. S., no problems are contemplated regarding the 49 VHF assignments proposed. Therefore, unless an issue arises over the general mileage separations of stations on the same or adjacent channels, the freeze on new VHF stations for these areas will probably be lifted much sooner than for the U. S.

Cuts Into Com'l. outlets

It is the surprising extent of intermixture of VHF and UHF, especially in major markets, plus the educational set-aside in the proposed allocations that hits many VHF applications hard. Although the total number of VHF stations provided is greater than was proposed in the 1949 allocations, the reservation of 82 VHF assignments for education makes fewer commercial outlets available.

Pending VHF applicants in Chicago, Omaha, Salt Lake City and Birmingham are knocked out by the proposed educational reservations for the only remaining VHF channels in these cities. In single station markets like Pittsburgh, Houston, Dallas, Milwaukee, Memphis, Nashville, Indianapolis, Kansas City, Jacksonville, Oklahoma City, Tulsa and San Diego, applicants will have only one commercial channel available because of the educational set-aside.

The same will apply to Boston, where there are two stations, San Francisco (depending on disposition of a channel reserved for the old Don Lee network), where there are three stations, and San Antonio, where there are two. In six other cities, including St. Louis and New Orleans, there will be one less commercial channel available than before.

In most of these cities, as well as other TV centers, the Commission has proposed additional assignments for stations in the UHF band. New York would get three UHF channels (one reserved for education), Chicago would get five, Philadelphia four (one for education), Los Angeles three (one for education), Detroit three (one for education), Baltimore three (one for education), Washington two (one for education), and Frisco five.

Will there be applicants for UHF in these cities? Will the public buy tuners for their VHF

sets? Many factors will determine the answers to these questions, among which will be the initiative taken by educators utilizing the channels reserved for them, the availability of venture capital, the cost of UHF tuners and the interest shown by manufacturers in producing and promoting their sale.

Pitt's WDTV Loses 1st 60-Min., Cross-the-Board Live Show as Client Quits

Pittsburgh, March 27.

Pittsburgh's first hour-long, cross-the-board live television show has faded after its opening 13-week ride. Program, the "Shopper's Review," produced for Gimbel's department store by Enders Agency, had tough going right from the start and went through couple of changes in producers and several switches in format and personnel in an effort to get straightened out, but couldn't grab a renewal. Although Enders outfit held an added 13-week option on the 2-3 p.m. afternoon slot, when it couldn't hook on to another sponsor, time reverted back to WDTV and station will package its own programs in that slot, vamping with films until ready.

Bill Brant, who quit long-time announcing and disk-jockey job at KDKA, was first m.c. of "Shopper's Review," but he pulled out after month to head up "Studio Controls" hourer at WDTV. Orson Bean replaced him and Bean ankleed the job three weeks before end of show. He was in turn succeeded by the announcer, Joe Mann, who was at the helm when the death knell sounded.

CIRCLING THE KILOCYCLES

Pittsburgh—Jay Michael, WPIT announcer, has added announcing chore of Starlight Theatre (old movies) on WDTV Sunday nights at 11 . . . Owen Spann, local boy who graduated from Penn State in 1949, is now on the staff of WTOB in Winston-Salem, N. C., a CBS outlet . . . Alice Bradley has departed "Studio Controls" program on Channel 3 to resume her modeling career in New York . . . With Fort Pitt Brewing Co. dropping its Tuesday night feature movies on WDTV, period has been picked up by Studebaker Dealers of Allegheny County and Thrift Drug Co., who will co-sponsor the film.

Bowling Green, O. — Bowling Green State University expects to have its FM station, construction permit for which was recently granted by the FCC, on the air some time in May, according to Sidney C. Stone, station director and associate professor at BGU. The 10-watt, educational operation plans a 19-hour program week broadcasting on 88.1 megacycles.

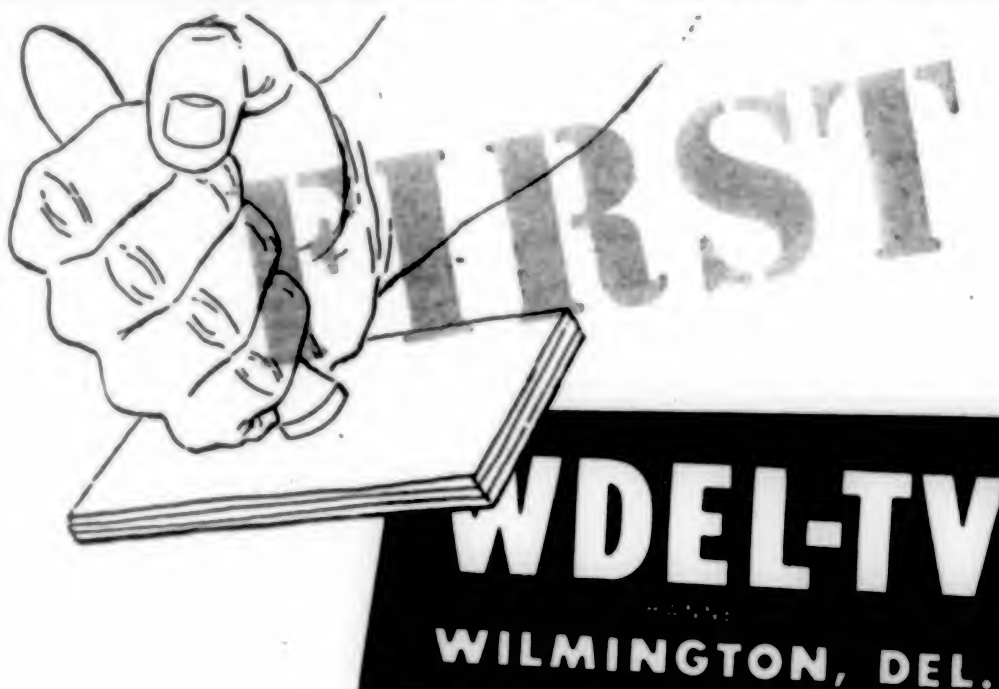
Manchester, N. H. — Capitol Broadcasting Co., Inc., new corporation formed under the laws of New Hampshire, has negotiated a contract for the purchase of WKXL in Concord. It has been announced by Samuel G. Camann, treasurer of the new concern. Morris Silver, also of this city, is presi-

dent of the new broadcasting firm. Silver and Camann also own the N. H. Broadcasting Corp., which operates WFEA in this city. WKXL has been owned by former Gov. Charles M. Dale, who also controls WHEB in Portsmouth.

Cleveland — Bruce MacDonald has been suspended by AFRA for crossing the picket line during the recent WJW strike to carry on his announcing stint . . . Frank Whitely has joined the NBC newsroom replacing Al Orrick . . . Bob Neal left a sickbed to do the hockey season for WERE . . . Tom Manning, dean of the nation's sportswriters, has moved into a five-minute sports slot on WNBK and continues his two WTAM sports period . . . Pat Patterson, formerly WJW, now has a game and fish period on WTAM

Schenectady — WGY cancelled (21) network time to broadcast a half-hour memorial program for Robert S. Peare, General Electric Co. vice-president in charge of GE radio, television and publicity activities, who died three days before. The memorial included selections from New York by Fred Waring's group.

San Antonio — Stanton Morris, formerly account exec for KCOR, has been named assistant manager to William Smythe, manager of the outlet.



THIS MARKET IS **FIRST** IN RETAIL STORE PURCHASES, HAS THE HIGHEST PER CAPITA EXPENDITURE OF ANY STATE.

Standard metropolitan Wilmington, Delaware area showed following increases in the ten years, 1940 to 1950.

	INCREASE
Population	20%
Dollar volume retail sales	178%
Dollar volume wholesale sales	209%
Dollar volume service trades	154%
In the nine year period, 1939 to 1948, employment rose 34 3/4%.	

Data from 1950 Census of Population and 1948 Census of Business, figures released December 1950.

WDEL-TV is the only television station located in this market which is first in the nation—and growing all the time.

WDEL-TV effectively reaches this richest market with NBC and Du Mont network shows, many popular local daytime and evening programs.

WDEL-TV—the TV must on your schedule.

Mpls. TV Biz Spurt

Minneapolis, March 27.

New TV business is pouring into the two Twin City stations, KSTP and WCCO, at a brisk rate, their heads reveal.

Deal has just been closed for R. J. Reynold's Co. to sponsor the 1:45-2 p.m. segment of KSTP-TV's daily audience participation show, "Cash 'n' Carry." Colgate has purchased show's first quarter hour, 1:30-1:45 p.m., Monday through Friday. William Esty Co., New York, is agency for both contracts.

A Steinman Station



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Radio Follow-up Comment

Continued from page 22

tors, who readily release him, is the high spot of dramatic impact. Handled in narrative format and spiced by Easterlike hymns, operatic soloists and choral groups, it made a most impressive hour.

Loretta Young, Irene Dunne, Pat O'Brien, Gene Lockhart, Bill Lundigan, Rosalind Russell, Licia Albanese, Christopher Lynch and Nan Merriman were but a few of the many who contributed to this sock stanzas, produced in cooperation with the Rev. Patrick Peyton, C.S.C., by Mutual's production staff. Father Peyton, head of the Crusade for Family Prayer, appended with a talk and seasonal prayer.

WNEW, N. Y., "angled" its follow-up coverage of the Kefauver crime hearings in a somewhat unusual manner when it employed a psychologist, Dr. Ernest Dichter, to explore the emotional, social and moral impact of the hearings on the public. In the first of two Sunday night (9:35-10) analyses over the past weekend, Dr. Dichter likened the eight-day N. Y. hearings to an eight-chapter "soap opera," with Senator Kefauver as the principal "hero" of the drama. Interspersed with his too-academic, dullish dissections was the transcribed testimony followed by the psychologist's public questioning, to wit: "What would you have done in Crane's place on the Moran payoff? What kind of woman is Virginia Hill? What does she want out of life?" etc. In wanting the audience to participate in the mass psychological test, Dr. Dichter asked for their written reactions.

Sunday's (25) edition of "The Big Show" measured up to the high standards set by previous

stanzas. This Dee Englebach-produced show seems to have gotten into the groove where it can do little wrong. Program continues to be marked by literacy in writing, good taste in enactments and production, and a sophistication that should get the upper IQ strata of listeners.

Tallulah Bankhead's talent collection came through with upper-shelf entertainment after a wordy start. Once the preliminaries were over, the program started delivering.

With Jimmy Durante and Judy Holliday on the same program, it was to be expected that the comedy needs would be taken care of automatically. This is probably the strongest laugh-combine on "The Big Show's" roster. Both were in and out of the proceedings and served to pick up interest at strategic moments. Duo combined on a satire of the Rex Harrison-Lilli Palmer enactment of a scene from "Anne of a Thousand Days." Their ribbing was expert.

Miss Holliday's stylized playboy with La Bankhead continues to be one of the highlights of the show. The song sessions were well taken care of by Carmen Miranda who also contributed comedy, and Don Cornell, whose robust delivery came across nicely. It's apparent, at this point, that the show designers are striving for one vaude-casé comedy specialty weekly. This time Jackie Miles did well with a dissertation on the effects of video.

The dramatic highlight was the moving portrayal by Miss Palmer and Harrison of a scene from the Maxwell Anderson play. Both were in top form. However, duo didn't do too well in the comedy sector. The argument as to who was to decide what's to be done on show was somewhat forced, but their dramatic work made up for the lapse.

Vitamins

Continued from page 23

sell him two hours nighttime for wrestling show. WGN-TV had to pass up this as his other buys practically resulted in complete sellout.

In addition to doing WGN-TV shows, color and commercials on all ballgames, disk jock Hogan will do all 96 weekly quarter-hours on radio lineup. Jack Brickhouse will handle play-by-play baseball on WGN-TV.

Next on tap for vitamin firm's buying splurge are Dallas and Houston, where Johnston hopes to line up time for weekly 150-minute wrestling telecasts. Grappling show which he plans to slot in Texas and Chi will be patterned after his various wrestling ventures beamed on L. A. stations.

Only network radio used by firm is full hour Sunday "Harmony House" aired from KJL, L. A. on 68-station Mutual hookup.

It's teevee that gets biggest bit of outfit's ad budget. In L. A. alone, AVA bankrolls nine shows, totalling 1 1/2 hours weekly.

In San Francisco, three tele stations share five shows totaling two and one-half hours weekly. Schedule will soon be upped to six hours when Johnston closes deal for sta-

tion to carry 130-minute wrestling show.

Video spread includes sponsorship of Carrillo's "Clase Kid" vidpix in Salt Lake, Phoenix, San Francisco, and L. A.

In northwest, firm has signed for radio broadcasts of Seattle Rainiers games on KING. Outfit also splits four-way sponsorship of L. A. Angels on KMPC.

Videodex Study

Continued from page 26

the bankroller's cars is seen by the fact that they're older, have fewer children, do not live in apartment houses, tend to own their own homes and earn more money than do viewers of the NBC program. Thus, they're seen to be more stable and in a better financial position to buy cars.

Also revealed by the Videodex diaries and not generally shown by simple rating figures is the fact that audiences for both shows enjoy them about equally well. In N. Y., the oldest TV market and thus the most discriminating, 58% of the total audience labeled "Comedy" excellent, 31% thought it good and 8% termed it only fair. For "Toast," 62% rated it excellent, 35% thought it good and 3% said it was fair. On their reaction to commercials, 47% of the N. Y. audience for "Comedy" found them interesting, 44% were neutral and 7% found them irritating. For "Toast," 54% of the N. Y. viewers found the plugs interesting, 44% were neutral and 1% said they were irritating.

Film Oldies

Continued from page 26

stand in their way. They are afraid that doing business with TV stations might antagonize their exhibitor customers and, with video itself representing their top competition at this time, they can't see any reason to help promote it.

That the WCBS-TV series has proved successful is underlined by its commercial record, as well as its ratings. Bobby Sherwood Show, previously aired at that late evening time, never had more than 13 spot advertisers per week. Film series, comprising a group of original Eagle Lion releases from 1946 to 1949, is completely sold out Saturday nights and has a total of 27 different spots sold per week. In addition to the quality of the product, the station's program execs attribute this success to the fact that they've ruled out the lengthy pitchman commercials usually associated with old films on TV, concentrating instead on short spots at the rate of not more than one every 20 minutes.

While WCBS-TV, operating in a major market, might go to \$2,500 for a single film, the average is about \$500-\$750 per single showing on one station for good "first run" product. Pix aired previously on the same station but brought back for a subsequent run are worth about \$300-\$450 per booking. Westerns earn comparatively less for their distributors, getting on the average about \$150-\$200.

Easter Parade

Continued from page 26

Sid Caesar, John Loder, Ann Jeffries, Tex and Jinx McCrary, Dorothy (Kilgallen) and Dick Kollmar, Bert Lytell (and other casters of "One Man's Family") and Marguerite Piazza. During the stanza, bankrolled by Sanson history, Miss Emerson found time for several changes of headgear.

OG Sponsors on DuMont

DuMont's 90-minute telecast from a site near Saks-Fifth Avenue was backed by Old Gold, with Dennis James passing out cartons of the ciggies to the guests. James, on his fourth Easter stint, exhibited a jocular approach with references to his red flannels and hugging the mannikins to keep them warm in the unreasonable (39 degree) weather. Guests included Bert Lahr and Paul Winchell.

WPIX's two-hour coverage was sponsored by Kaiser-Frazer dealers, with apropos copy theme of the "fashion-styled Henry J." Program had an international flavor, with comments by a Hindu dancer and a collection of 12 whacky prize hats from France. Bartholomew gave a British point of view and Ford a Gallic interpretation. N. Y. Daily News society

Inside Stuff—Television

Despite reports to the contrary, indie packager Bernard L. Schubert has not tied down rights to 15 Rodgers & Hart oldies for his "Musical Comedy Time" television show. According to attorney Howard E. Reinheimer, who represents the R&H interests, Schubert has put in a bid for video rights to the 15 shows. When Procter & Gamble dropped sponsorship of the Schubert series and is bowed off the NBC-TV web, however, the talks were terminated.

Schubert had offered \$5,000 each for rights to the shows, which included "Pal Joey" and others, but Reinheimer insists that the deal never got past the earliest talking stage.

ABC-TV's "Penthouse Party" on Friday (30) will host Eloise McElhone, "Leave It To The Girls" panelite, and William Warwick, TV director, son of Paul Warwick (& Legier agency), who are engaged to be married. Format of the show will have several video husbands fire questions at Miss McElhone, on the paradox of her becoming betrothed while expressing violently anti-male attitudes on the "Girls" show.

Husbands who'll quiz Miss McElhone include Jeffrey Lynn (spouse of Robin Chandler); Dick Kollmar (spouse of Dorothy Kilgallen); Ed (& Pegreen) Fitzgerald; and cartoonist Bob Dunn.

David Hale Halpern, president of the American Television Society, yesterday (Tues.) announced the nominating committee for ATS officers and directors for the 1951-52 year.

Committee working on the election, which will be held in May, includes: Halsey V. Barret, DuMont; Will Baitin, Screen Gems; Norman Livingston, WOR-TV, N. Y.; George Shupert, Paramount Film Productions; M. Charles Rohrbach, Rohrbach Reports; Warren Caro, Theatre Guild, and Don McClure, McCann-Erickson.

Burt Ives last week finally completed "Blue Beard," pilot half-hour vidpic for the proposed "Famous Tales" series Ives is producing with G-L Productions.

When director Marion Gering went through the rushes he found that 90 feet of an important scene were blank. Reason was that cameraman Don Maikames had used new English lenses, which lock differently than the American kind, causing the snafu. Faux pas required Ives' flying back to Gotham Friday (23) from the midwest, where he was enroute to an engagement at the Coconut Grove. The one-minute retake added an additional \$750 cost to the film, excluding Ives' travelling expenses. Finished print will be shown on May 1.

editor Nancy Randolph added a Social Register touch.

Fashion figures such as Cecil Chapman, Jacques Fath, Mr. John and Mr. Fred also turned up on one or more channels to annotate the scads of skimmers, clothes, toques, bonnets and other skull decor. Unbilled performers were the Manhattan coppers, who kept the crowds at bay, playing it like veteran Television Authority cardholders.

In short, quite an assemblage spent Easter morn paying homage to the icons. *Bril.*

Chi's Banks

Continued from page 27

military draft information to supplement commentator's Friday night discussions of selective service.

Another major bank going in for video newscasts is the First National which picks up the tab on Clifton Utley's "Frontline Camera" roundup Saturday evenings on WNBQ. Chi NBC plant last week also pacted Home Federal Savings & Loan Assn. to sponsor a quarter-hour Sunday night news show, teeing off April 15. Loan firm recently dropped its participation on sister AM station, WMAQ's, "National Home Institute" airer.

When ABC launched the "March of Time" films earlier this month as a web co-op, it was the City National Bank and Trust Co. which picked up the weekly half-hour show on WENR-TV, Chi ABC flagship. MOT was bought for 26 weeks.

Reportedly eyeing TV packages is the Exchange National Bank which is winding a spot campaign plugging its "drive-in" deposit setup. Another good user of local teevee spots is Household Finance Corp., which is expected to get back into network video next fall. HFC last month dropped the CBS-TV "Peoples Platform."

Minneapolis—In line with expansion of the WTCN and WTCN-TV public relations and promotion departments, Robert N. Wold, formerly with Knox Reeves Advertising, Inc., has been appointed by F. Van Konynenburg, vicepres and general manager, to take over promotion duties formerly handled by John Ford. Move will give Ford more time for his work on the air and in public relations. Ford now handles 35 shows a week.

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Tele Reviews

Continued from page 30

First stanza of the four-week run, titled "Giving Ground to Gain Time," dealt with the North Korean crossing of the 38th parallel last June up to the United Nations' forces amphibious landing at Inchon. Three subsequent chapters will carry the fighting up to the present time. Initiator dwelt with the right emphasis on the UN forces being the first worldwide army in history assembled to fight aggression and the terrific disadvantages faced by the Green American troops rushed into combat with poor equipment to stem the Communist tide. **Star.**

WHAT IN THE WORLD
With Dr. Friedrich Raimy; announcer, Barry Cassell
Producer: Robert A. Forrest
Director: Joseph Tinney, Jr.
30 Mins.; Sun., 4 p.m.
WCAU-TV, Phila.

In cooperation with the University Museum of the University of Pennsylvania, WCAU-TV has reached into antiquity for its new quizzer, "What in the World," which seeks the identities of archaeological objects. Viewers will probably not be able to characterize articles further than "Indian," or perhaps "African," without further information from the offstage voice of announcer Barry Cassell, as the objects are superimposed on a vase (fumes from dry porcupine). The one "you guess" stint (without clues from Cassell) will probably result in total audience failure. On the other hand, the museum experts — Drs. Milton Krogman, Ward Goodenough and Schuyler Cammann — amaze with their almost 100% correct answers.

Even more startling (to the laymen) are the misses, which err by picking some remote forgotten tribe, about 100 miles distant from the correct one along such unfamiliar circuits as the Belgian Congo, Luzon, Peru and western Canada.

Program avoids general static quality of quizzers by having the professors, who are seated on platform, step down to examine the unusual and visually interesting figures, from every possible angle. By way of information, there is a big wall map and the spots are pointed out where these various feathered head-dresses, skulls, arm-bands, statuettes, etc., were found. The scientists seem to take to TV as easily as they do the textbook and speed, and all connected with the program rate kudos. It's easy and informal, and there is no tendency on the part of the principals to drag in the classroom or become didactic. Yet the whole

thing is enormously informative, giving not only some idea of the customs and habits of the people who once owned the articles shown, but also the modus operandi of the archaeologists.

Camera work is extremely competent, showing the objects to best effect, and portraying the scientific mind at work. Show has more general appeal than you would expect and will undoubtedly send countless observers to the museum for more of the same. **Gagh.**

GEORGE SCOTTI SHOW
With George Scotti, Eleanor Scotti, Bert Wells
Director: Gene Holowchak
15 Mins.; Mon.-Wed.-Thurs., 7:30 p.m.
FRANKENMUTH BEER
WWJ-TV, Detroit
(Ruthruff & Ryan)

This show is a smooth blend of pianistic and pantomime. The pace is swift and the material sharp. Scotti opened the program caught with a polished rendition of Grieg's "Concerto in A Minor." Camera closeups of Scotti's hands brought out the technical excellence of his playing.

Scotti and his wife, Eleanor, poised and beautifully gowned, combined skillfully with a pantomime of a Jimmy Durante-Helen Traubel duet. The Scottis' mouthings and posturings were realistic and on the beat.

The commercial, featuring Bert Wells as bartender, was nicely blended into the proceedings. The quarter hour moved to race by in a matter of minutes, a mark of sock entertainment. **Tru.**

A HIT IS MADE
With John Barclay, Danny O'Neil, Dori Fields, Cornelius Peeples, Henry Bedinger
Producer-Writer: Dave Durston
Director: Dan Schuffman
30 Mins.; Tues., 10:30 p.m.
U. S. BREWING CO.
WEAR-TV, Chicago

This show purports to demonstrate how video play is cast, rehearsed and directed. Back-of-the-scenes idea on version viewed (20) played off as a pretty belabored effort, due mainly to the weakness of the so-called comedy used as the vehicle under examination.

Thespes John Barclay serves as the "director" and given less high-blown lines would fit the role nicely. Directorial interpolations on this segment were somewhat pretentious, considering the "play" in question. Combination of director's "seriousness" and slapstick yarn was jarring in its inconsistency.

Story dealt with a song and dance team which used a dog in their act. The pair get their notice from a cheap niterery and after some heavy-handed comedies involving another entertainer and his marital troubles with his ex-wrestler wife, team is visited by a Hollywood producer who wants to talk to them about a pic contract. After some hysteria, film exec reveals it's only the dog he wants to hire.

Fluffy hit occasionally hit for chuckles thanks to the tongue-in-cheek playing by the cast. Displaying a nice comedy touch, singer Danny O'Neil brightened the proceedings as the male half of the vaude team. Also good in her role as the distaff member of the team was Dori Fields. Cornelius Peeples and Henry Bedinger were okay in their supporting bits.

Given something sturdier in the story line, show could develop into a pleaser. Camera work and production were first rate. Commercials were slightly coy, using a husband and wife combination with the general pitch that there's nothing like a good stein of suds to settle marital hitches. **Dave.**

WEAM
Continued from page 33

tion. Dowd charged WEAM with "brazenly" appropriating the "Lucky Numbers" program as its own.

When Frank Morgan, counsel for WEAM, argued that there was no deception because winners were told where they could collect their \$100 awards (at the address of WWDC), Judge Bryan interjected: "But that doesn't come to the attention of the rest of the audience."

Following the hearing, Howard Stanley, manager of WEAM, said he would comply with the Court order rather than drop the listen-

ers' service. He said he didn't mind giving WWDC the publicity. "We want to break up the giveaways and compete with stations on an equal basis," he said. "We deplore the device of buying audience. We want this type of audience snatching stopped."

WWDC's "Lucky Numbers" program gives \$100 each to persons whose social security number or driver's permit contains certain digits. Numbers are broadcast 12 times a day, six days a week, and winners are given 24 hours to notify the station. They need not be listeners.

Even Video Needs Aggressive Selling

With television set sales continuing to lag behind the same period last year, RCA Victor veepee H. G. Baker this week declared that it's time for the industry to return to oldtime aggressive advertising and merchandising technique. At the same time, Emerson Radio, while not cutting the price on any of its current models, revealed production of a new 14-inch table model to list at a new low price of \$179.95. Baker tended to play down the current slump in set sales, attributing it mostly to seasonal causes. "TV business begins to fall off every year around this time," he said. "There should be no cause for concern in a situation the radio and TV industry has experienced in the past." He added that RCA's current video receiver sales are actually higher than they were during this period in 1950.

Claiming that TV manufacturers and retailers can't "expect forever that the customer will beat a path to the TV dealer's door," Baker declared: "There must be a return to aggressive, competitive retail operation. And if that time has already arrived, then certainly this industry, by employing its established talent for sales promotion, can go a long way toward taking up the slack in the current sales decline, without falling back on pricing measures." To date, Admiral is the only manufacturer to have cut its prices.

New Emerson 14-inch job will sell at the lowest price for such a receiver ever put on the market by that company. Reason, according to prez Benjamin Abrams, is that Emerson will concentrate about 30% of its facilities on production of the model during April and May. In that way, he said, the company can effect economies in production.

Barred From Televising Pro Matches, KSTP-TV Staging Own Wrestling

Minneapolis, March 27. Twin City public is being served free wrestling shows in the flesh by KSTP-TV in consequence of the station being barred from televising the regularly promoted shows from the St. Paul Municipal Auditorium because of its technicians' strike and because rival station WTCN-TV has the regular Minneapolis Auditorium shows sewed up.

Staging its own weekly shows Friday nights for TV purposes, KSTP is unable to obtain the talent employed by the Twin City professional promoters, but has formed its own organization, St. Paul Sporting Attractions, to supply the wrestlers for what it calls "All Star Wrestling."

The KSTP-TV wrestling cards originate in one of its studios which is converted into a regular wrestling arena for the occasion. Slawik Motors, Minneapolis-St. Paul, sponsors the half-hour shows and passes out the free tickets.

HUB DEPT. STORE'S TV COLOR TRANSMISSION

Boston, March 27. Boston's Jordan Marsh department store today (Tues.) began to transmit and receive color TV, inaugurating a week's schedule of nine 15-minute intra-stores programs.

Using Columbia's vericolor, closed circuit programs are picked up through three receivers placed around the store with fashion and make-up hints carried on initial-

Radio Reviews

Continued from page 32

Genevieve Warner joining in a scene from "Marriage of Figaro," Bidu Sayo, Charles Kullman, Valdemar and Anne Bollinger in a bit from "La Boheme," Kurt Baum's selection from "Trovatore," and Dorothy Kirsten's "Depuis le jour." There were also three items from "Fiederman," by Roberta Peters, Regina Resnik and the piano-duo Luboshutz and Nemmenoff. Pop stuff included Valdemar and Miss Holm partnered on "Some Enchanted Evening" and Kullman and Miss Stevens doing "You're Just in Love."

Three conductors batoned the broadcast, Fausto Cleva, Max Rudolf and Glen Osser, latter handling the pop numbers. All in all, whether the dialer thought the frequent references to "Bing" were to a Crosby or Rudolf Bing, it was a delightful helping of public service and entertainment. **Bril.**

KID STUFF
With Hank Malloy
30 Mins.; Sat., 9 a.m.
Sustaining
WTBY, Troy

New entry in the children's Saturday sweepstakes runs a moderately creditable race for their attention. Hank Malloy and an alter voice, "Hoover Hooper," take the smallists on kilocycle journeys of music, fairy story and chatter. Selection of numbers was good; narrative bridging was so-so; yarning ("The One Who Makes the Weather") came off rather well. The dialer needed better timing and greater flexibility for adult ears—youthsters might be unaware of such nuances.

Malloy possesses a deep, firm voice, but tone could be warmer and more fluid. Staffer's personality is friendly. Airy orchestral accompaniment might have pointed up the fantasy of the Jack Frost tale. **Jaco.**

EXHIBIT A
With Lee Wolters, Don Ward, Jack Leslie, Peter Lucas, Tom Casey
Producer-director: Bob Woolson
Writer: Bob Ezkhand
30 Mins.; Sat., 4:30 p.m. CST
Sustaining
ABC, from Chicago

ABC, which is upbeating its o. & o. origination, launched a Chi sustainer last week (24) that seems destined to stir up only mild interest. Alier's biggest handicap is the fact that its format would make an excellent video idea. As it is, AM version serves to underscore the medium's limitations in those which video has invaded with such success.

Idea has Chi ABC gabbers, making tape-recorded visits to Museum of Natural History, Art Institute, Museum of Science and Industry and the Adler Planetarium, where they interview the specialists in the various fields and describe the top exhibits. Interviews were competently handled but the idea

erred out so loudly for visualization that the single dimension descriptions were pallid.

At the Adler Planetarium, Jack Leslie talked with the assistant director, who came in with some timely notes on how the date of Easter Sunday is established by the vernal equinox. Then Don Ward took over from the Museum of Natural History, with the deputy director describing the preservation process. Bushman, Windy City's favorite gorilla (animal), is undergoing in the hands of the taxidermist. Scene shifted to the Art Institute where Peter Lucas and a curator described the currently featured Italian display. Tom Casey at the Museum of Science and Industry added a light touch with a word description of chicks hatching in an incubator. **Dave.**

WMCA's 'Killers'

Continued from page 31

to take care of the victims and the families of the dead. We recorded traffic violations, first-hand stories of victims and the opinions of experts. What the experts said is in the public interest and the people have a right to hear all the facts. We have gathered our facts as a newspaper does for a series of articles. We have the same right and the same obligation to the community to present all the facts."

Series, which follows previous public service sizers such as "New World A-Coming," "One World or None" and "A House to Live In," has drawn support from several organizations. United Parents Assn. has distributed 225,000 circulars on the show to its members and the Board of Education is sending out memos on it to school principals. Parents League, United Neighborhood Houses and other civic groups are also cooperating. WMCA education director Helen S. Straus said.

ABC Sale Dicker

Continued from page 31

ter represents a reduction of \$327,000 via recovery of taxes under carry-back provisions of the Internal revenue code. The latter picture in the current year isn't fully reflected in last year's report, as the skin's big net of video shows came only in October. With almost all those shows continuing through this year, video will probably represent a cash asset, rather than a drain.

Provision for depreciation was reduced by \$300,000 to \$1,190,000 for '50, based on an engineering study which indicated that the life of certain tele equipment is longer than previously thought.

TODAY
STEVE ALLEN
SHOW
CBS-TV
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GARRY MOORE
SHOW
CBS-TV

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Britain Rations U.S. Pop Tunes on BBC, Clamps Embargo on Yank Musicians

By ERNIE ANDERSON

(Former U. S. jazz concert impresario, now residing England).
London, March 20.

U. S. pop music has been added to the British shortages and is available, like butter, eggs, meat, fuel and whiskey, in rationed quantity. BBC permits broadcast only of records released in England, which automatically forbids the bulk of the U. S. product. Despite the fact that the most popular British name bands frankly counterfeit the latest American musical styles from Armstrong to Kenton, BBC authorities have indicated that most broadcasts will be awarded to bands playing the largest proportion of English pop songs.

In spite of these restrictions the appetite of the British public for the U. S. brand of pop music continues to such an extent that one recent week saw 22 of the top 24 sheet music sellers to be American imports. The paradox in point, "The Roving Kind," Mitch Miller's Columbia record, is the pattern followed down to the last hand clap by its top purveyor here although, as Alan Lomax has pointed out, the song is actually based on an ancient London music hall ditty.

Hardie Ratcliffe, British musicians' union chief whose position here roughly parallels that of James Petrillo with the American Federation of Musicians, has laid down an embargo on U. S. players that only a few card holders have been able to crash. U. S. variety entertainers, however, are welcome here and hold practically every box office title on the island. Thus British bookers are continually seeking permission for U. S. musicians to appear here by convincing Ministry of Labor officials that they are actually variety entertainers.

Thus Spike Jones, was turned down while Red Ingle's crew tops the bill at the Prince of Wales and King Cole and his trio recently played the Palladium disguised as a vocal group. Duke Ellington and Benny Goodman were each admitted as variety acts and Val Parnell's big Easter show, in which it was planned to co-feature Gene Krupa, Artie Shaw and Tommy Dorsey doing their specialties in front of the Skyrockets orchestra, was passed by the musicians' union and only cancelled when T. D. pulled out of the package for bankroll reasons. But just as often officials will not accept the variety classification for a musician. A promoter, who staged a concert at which Sidney Bechet took a bow from a box and then sat in with the musicians on stage, was fined more than \$300. Art Tatum is the next case to come before officials here. He has been signed for British appearances by agent Jack Payne who is hopeful that the blind U. S. piano virtuoso will be considered to be variety talent.

Loungers performers seem to be exempt from these rulings and such U. S. musical organizations as the Philadelphia Symphony orchestra have toured extensively here. Perhaps the most deluxe concert schedule in the world has been arranged for the new concert hall at the Festival of Britain, and many important Americans are booked to appear there.

Two dates, however, are still in doubt. Louis Armstrong is being sought for appearances there on July 14th and 16th. Lord Donegall, premier marquis of the British realm, will sponsor his appearance. Should the Armstrong concert dates be cancelled, symphony orchestras from Copenhagen and Cologne will be booked to substitute.

Stevens Shifts to Col.

Ovens Gets Cap Slot

Don Stevens has moved from Capitol Records to Columbia as eastern promotion manager. He fills the post recently vacated by Danny Keating, who was upped to head Col's blues and rhythm division.

At Capitol, Don Ovens takes over Stevens' chores. Ovens has been assistant in indie slackery of Dick Linke, latter also returning to Cap as publicity manager.

Remick Publishing

Prize 'Washington'

Remick Music, Warner Bros. subd., has picked up the publishing rights to Jimmie Dodd's song, "Washington," which won a \$1,000 prize in Washington last week.

Dodd entered the song in the Motorola company's contest for the top tune dedicated to the nation's capital.

VIOLIST WM. PRIMROSE

SIGNED BY COLUMBIA

William Primrose, concert violist, has been linked to an exclusive pact by Columbia Records starting June 1. Currently with RCA Victor, Primrose's Col pact is part of the two-way traffic in longhair artists between the two companies which started last year with the switch in label affiliations of such names as Bruno Walter, Fritz Reiner, Helen Traubel, Rise Stevens, Ezio Pinza, Sir Thomas Beecham and others.

Primrose is set to make his initial disks for Columbia in July, when he will participate as soloist with other instrumentalists in the 1951 Pablo Casals Music Festival, being held in the south of France. The festival, like the 1950 Bach bicentennial celebration, is being waxed by Columbia in its entirety. Primrose returns to the U.S. in the fall for a concert tour and further waxing sessions.

Columbia has also added to its longhair roster with the linking of Cesare Siepi, basso of the Metropolitan Opera. The 28-year old Italian singer, who made his debut this season in the Met Opera's production of "Don Carlo," will make his first waxings in May.

Box & Cox to Set Up New York Branch

London, March 27.

Sonny Cox, partner in Box & Cox, sails to the U. S. April 28 to open an American branch of his music publishing company. He is traveling with his wife and will take up permanent residence in New York. Decision to open a New York office has been taken mainly because of the Irish catalogue owned by the company, which, it is felt, can be more effectively exploited by a separate organization.

Sonny Cox will also be representing the British publishing firm of Francis, Day & Hunter in New York.

George Pincus, Shapiro-Bernstein general manager, heads for Miami Beach this week for confabs with Louis Bernstein, company topper, now vacationing in Florida.

Best British Sheet Sellers

(Week ending March 17)
London, March 20.

Tennessee Waltz... Cinephonic
Petite Waltz... Leeds
My Heart Cries for You Morris
Roving Kind... Leeds
September Song... Sterling
If... Lennox
I'll Always Love You Victoria
Canoe Up the River... Leeds
Beloved Be Faithful... Pickwick
God Bless You... Unit
Ferry Boat Inn... Connelly
Nevertheless... Chappell

Second 12

Patricia... New World
All My Love... Maurice
Be My Love... F.D. & H.
In English Garden... Sun
Tipperary Samba... Reine
Penny a Kiss... Leeds
Autumn Leaves... Maurice
Teasin'... Pickwick
Senora... Dash
So Long... Leeds
Sleigh Ride... Mills
My Imagination... Connelly

Chi Operator Maps Co-op Disk Setup To Slice Up Juke Melon

Chicago, March 27.

Plan to circumvent what jukebox operators call their profit-eating record costs has been launched by indie Oriole Records here. Diskery is currently planning to crash the coin-box platter melon under a co-operative plan of sales to operators. Result, according to waxery topper Bud Brandon, would be a reduction from the present 50c per record to 40c on the Oriole label.

Brandon, who also owns Century Music Co., a jukebox outfit, reports he has been using Oriole label on his local machines to good results. At the present, however, the diskery's talent roster is devoid of names, but over the long pull it hopes to build enough to create a larger market among national operators.

Using primarily a single label with marquee talent exclusively for jukebox ops would be the answer to the price upgrade on major labels, Brandon said.

LAINE'S \$12,600 GROSS COAST WEEKEND DATE

Hollywood, March 27.

Singer Frankie Laine grossed an estimated \$12,600 on four-night Easter weekend stand at Balboa Beach Ballroom, which has become a traditional "must" for college students in the area.

Laine took 75% for his end, paying backstopping Dick Pierce band a flat \$1,500 for chore.

Hunter Quits Dallas

Dallas, March 27.

Ralph Hunter, choral director and assistant conductor of the Starlight Operettas for the past three summers, has resigned his post.

Hunter has accepted a year-round position as choral director of the Radio City Music Hall, N. Y.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Mario Lanza: "The Loveliest Night of the Year"—"La Donna E Mobile" (Victor). "Loveliest Night," from the Metro pic, "The Great Caruso," is a strong sequel to Lanza's "Be My Love." New side is based on a familiar waltz theme with Lanza delivering in a commercially schmaltzy tenor. Fred Waring's cut for Decca, with Gordon Goodman soloing, is far more tasteful as is the Waring treatment of "Tulips and Heather" on the reverse. On the Victor flip, Lanza dishes up a w.k. aria from Verdi's "Rigoletto." Constantine Caillines batons.

Frankie Laine: "Metro Polka"—"The Jalopy Song" (Mercury). Polka tune furnishes a good change of pace for Laine, who bounces this side out in colorful country style. This cut is slated for a big juke ride. Reverse is a cute number with a barber shop trim. Laine delivers okay with backing by the Jud Conlon Singers and Harry Geller's orch.

Freddy Martin Orch.: "Never Been Kissed"—"Jo Ann" (Victor). "Kissed," a new novelty by Victor a/c chief Charles Grean and Cy Cohen, is a possible followup to "The Thing." Side has slightly bawdy overtones and is treated in suitably boisterous style by Martin's orch with Merv Griffith doing a nice job on the chorus. Another big juke side although airline play for this tune is dubious. Bottom deck is fair.

Connie Haines: "My Lost Melody"—"Bundle of Love" (Coral). "Melody," from the Paramount pic, "Mating Season," is a pleasing ballad. Miss Haines projects it with a lilting vocal for mid-hit possibilities. Henri Rene orch, with April Stevens soloing, also has a fine rendition for Victor. On the Coral flip, Miss Haines hits with an okay rhythm item, George Cates orch backing up.

Tony Martin: "Faithfully Yours"—"No One But You" (Victor). Two big tunes for Martin with, click possibilities for either side. On "Faithfully," a Romberg-Tobias tune, Martin socks across one of his better selling jobs with first-rate backing by Henri Rene's orch and chorus. Reverse is another solid number with an impressive melody and lyric, slated for lots of jock spins.

Frank DeVol Orch.: "Play Ball"—"Theme for John and Marsha" (Capitol). "Play Ball," timed for the shortly upcoming baseball season, will get spins on this basis. DeVol's orch and a vocal combo punch it across in lively style. Flip is a good instrumental which is not related to the Capitol cut of "John and Marsha."

Guy Lombardo Orch.: "Always You"—"Happiness" (Victor). Lombardo's orch essays a neat beguine tempo on "Always You," a good ballad which is cleanly vocaled by Kenny Martin. On the flip, Lombardo continues the Latin kick with a cute rumba with Kenny Gardner and a vocal trio lightly tripping out the lyric.

Harry Babbitt: "Light in the

Window"—"Say Hello for Me" (Coral). Babbitt's ingratiating pipes register okay on a coupling of fair tunes. "Window" is a sentimental item on a mom motif which Babbitt handles with restraint. On the reverse, he builds a good side out of another middling item, Lyn Murray's orch and chorus furnish excellent backgrounds.

Eddie Fisher: "Good-Bye, G.I. Al"—"Get Your Paper" (Victor). "G.I. Al," a tribute to the late Al Jolson, gets a fine treatment on this cut, with Eddie Fisher (who leaves shortly for the Army) delivering with emotion and Hugo Winterhalter's orch and chorus backing up in big style. On the reverse, Fisher lets loose on a special material number framed in elaborate production. Number is more likely for the stage than wax.

Al Martino: "Hurry Home to Me"—"Heaven Help Me" (Jubilee). Al Martino, a newcomer, scores strongly with his tearful tenor on "Hurry Home to Me." It's a good number with Martino piping with plenty of feeling. On the flip, he delivers impressively on a Latin-styled ballad. Hal Kanner orch and chorus supply good backgrounds.

Album Reviews

Lee Wiley-Bobby Hackett-Joe Bushkin Orch.: "Night in Manhattan" (Columbia). Lee Wiley, one of the standout vocal stylists of the 1930's, has lost none of her savvy in handling tunes in a distinctive blues mode. In this first-rate long-play, she's accompanied by some excellent trumpeting by Bobby Hackett and the tasteful pianistics of Joe Bushkin batoning a string orch. Miss Wiley flashes her best on such tunes as "I Don't Stand a Ghost of a Chance With You," "I've Got a Crush on You," "Oh, Look at Me Now" and "Sugar."

Platter Pointers

Decca has packaged another set album with the Gordon Jenkins orch and chorus under the title song of "For You" . . . On the same label, Fred Waring organization has cut a rich set of religious music, "The Song of Easter" . . . Dean Martin handles "Beside You" in good style (Capitol) . . . Vera Lynn has a lovely side in "How Can I Leave You" (London) . . . Irving Fields Trio put across some more bright rhythms in "Titina," "Three Beaus and a Peep" vocalling (Victor) . . . Martin Sisters have a good tune on "Music In My Heart" (London) . . . Benny Strong's cut of "Pretty Little Bells" rates spins (Capitol) . . . Some more first-rate dancapation by Jerry Gray orch in "Dancing in the Dark" and "Smoke Gets in Your Eyes" (Decca) . . . Helen O'Connell continues to register well on wax in the oldie, "I'm Getting Sentimental Over You" (Capitol) . . . Xavier Cugat has a bright Latin side in "Co-Co-Coco" (Columbia) . . . Narvey Grant vocalling on "You Belong to My Heart" is okay (M-G-M) . . . Bill Darnell joins a polka group, the Pineloppers, for a fine side in "Pretty Babe" (Coral) . . . Fontane Sisters have a gimmick record in "The Fortune Teller Song," with four different endings (Victor) . . . On same label, Fran Allison delivers "Too Young" in good style.

Standout folk, western, jazz, polka, religious, etc.: Eddie Condon Orch., "Everybody Loves My Baby" (Decca) . . . Chris Powell, "The Man With the Horn" (Columbia) . . . Arthur Crudup, "Star Bootlegger" (Victor) . . . Leon Payne, "Farewell Waltz" (Capitol) . . . Tennessee Ernie, "Strange Little Girl" (Capitol) . . . Red Foley, "Hobo Boogie" (Decca) . . . Pee Wee King, "The Strange Little Girl" (Victor).

Maestro Ralph Martiere Due for GAC Buildup

Chicago, March 27.

General Artists Corp. last week linked maestro Ralph Martiere to a management pact. GAC plans a big exploitation campaign on Martiere.

An ABC staffer in Chi, Martiere has been under contract to Mercury Records, which will simultaneously join in on the bongobeat. Martiere, who has been etching with 18 sidemen, will carry 14 men on the road. He'll remain in Chi doing casuals and one-nighters in the local territory until late summer before launching his initial road tour.

VARIETY

10 Best Sellers on Coin-Machines

Week of March 24

- | | | |
|---|--------------------------|----------|
| 1. IF (9) (Shapiro-R) | Perry Como | Victor |
| 2. BE MY LOVE (10) (Miller) | Billy Eckstine | MGM |
| 3. MY HEART CRIES FOR YOU (13) (Massey) | Mario Lanza | Victor |
| 4. ABA DABA HONEYMOON (3) (Feist) | Guy Mitchell-M. Miller | Columbia |
| 5. MOCKIN' BIRD HILL (2) (Southern) | Vic Damone | Mercury |
| 6. SPARROW IN THE TREE TOP (2) (Santly-J) | D. Reynolds-C. Carpenter | MGM |
| 7. TENNESSEE WALTZ (17) (Acuff-R) | Les Paul-Mary Ford | Capitol |
| 8. WOULD I LOVE YOU (3) (Disney) | Patti Page | Mercury |
| 9. PENNY A KISS (1) (Shapiro-R) | Guy Mitchell-M. Miller | Columbia |
| 10. YOU'RE JUST IN LOVE (8) (Berlin) | Patti Page | Mercury |
| | Tony Martin-Dinah Shore | Victor |
| | Perry Como-Fontane Sis. | Victor |

Second Group

- | | | |
|-----------------------------------|-------------------------|----------|
| THE ROVING KIND (10) (Holla) | Guy Mitchell-M. Miller | Columbia |
| BEAUTIFUL BROWN EYES (American) | Weavers | Decca |
| I APOLOGIZE (Crawford) | Rosemary Clooney | Columbia |
| SO LONG (7) (Folk-W) | Billy Eckstine | MGM |
| LET ME IN (Oxford) | Weavers-Gord. Jenkins | Decca |
| I TAUT I TAW A PUDDY TAT (Remick) | Bobby Wayne | London |
| SHOTGUN BOOGIE (Century) | Mel Blanc | Capitol |
| A BUSHEL AND A PECK (8) (Morris) | Tennessee Ernie | Capitol |
| IF YOU'VE GOT THE MONEY (Peer) | Rosemary Clooney | Columbia |
| BRING BACK THE THRILL (Maypole) | Betty Hutton-Perry Como | Victor |
| | Mag Whiting-Jim Wakely | Capitol |
| | Jo Stafford | Columbia |
| | Eddie Fisher | Victor |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Cong. Miller Warns Juke Operators On Drastic Fed Amusement Taxation

Chicago, March 27.

Congressman George P. Miller (D., Cal.) told the second annual Music Operators of America confab last week that those states seeking to boost taxation on amusements "will look like pikers compared to what the Federal boys are planning."

In mentioning state levies, Miller had specific reference to a licensing bill on tap in the Michigan legislature which would hike taxation on jukeboxes to \$200 provided that state's operators see fit to adopt a dime-a-play policy. As far as Federal taxation goes, Miller would not disclose how much, when or in what form additional Federal levies would be imposed—or whether it would merely come as a boost to the present 20% tax.

In any case, prospect of any additional coin outlay sent the undersized turnout gloomily homeward, with none of its current headaches resolved. Already, ops are facing curtailments in production of jukeboxes, a scarcity of repair parts (already so acute that many machines are stalled throughout the country for lack of parts) and the rising costs of records. Ops are currently doling out 59c. for each etching on their volume buying basis.

Probably most drastic, however, is the Scott Bill, currently awaiting Congressional legislation, which would give the American Society of Composers, Authors and Publishers, Broadcast Music, Inc., and other licensing groups a fee on each platter played.

George A. Miller, MOA national chairman, said the national average of gross receipts from jukeboxes is \$6.36 a week. When this is divided, on a 50-50 basis, with the location, the op is barely left with enough to cover expenses. Chicago, reportedly getting a better play than the rest of the nation's boxes, has a \$10 weekly gross per machine.

The next six months, Miller said, will tell the story if the ops must make the jump to the venerable dime-a-play dream. Miller would have it known, however, that MOA isn't advocating the 10c. play for fear of price-fixing charges. "That's up to the operator himself to decide," Miller said.

"May Have to 'Fair Trade'"
"We may have to 'fair-trade' the industry," he said, "that is, find (Continued on page 40)

Showdown Near On Met Disk Row

Move by the Metropolitan Opera to obtain priority rights from its artists on waxed versions of its productions is heading for an early showdown with the exec council of the American Guild of Musical Artists meeting this week to consider the matter. Problem involved in the Met Opera's exclusive pact with Columbia Records, while several of its leading singers are under contract to RCA Victor, was raised a couple of weeks ago by the Met's general manager, Rudolf Bing, who appealed to the company's artists to hand over their disk rights for complete wax versions of Met-produced operas.

Bing has indicated intentions of drawing up revised pacts under which all new artists will assign to the Met Opera their rights for future Met Opera recordings. Step is designed to correct the current situation in which such stars of the Met as Patrice Munsel and Rise Stevens were unable to appear in the official Columbia cut of "Die Fledermaus" because of their deals with Victor. Bing's sole objective is to get the rights to the official wax recordings, with the artists being free to record under any label for other purposes.

AGMA's council will decide the question of whether the projected new pact of the Met does not infringe on the rights of its members. In any case, however, the new pact is designed only for new artists inked by the Met, with all previous disk commitments of its performing roster not to be affected.

'Lone Ranger' Aired Set for Decca Kidisks

Broadening its kidisk activities, Decca Records has negotiated a deal with General Mills for a wax series framed around "The Lone Ranger" radio show, which is bankrolled on the air by the food company. Decca is planning to release four disks in the series, each dramatizing a complete yarn.

Deal represents the diskery's first attempt to exploit a radio fictional character in its juve line. Company is planning a strong promotional hypo for the series in line with the fact that the 18-year old radio show is now aired over 221 stations on ABC in addition to 45 video outlets.

Buddy Morris' BMI Setup; Robbins Ditto?

In a major coup for Broadcast Music, Inc., E. H. Morris Music is virtually set on a deal for a BMI publishing subside under the likely firm name of Meridian Music. Buddy Morris, the pubbery's head, delayed his trip back to his Coast headquarters for continuing talks with Bob Burton, BMI executive vice-president. Deal would involve a substantial coin guarantee to the Morris firm.

Jack Robbins, head of J. J. Robbins & Sons, has also been eyeing a similar deal with BMI. Sidelight to the Robbins dicker is that Robbins was just reelected to the board of the American Society of Composers, Authors & Publishers, which is comprised solely of pubs with ASCAP affiliation. It's understood that prior to the elections, ASCAP execs interviewed a flock of pubs on accepting nominations but found surprisingly few who did not have a BMI firm.

With Morris' prospective BMI subside, and Robbins a possibility to follow, BMI would be strengthened by the addition of four major firms who have split from their former undivided allegiance to ASCAP. Other two firms are Peer International and Leeds Music, latter having opened its BMI-affiliated Duchess Music after Leeds' top Lou Levy squawked about his share of the ASCAP melon. In addition, BMI has in its fold the E. B. Marks firm, which rocked ASCAP several years ago by exiting in its entirety.

LEVENSON SUES OVER USE OF EARLY RECORD

CBS-TV comedian Sam Levenson filed suit in N. Y. federal court last week against Aaron Eichler on the grounds that Eichler was "bootlegging" a recording scripted by Levenson and released under the Apollo label in 1947 and 1948. Levenson's Apollo disk had "Story of a Bar Mitzvah Boy" and "The Family Goes to Coney Island" on the two sides.

Comic alleged he granted the disk rights to Apollo in June, 1947, but that the rights reverted back to him in December, 1948. He claimed Eichler had imitated the Apollo label and duplicated the recording to sell it. Levenson asked for an injunction against any further sales and an examination of the defendant to determine where Eichler had acquired his rights to the disk.

Sam Donahue Into Navy

Bandleader Sam Donahue gave up his orch last week to rejoin the Navy, where he conducted a dance orch in service during the last war. He leaves for the Navy School of Music May 18.

Donahue, who closed at the Paramount theatre, N. Y., last week, has also been a member of the Hartnett music school faculty, N.Y.

Dave Kapp Named Exec Of Music Foundation

Dave Kapp, Decca vicepresy, has been chairman of the music advisory committee of the Music Research Foundation, non-profit organization conducting experiments in the use of music as an aid in medicine and psychiatry. James Cecil, the foundation's head, made the appointment.

Kapp will head a national music committee to collaborate on the selection and programming of music based on the research projects carried on during the past seven years by the foundation.

Col Cuts Back Its 7-Inch 33's

Following a market research conducted by Jim Conkling, Columbia Records' recently-named prexy, the diskery has decided to cut back, but not eliminate, its seven-inch 33 rpm platters. Under Conkling's new policy, Col will continue to press the seven-inchers on a limited number of releases and will make its other numbers available in the same form only if dealer demand warrants it.

Figures by Col's researchers disclosed that the seven-inchers had spotty acceptance with standard and semi-classical numbers, with such artists as Andre Kostelanetz giving profitable returns. Col will press such items immediately on seven-inchers and will also take orders on its top-selling pops on the 33 speed. Formerly, company pressed virtually all of its numbers, including its folk and western line, in 33 rpm.

Conkling's move to reduce its seven-inch line was dictated by the need to reduce inventory congestion on the retailer level. With Col and other diskeries distributing both the 78 and 45rpm disks, retailers were balking at stocking up on a single number in three speeds. Retailer inventory headaches, stemming from the multiple-speed system, has also resulted in several major companies instituting a flexible sales policy on their 45rpm line with these disks being pressed and shipped only if sufficient orders are received.

AFM Local 47 Halts Barnet From Playing Seven Nights Weekly

Los Angeles, March 27.

Jurisdictional switch brought an American Federation of Musicians crackdown on bands playing the Oasis, southside niter.

Local 47 ordered Charlie Barnet, who opened a two-week stand Friday (23) with a 17-man crew, to abide by the six-nights weekly rule. Contract called for a full seven-night operation.

Oasis heretofore has played such Negro bands as Duke Ellington, Cab Calloway, Louis Armstrong and Count Basie. Negro Musicians Local 767, which had jurisdiction, did nothing about the seven-night contracts.

Booking of Barnet brought Local 47 into the picture, however, and Barnet was told that each sideman can work only six nights on a staggered work-plan. Batoneer, it was conceded, can work every night. Contract, calling for \$2,500 per frame, was already signed when the union learned of the full-week booking deal.

Oasis now has a deal pending for Stan Kenton to play the site at a flat \$5,000 weekly after exiting his current stand at the Palladium, Hollywood terry. Save for Ellington's recent stand there, no other orch has been paid \$5,000 per week for an Oasis date.

London-Coral Distrib Co. in \$100,000 Fire

Philadelphia, March 27.

A three-alarm fire that burned out of control for hours wrecked the Kaylor Co., (London, Coral distributors) and destroyed 65,000 recordings valued at more than \$100,000.

The burning records cast a blanket of smoke over sections of the midtown, so thick that Pennsylvania Railroad trains travelling along the adjacent "Chin-se Wall" had to turn on their lights at the noon hour.

Complete Sweep for Administration In Election of ASCAP's Directorate

Paxton Doing Folio Of TV 'Danger' Music

In a novel project involving video's music sales power, Paxton Music is publishing a folio of background music from the CBS-TV dramatic show, "Danger." Folio will contain 33 pieces, including the ailer's theme, composed by guitarist Tony Mottola, who handles the backgrounding chores for the show as a solo instrumentalist. George Paxton, pubbery's head, was cued to the idea by the program's heavy mail inquiries about the music.

Folio project was cleared with the show's sponsor, Ammident, which is planning to plug the book on the air. M-G-M Records, meantime, is reportedly mapping an album, "Music From Danger," with Mottola. Several of the tunes in the folio are being put to lyrics for exploitation as pop numbers.

ASCAP '50 Take Of \$11,874,000 10% Over 1949

As 'Variety' went to press last night, the ASCAP membership was still digesting the wrangles that marked the annual meeting. The question of ratings was the crux of the hassle which included sundry charges against the board, cracks about "The Kefauver committee should investigate here," impassioned pleas for "consideration for the poor members and widows," and other heated arguments that bordered on a slugfest, physical as well as verbal.

Gross income for ASCAP during 1950 totalled \$11,874,000, an increase of 10% of the previous year's take of \$10,600,000. It was announced yesterday (Tues.) at the Society's annual N. Y. membership meeting at the Waldorf-Astoria hotel. Chief sources of the increased revenue came from radio, which shelled out \$400,000 more than that previous year, and video licensees which contributed \$925,000 in the Society's coffers.

Administrative expenses for ASCAP were \$2,829,000, a hike of \$400,000 over 1949. Total disbursements to members for last year were \$9,022,000, nearly \$1,000,000 more than distributed the preceding year. ASCAP's membership roster now includes 2,653 publisher and writer members. Otto Harbach ASCAP prexy, delivered the main report to the membership meeting.

Following the business meeting, ASCAP held its membership dinner in the Waldorf's Grand Ballroom with Sigmund Romberg, Eddie Cantor, Jimmy Durante, Igor Gorin and Eubie Blake entertaining. During his routine, Cantor, a newly elected member of ASCAP, said: "I have been watching Rodgers and Hammerstein for a long time and if that's the kind of stuff the public wants, I'm ready to give it to them."

London, S-B Wrangle Over 'Desire' Versions

London Records' release-date jumping on a tune, "Life's Desire," has involved the platter company with the publisher, Shapiro-Bernstein, in an unusual tangle. Involving possible copyright infringement on an Irving Berlin tune, S-B, which has restricted performances on its tune, notified London Records that it could not take responsibility for the diskery's British-made version of the tune by Dick James orch.

S-B picked up the tune from Cecil Lennox Music in England, the number having been written about 20 years ago by the same composers who clefied "IL" current S-B click. S-B, however, re-wrote passages in the song, newly titled "My Life's Desire," because the American pub feared that the original was too close to Berlin's "When I Lost You."

Balloting for the new board of directors of the American Society of Composers, Authors and Publishers followed form, with the tally last week showing a complete sweep for the administration. All incumbents, with the exception of writer-board member Ray Henderson, who declined to run again, were reelected, with Jack Yellen, an administration choice, named to fill Henderson's slot.

Initial point of the agenda for the new board will be the renaming of Harbach as the Society's president. Harbach reportedly agreed to serve for another year after it became clear recently that no other board member could command the support of the writer and publisher members.

The vote marked a setback for the Coast writer contingent, who were reportedly supporting Ned Washington as their territorial candidate on a write-in basis, and the New York dissidents who were driving to place John Redmond on the board. Following announcement of the ballot count last week, opposition leaders claimed the results proved their contention that ASCAP was "sewed up" by the administration group. One opposition spokesman said the results flouted the antitrust decree provisions under which lower-ranking writers were to be granted representation.

ASCAP's board, which takes office April 1, comprises Stanley Adams, Fred E. Ahlert, Gene Buck, Paul Cunningham, Oscar Hammerstein 2d, Otto A. Harbach, Edgar Leslie, George W. Meyer and Yellen for the popular-production group. In the standard writer group, John Tasker Howard, A. Walter Kramer and Deems Taylor were reelected.

Publisher directors elected in the pop-production field, were Louis Bernstein, Saul H. Bourne, Irving Caesar, Max Dreyfus, Bernard Goodwin, Jack Mills, Abe Olman, J. J. Robbins and Herman Starr. Pubs in the standard field included Frank H. Connor, Donald Gray and Gustave Schirmer. Term of office is for two years for the full board instead of the former procedure of electing on a rotating basis eight members annually for a three-year term.

Par, Famous Join SPA Pact Brigade

Songwriters Protective Assn. extended its coverage to 325 publishers last week with the inking of Paramount Music and Famous Music to its basic contract for tunesmith-members of SPA. Agreement with the Paramount Pictures subside leaves only two major publishing firms, Chappell and Southern, as SPA holdouts, with the bulk of the other pubberies having signed up in 1948 when SPA drew up its new pact.

Deal with SPA involves substitution by Paramount and Famous of all writer parts signed since 1948 with the SPA basic contract. From the pubs' viewpoint, most important provisions in the SPA pact is the assignment back to the writer of all rights, including foreign rights, after 28 years when the copyright comes up for renewal, and the mandatory publishing or waxing of a tune after accepting it for publication or the payment of a \$250 guarantee. Among the top studio writers who will get the new SPA pact are Mack David, Ray Evans, Jerry Livingston, Johnny Burke and Jimmy Van Heusen.

SPA, meantime, cancelled its basic agreement with Larry Spier, Inc., because Spier failed to substitute a new pact for Marty Kalmanoff on the latter's lyric to "Just Say I Love Her." Spier's firm, which has no relation to Spier's activity as general manager for ABC Music, failed to answer SPA's request for a substitution made several months ago. Spier has been in middle of a wrangle with Kalmanoff over royalty payments to three writers who claim to have composed the tune.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

1987 WEEK ENDING MAR. 24[illegible][illegible]

RCA VICTOR

**is making big RECORD news
Coast to Coast with these
5 songs from**

WALT DISNEY'S
"Alice in Wonderland"

ALICE IN WONDERLAND



HUGO WINTERHALTER

Orchestra and Chorus

20-4087

47-4087

I'M LATE



MINDY CARSON

with the Three Beaus and a Peep

20-4088

47-4088

T'WAS BRILLIG



MINDY CARSON

with the Three Beaus and a Peep

20-4088

47-4088

ALL IN THE GOLDEN AFTERNOON



FRAN ALLISON

with Wayne King and Orchestra

20-4089

47-4089

MARCH OF THE CARDS



THE THREE SUNS

20-4090

47-4090

Chi Bookers See Name-Band Famine; Can't Beat Those Financial Losses

Chicago, March 27. Problem of getting a big-name band within the Chicago city limits with a minimum of financial loss is becoming increasingly knotty of late and may eventually result in a total name band famine. That's the opinion of local bookers, mainly of this town's two vaude houses.

Case in point is a recent issue involving the Oriental theatre and Local 10, American Federation of Musicians, over what the theatre claims is an unwarranted financial obligation in booking bands. The theatre claims hiring a band with marquee draw—which it would like to do to stagger its steady run of all-vaude shows—would involve carrying three bands on the payroll simultaneously.

Aside from the cash dole to the name outfit, Oriental would have to pay for the Sherman Hayes orch, its regular house band, which would then be forced into idleness. It would also have to foot the bill for 12 additional sidemen, who would be acting in their regular capacity as standby men for the house orch.

Standby situation, suffice to say, would exist at any rate, since the theatre is lighted for seven days; however, only last December it became a definite headache when AFM prexy James C. Petrillo shot his five-day week edict into the hopper and simultaneously boosted scale to offset the day's loss of pay.

Those 12 Standby Men

According to the union, the theatre must keep the 12 men poised for action to fill vacancies under the proviso. Total effect in the Oriental pit is one resembling musical chairs, with the 12 supernumeraries slipping in and out in rapid-fire turnover.

Substantially the same problem exists at the Chicago theatre, where the Louis Basil orch roosts, though the weight the Bolaban & Katz house must carry is apparently a bit lighter. Within the past six months it has had the services of both Duke Ellington and Louis Prima. On the other hand, it has been over a year since the Oriental has used a name band. Difference here lies in the fact that the Chicago may have made a concession somewhere along the line. Nonetheless, it is still faced with the big problem—carrying three bands on the books at the same time.

The old days when dancers would stand on the sidelines ogling tooters have vanished. Closest the name-conscious can come to gandering the reputation outfits is in Milwaukee or other surrounding cities. Occasionally, marquee lures stop over for one-shots at local terpalaces, but outside of that location dates are down to the nub. Among the larger ballrooms—Aragon, Trianon, Martinique, Oh Henry, and Melody Mill—biggest attractions are Eddy Howard and Dick Jurgens, both of whom have solid standing in the William Karzas chain. Reported rift between Lawrence Welk and the terp impresario last month has resulted in one less appreciable marquee draw to play his local circuit.

Only haven for the heralded units seems to be at the Edgewater

Beach Hotel, where Shep Fields orch is current. Supper room preceded Fields with Jimmy Dorsey and will follow him with Woody Herman.

Presently, only large territorial and semi-name bands are holding forth here—Billy Bishop, Russ Carlyle, Leo Pieper, Al Trace, Tommy Reed, Jimmy Featherstone, Teddy Philipps and Dan Terry among the in-and-outers. Empire Room holds with Eddie O'Neal; Griff Williams moves into the Stevens Hotel this week; and a gander at Karzas' agenda reveals only semi-names are posted for the Aragon and Trianon through the summer.

Operators and bookers alike make no bones about who's to blame for the big-name famine here. Each points to the five-day work edict. The operator is currently groping for the answer to the 364 question—how to make ends meet after doling out between \$2,500-\$3,000 for the big boys for five days service, while keeping a relief unit on the paybooks for the two extra nights.

Local 10, which inspired the proviso to take care of its own musicians in Chicago, has meanwhile won its point. Opposition—at least formal opposition to the edict—has stopped and the union reports more local musicians are working than ever before.

Miller Warns

Continued from page 37

out what the individual operator in each locality must get out of his machine to meet his costs, then set a fair price."

San Jose, Cal., already a dime-a-play testing ground, has compiled results over its first three-and-a-half weeks under the new system. Walter Huber, San Jose operator, disclosed that a 30-day notice was given to locations and the public before the slots were converted. With this done—and despite its revenue increased over 40%. This, Huber said, is heartening, insofar as customer dropoff must also be figured in with the 5% increase.

ASCAP's Back for Bill

Second attempt to push through the Scott Bill, which is, precisely, an attempt to revise the 1909 copyright laws, is gaining momentum fast. ASCAP, which has retained Robert Patterson, former Secretary of War, as counsel on the upcoming hearings, will be in the most enviable position by virtue of its catalog. Also in for a good share of the loot is BMI, not, it's understood, a hustler on the legislation, and the National Assn. of Performing Artists. ASCAP, it has been pointed out, stands to gain an estimated \$9,000,000-a-year if the Scott Bill goes through.

Miller said that there are 4,000 jukebox operating companies with between 300,000 and 400,000 machines in all parts of the country. This, he said, represents an investment of more than \$250,000,000, and unfavorable legislation would put many operators out of business.

Top Songs on TV

(Alphabetically Listed)
Week of March 16-22
(Based on copyrighted Audience Coverage Index and Audience Trend Index published by Office of Research, Inc., Dr. John G. Peetman, director.)

Aba Daba Honeymoon... Feist
Be My Love... Miller
If... Shapiro-B
Heart Cries for You... Massey
Would I Love You... Disney

5 Top Standards
Dancing in the Dark... Harms
Easter Parade... Berlin
For Me and My Gal... Mills
Anything But Love... Mills
Irish Eyes Smiling... Wittmark

Beecham Sues On 'Hoffmann' Pic Disking

Legal battle over the musical score of the British-made film, "Tales of Hoffmann," came to light in N. Y. Supreme Court last week with Sir Thomas Beecham and Artists Promotions, Inc., in the plaintiffs' corner and London Gramophone Corp. as the defendant. Suit charges that London is wrongfully selling records made from the picture's soundtrack.

Justice Louis A. Valente reserved decision on a Beecham-Artists motion for a temporary injunction to stop sales of platters etched from the "Hoffmann" score. Restraining order sought would also prevent London from using the name, "Royal Philharmonic Orchestra," or that of Beecham in connection with the disks. The conductor and the Philharmonic assertedly have a deal with Columbia to wax the film music.

Also Seeks Relief in England

London, March 27. Disks recorded from the sound track of "Tales of Hoffmann" are the subject of litigation in the Chancery Division here, on a motion in which Sir Thomas Beecham appears as plaintiff. Beecham and the Anglo-American Music Assn. applied to restrain British Lion Production Assets and Decca Records from "authorizing or issuing gramophone records produced from the sound track of 'Hoffmann' recorded by Sir Thomas Beecham and the Royal Philharmonic Orchestra."

The judge refused to grant an injunction after defendants had argued that the label would clearly indicate the records were made from the sound track. With that pointed out, he did not think that the admittedly high reputation of Sir Thomas would suffer as was feared. Although the injunction has been refused, it is likely that an action for damages will be brought by Beecham and the Anglo-American Music Assn. in due time.

Tops of the Tops

Retail Disk Best Seller
"Be My Love"
Retail Sheet Best Seller
"If"
"Most Requested" Disk
"If"
Best on Coin Machines
"If"
Best British Seller
"Tennessee Waltz"

Inside Orchestras—Music

Recent settlement of the dispute over authorship of "Tzena Tzena Tzena" involved dropping of a \$100,000 suit in N. Y. Supreme Court filed by Julius Grossman of N. Y. against Issacher Miron of Israel. While the Zionist Organization of America, which acted as mediator, claims that there is no evidence that "Tzena" is based on an old Hebrew folk melody, the still-pending court suit of Mills Music against Cromwell Music involves question of the tune being in public domain.

Benny Goodman, who has been getting top coin as a soloist since giving up his own band, worked for kicks and scale, at about \$45 for three hours, in a recent longhair dishing session at Columbia Records. Goodman played in a chamber orch, under Leonard Bernstein's baton, in a performance of Milhaud's "Creation Du Monde."

Songs With Largest Radio Audience

Survey Week of March 16-22, 1951

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peetman, Director. Alphabetically listed.

A Bushel and a Peck—"Guys and Dolls".....	Morris
A Penny a Kiss.....	Shapiro-B
Aba Daba Honeymoon—"Two Weeks—With Love".....	Feist
Always You.....	Dreyer-M
Be My Love—"Toast of New Orleans".....	Miller
Best Thing For You—"Call Me Madam".....	Berlin
Bring Back the Thrill.....	Maypole
By Heck.....	Marks
Dear Dear Dear.....	Goday
Down In Nashville, Tennessee.....	Wittmark
I Apologize.....	Crawford
If.....	Shapiro-B
If I Were a Bell—"Guys and Dolls".....	Morris
I'm Late.....	Disney
In the Land of Make Believe.....	BMI
It's a Lovely Day Today—"Call Me Madam".....	Berlin
May the Good Lord Bless and Keep You.....	Pickwick
Mockin' Bird Hill.....	Southern
My Heart Cries For You.....	Massey
Peter Cottontail.....	H & R
Roving Kind.....	Hollis
So Long.....	Folkways
Sparrow In the Tree Top.....	Santley-J
Syncopated Clock.....	Mills
Teardrops From My Eyes.....	Simon
Tennessee Waltz.....	Acuff-R
Too Late Now—"Royal Wedding".....	Feist
Wait For Me.....	Algonquin
Would I Love You.....	Disney
You and Your Beautiful Eyes—"War With Army".....	Paramount
You're Just In Love—"Call Me Madam".....	Berlin

The remaining 20 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peetman, Director. Alphabetically listed.

Beautiful Madness.....	Advanced
Chapel of the Roses.....	Triangle
Destination Moon.....	Fisher
Faithful.....	ABC
I Am Loved—"Out of This World".....	Chappell
I Love the Way You Say Goodnight.....	Remick
If It Hadn't Been For You.....	Johnstone-M
In Your Arms.....	H & R
It Is No Secret.....	Duchess
I've Never Been In Love Before—"Guys and Dolls".....	Morris
Lonesome Gal.....	Morris
Night Is Young and You're So Beautiful.....	W & M
Once Upon a Nickel.....	Valando
Pagan Love Song—"Pagan Love Song".....	Robbins
Petite Waltz.....	Duchess
St. Patrick's Day Parade.....	Bullseye
Super Song.....	Life
Tonight Be Tender To Me.....	Life
Use Your Imagination—"Out of This World".....	Chappell
When Our Country Was Born.....	Life
Where the Red Roses Grow.....	Famous
You Love Me—"West Point Story".....	Wittmark
Zing Zing—Zoom Zoom.....	Robbins

† Filmisical. * Left musical.

TV and Radio Artists—get this one fast!

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NEVER BEEN KISSED—what???

By CY COBEN and CHARLIE GREAN

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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending
March 24

National Rating			Week Ending March 24												New York (H)	Chicago (H)	Los Angeles (H)	Boston (H)	San Antonio (H)	Kansas City (H)	Seattle (H)	Detroit (H)	Indianapolis (H)	Minneapolis (H)	St. Louis (H)	Philadelphia (H)	P O I N T S
This Last wk. wk.			Artist, Label, Title																								
1	2	MARIO LANZA (Victor) "Be My Love"—10-1507A	1	2	1	1	1	4	4	3	4	5	2	83													
2	1	PERRY COMO (Victor) "If"—20-3937	3	1	1	1	1	3	9	1	1	1	1	78													
3	3	REYNOLDS-CARPENTER (MGM) "Aba Daba Honeymoon"—3282	4	4	3	5	1	5	7	7	6	1	57														
4	4	PATTI PAGE (Mercury) "Would I Love You"—5571	6	3	7	10	9	7	3	3	4	8	40														
5	7	G. MITCHELL-M. MILLER (Col.) "Sparrow in the Tree Top"—39190	10	7	4	2	3	2	2	2	2	3	38														
6	6	P. COMO-FONTANE SIS. (Victor) "You're Just in Love"—20-3945A	7	5	9	5	6	2	2	2	2	3	37														
7	9	BILLY ECKSTINE (MGM) "I Apologize"—10903A	5	5	5	5	6	1	1	1	1	3	33														
8	8	TONY MARTIN-D. SHORE (Vic.) "Penny a Kiss"—20-4019	2	2	3	5	5	5	5	5	5	3	32														
9	5	PATTI PAGE (Mercury) "Tennessee Waltz"—5534	9	4	8	8	3	3	3	3	3	3	31														
10A	4	G. MITCHELL-M. MILLER (Col.) "My Heart Cries for You"—39067	8	9	4	4	4	2	2	2	2	2	28														
10B	10	LES PAUL (Capitol) "Mochin' Bird Mm"—1273	7	6	1	3	10	28																			
11	14	PATTI PAGE (Mercury) "Mochin' Bird Mm"—5595	6	3	10	6	19																				
12	12	MEL BLANC (Capitol) "I Taw a Puddy Tat"—1360	3	9	4	18																					
13	11	ROSEMARY CLOONEY (Col.) "Beautiful Brown Eyes"—39212	8	4	7	14																					
14	11	EDDIE FISHER (Victor) "Bring Back the Thrill"—20-4016A	8	7	5	13																					
15A	11	VIC DAMONE (Mercury) "Tell Me You Love Me"—5572	2	9																							
15B	11	GORDON JENKINS (Decca) "Would I Love You"—27490	2	9																							
15C	14	ART MOONEY (MGM) "Sparrow in the Tree Top"—10924	2	9																							
15D	11	BING CROSBY (Decca) "May the Lord Bless You"—27404	8	9	7	9																					
16A	11	FLORIAN ZABACH (Decca) "Not a Canary"—27530	7	9	9	8																					
16B	11	MARIO LANZA (Victor) "Vesti La Giubba"—10-3228A	3	8																							

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	6	251	Columbia	3	80
Mercury	4	99	Capitol	2	46
MGM	3	99	Decca	3	26

1	2	3	4	5
GUTS AND BOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180	OUT OF THIS WORLD Broadway Cast Columbia MM-960 ML-54390	VOICE OF XTABAY CALL ME MADAM Yma Sumac Capitol CD-244 CC244	ETHAL MORMAN Decca DA-818 9-166 DLP-8035

Paul Siegel, ex-GI composer who has had several of his longhair compositions performed in European concert halls, is getting his initial work, "Between Two Worlds," issued in the U. S. by Abbey Records.

PROGRAM
THE LAMPLIGHTERS
SERENADE
THE BALLAD HIT
Paul Francis Webster

Air Listeners Influence Group's Type of Disk

Chicago, March 27.

Unique case of a campaign by radio listeners influencing the type of disk cut by a major record company took place at the Chicago Decca office last week.

After station received several inquiries as to why Captain Stubby and His Buccaneers, folk tune instrumental group featured on WLS, never recorded religious songs, WLS program director Harold

Safford asked listeners to his Saturday afternoon "Around Radio" show to write in on the subject. Over 200 replies, requesting the group to record hymns, came in within a few days, with the result Decca okayed the etching of four religious sides. Tunes were cut last week at Universal Recording studios in Chicago.

Awards \$150,000 Govt. Music Pact to Pepper

Philadelphia, March 27.

Governmental contract for music amounting to \$150,000 has been awarded to Hal Burch, general manager of J. W. Pepper & Sons, for the use of the U. S. Naval School of Music, Washington, D. C.

Burch was asked to set up 341 complete libraries, with music ranging from Bach to boogie and to be played by everything from small dance outfits to 60-piece symphonic ensembles. The selections (1,704 of them) were made by Lt. Cmdr. Holmes, of the Naval School, and Burch had to contact 53 publishers to get the music.

The music is to be shipped in trunk-type waterproof containers, which cost the Pepper Co. more than \$10,000. Two freight cars are to carry the scores, one to Norfolk, Va., the other to San Diego, Cal.

DECCA data

One of America's Singing Favorites!



DICK HAYMES

NO ONE BUT YOU

and

THERE'S MORE PRETTY GIRLS THAN ONE

Decca 37473 (78 RPM) and 9-37473 (45 RPM)

LITTLE WHITE LIES

and

I'LL NEVER SMILE AGAIN

Decca 36480 (78 RPM) and 9-36480 (45 RPM)

The Incomparable Satchmo!

LOUIS ARMSTRONG



IF

and

(I WONDER WHY) YOU'RE JUST IN LOVE
(WITH VELMA MIDDLETON)

Decca 37481 (78 RPM) and 9-37481 (45 RPM)

THAT LUCKY OLD SUN

and

BLUEBERRY HILL

(Both with GORDON JENKINS AND HIS ORCHESTRA AND CHORUS)

Decca 34735 (78 RPM) and 9-34735 (45 RPM)

A Great Dance Band!



JERRY GRAY

and His Orchestra

YEAH! YEAH! YEAH!

and

GOSPEL TRAIN

Decca 37476 (78 RPM) and 9-37476 (45 RPM)

WOULD I LOVE YOU

and

SAY IT WITH YOUR KISSES

Decca 37482 (78 RPM) and 9-37482 (45 RPM)

Single Records 85c Each (plus tax)



America's Fastest
Selling Records!

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MORE THAN I CARE TO REMEMBER
Published by SPITZER
Recorded by
GORDON JENKINS—Dec. 27349
RAY ANTHONY—Cap. 1367
BILL FARRELL—MGM 10900
AMES BROTHERS—Coral 60363

BROADCAST MUSIC INC. FIFTH AVENUE NEW YORK, N.Y.

Band Reviews

BLUE BARRON ORCH (13)
With Johnny Goodfellow, Patty Laird, Betty Clark
St. Francis Hotel, San Francisco
Danceability is the outstanding quality of this troupe, with its sweet and easy tempos a strong magnet to the dinner and supper patrons in this smart room. Playing pops and standards with equal facility, adequately supported by vocals, the nightly music chores are highly acceptable to the younger and older ones alike, with a high percentage of patrons deserting their tables for action on the floor.

The well-merged combo of three trumpets, two trombones, four sax, bass, piano and drums, plus Blue Barron at the helm, covers a wide range of tunes of all rhythms from waltz to rumbas. Songs by trio of vocalists are adequate if not extraordinary, and 30-minute show is passably entertaining though contrived in part.

Well groomed, red-jacketed appearance of group is all in its favor. Ted.

CHAMACO ORCH (9)

Blackstone Hotel, Chicago
This swank supper room, which sliced its name act policy last fall, has brought in a first-rate Latin group as its second try on a no cover, no minimum policy. Though the lure of the previous band was generally inadequate, Chamaco orch should pull in a big portion of Chi's rhumbadicts.

Pianist maestro is working under the handicap of breaking in a local group, which at times is manifest on his more complex Latin arrangements. End result is better than par, though, and with more sets under its belt the outfit should shape up in fine fashion. Although the Mexican leader's book is weighted primarily with Latin tunes, standards and current pop ballads come in from time to time as breathers. On these, Chamaco has a hybrid Spanish-society touch, which is tailor-made for the room, though the quality of the arrangements is little better than stock.

Instrumentation setup is three-reed (all doubling on violin for dinner music), two trumpets, drums, bass, and the usual southern hemisphere appurtenances. Chamaco at the keyboard is unquestionably the driving force behind the unit. His pianoing is vivid and imaginative, particularly when he's on his Latin home-ground. In fact, his fine touch on the Spanish numbers and his pile-driving type of keyboarding is, in the main, the biggest factor toward elevating the group out of the routine bracket. Singer Jimmy Lara, attired in Spanish garb, is another potent selling factor. Lad is top-hole both on domestic and Latin tunes and is generally excellent with the bongos and maracas.

Maestro himself is affable on the stand and has a warm personality, but his inability to speak English is a big detriment in this type of room. Mel.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating		Week Ending March 24												TOTAL POINTS	
This Last wk.	wk.	Title and Publisher													
1	1	"H" (Shapiro-B)	2	2	3	1	1	1	1	1	1	1	1	2	95
2	2	"Tennessee Waltz" (Acuff-R)	3	6	2	7	4	5	6	4	5	1	3	2	84
3	4	"Mockin' Bird Hill" (Southern)	1	1	9	2				3		2	1	1	78
4	5	"Be My Love" (Miller)	7	8	4	10	7	4	2	2	4	4	5	6	69
5	6	"Aha Daba Honeymoon" (Feist)	5	4	7	8	6	8	4	7	3	5	7		57
6	3	"My Heart Cries for You" (Massey)	5	6	2	8	6	5			7	3		3	54
7	8	"You're Just in Love" (Berlin)	9	8	6	5	3	7	5	2	7				47
8	7	"It Is No Secret" (Duchens)	4	3			3				8			7	33
9	9	"Penny a Kiss" (Shapiro-B)	10	9	3			9	3	9	10	10	6		28
10	10	"Would I Love You" (Disney)	8	7	5			7			6	9	10	10	26
11	11	"May Lord Bless You" (Pickwick)	10				5	9			6			9	21
12	12	"I Apologize" (Crawford)				10	4		2	9					19
13		"Easter Parade" (Berlin)									18			4	10
14		"Sparrow in Tree Top" (Santly-J)	6				10	10							7
15	11	"Peter Cottontail" (Hill-R)												5	6

On the Upbeat

New York

Jerry Gray orch heads east for the summer following Hollywood Palladium engagement. . . . Erroll Garner leaves for the Coast at the close of his current Birdland, N. Y., date to open at the Oasis, L. A., April 6, following with a four-week stand at the Blackhawk, San Francisco. . . . Dave Barbour and personal manager Carlos Gastel heading to N. Y. from the Coast. . . . Macklin Morrow, M-G-M Records' musical director, back to work after a two-week illness. . . . Nellie Lutcher embarks on concert tour of the British Isles and Europe March 30, first stopoff being London Palladium. . . . Joe Marine, vocalist with the Fred Waring organization, signed to a personal management pact by Tommy Russell. . . . Jo Stafford and Paul Weston back to the Coast this week after confabs at Columbia Records, N. Y. headquarters. . . . Gene Williams orch opens a four-week stand at the Arcadia Ballroom, N. Y., this week. . . . Orioles booked for a week at the Trocadero Club, Columbus.

Chicago

Larry Fortine set for college dates at Nebraska College, Kearney, Neb., May 22, and Stevens College, Columbia, Mo., May 25-26. He follows at Forest Park Highlands, St. Louis, June 1. . . . Herbie Fields to Hi-Note, Chi., March 30, then to Stagedoor, Milwaukee, May 25. . . . Mugsy Spanier linked for Zanzibar Club, Denver, April 9 for two weeks. . . . DeeJay John McCormick had additional quarter-hour tacked on his 5 p.m. across-the-board on WJJD. . . . Louis Armstrong set for Blue Note, Chi., June 15 for three weeks. . . . Art Kassel to Martinique, Chi., April 11 for one month. . . . Fran Warren planned in from St. Louis for Music Operators convention last week. . . . Ted Lewis pegged for Chase hotel St. Louis, May 10 for two weeks. . . . Ted Weems slated for Trocadero, Evansville, Ind., May 4 for two weeks. . . . Tommy Reed will play Memphis Cotton Carnival, May 5, for one week. . . . Paul Neighbors to Peabody hotel, Memphis, May 7 for three weeks. . . . Tex Cromer set for Trilanon, Chi., May 2 for one week.

Pittsburgh

Art Farrar organized another band at Local 60 for tour of one-nighters under General Artists management. . . . Bill Sharp orch replaced the Barry Lane outfit at Balconades. Lane was there for a year. Evelyn Werner goes in as organist during the intermissions. . . . Dick Koch, graduate of Carnegie Tech music school and musical director of Scotch and Soda Club there for three years, joined Charlie Spivak's trombone section. . . . Stanley Kindie, formerly with Clyde Knight, is Artie Arnell's new

bass player. He takes over from maestro's brother, Rudy Arnell, who has gone into the service. . . . trombonist Tommy King signed up for four years and been assigned to the Army Air Force band in Washington with a staff sergeant's rating. . . . Sammy Nestico left Baron Elliott orch to concentrate on his job of musical supervisor for Wilmerding schools. . . . Ella Fitzgerald opens eight-day stand at Johnny Brown's Club April 13.

Kansas City

John Antonello's booking office has heavy schedule of musical attractions for next few weeks, with Jose Iturbi in the Music Hall April 9 and Spike Jones in Memorial Hall, Kansas City, Kansas, April 6. Guy Lombardo and Ames Bros. concert in the Music Hall was virtual sellout last Sunday (25). . . . Ernest Tubb and Minnie Pearl come in for one-nighter in Municipal Auditorium April 1, with stage show and square dance at \$1.22 per head. . . . Henny Youngman into El Casbah of the Bellverie hotel March 23 for a fortnight, following Everett West, who returned to the Coast. It's a return date for Youngman. . . . Elliot Lawrence in one-nighter at Pla-Mor Ballroom last Saturday. . . . Jack Cathcart's Continentals held over for two weeks at Eddy's Restaurant. . . . "Ice-Capades" moves into Pla-mor Arena for a week early in April. . . . Lillian Murphy benefit concert March 30 is sponsored by Women's Chamber of Commerce. . . . Johnny Pineapple and "South Pacific Revue" move into Terrace Grill of Muehlebach hotel for four-week date beginning March 28. . . . Singers due in for various April concerts include Nelson Eddy, Mario Lanza and Margaret Truman.

Fran Allison's Personal

Order-Taking Pays Off

Chicago, March 27.
Fran Allison's novel twist in personally taking orders from jukebox operators on her new Victor etchings, "Lies" and "Too Young," paid off with 7,500 initial order request last week.

Chirper was personally on hand at the Music Operators of America convention at the Palmer House to hypo the tunes; 3,500 platters were ordered in Chi alone, with the balance coming from out-of-town operators.

EVERYONE'S LISTENING TO . . .

THE SYNCOPATED CLOCK

LEROY ANDERSON'S Music — MITCHELL PARISH'S Lyrics

MILLS MUSIC, INC.

1619 Broadway, New York 19

\$3,538 TO MUSICIANS
TO PLAY OSCAR DERBY

Hollywood, March 27.

Deal was set with American Federation of Musicians Local 47 to pay \$3,538 to 31-man orchestra which will play for Oscar Derby Thursday (29) night at the Pan-tages. Cost, exactly same as last year, covers \$107 per man for ceremony, which will be broadcast over ABC.

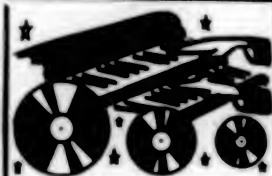
Conductor Alfred Newman gets scale plus 50%, totalling \$160.50, Bobby Helfer, of MGM music department, is picking sidemen and, as orchestra manager, will get the same as Newman. Rehearsals are tossed in free, a concession from union.

Name Voorhees to Post

Allentown, Pa., March 27.

Don Voorhees has been engaged to conduct the Allentown Symph currently being organized.

Voorhees, former Allentown resident, will continue his present association with the Bell Telephone Symph and other connections.



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PHIL BRITO

SINGS

"YOU KNOW
YOU BELONG TO
SOMEBODY ELSE""I DON'T
WANT TO
LOVE YOU""WHO WOULD
EVER DREAM"

"SEMPRE"

MGM 10942—78 RPM
K 10942—45 RPMMGM 10893
78 RPM

M-G-M RECORDS

300,000 Easter Holidayers Give Hefty Pre-Season Biz Hike to Atlantic City

Atlantic City, March 27.

The Easter weekend is always a bonanza here. Despite the early date of the holiday this year, a crowd of 300,000 invaded the city to parade their finery on the long boardwalk, packed for blocks from rail to rail. City Press, which gave the estimate, said that it compared favorably with crowds of other years, when the holiday was later.

Once again the resort got a fine weather break. A cloudy and rainy Saturday caused the weather bureau to receive hundreds of phone calls. A prediction of a clear but chilly Sunday was as accurate as any weather prediction could be. The crowds paraded under sunny skies with temperatures in the 50's.

Spot-checking Saturday night showed what holiday does for amusement and resort business. Night spots played to capacity as did hotel grilles, many offering shows. Every bar on the island, and there are some 300 of them in the city alone, was lined up solidly for most of the evening Saturday and from early afternoon until late Sunday.

Steel Pier, offering vaudeville and dance music by Ralph Flanagan, did near capacity most of the day. Motion picture houses did better than average Saturday afternoon when rain drove the crowds off the walk. Most houses played midnight shows Saturday and Sunday.

Hotels were well filled. Restaurant business Saturday night was good. Sunday excellent. State police reported that there was no let-up in travel to the resort late Sunday afternoon. Many motorists apparently decided to come down for dinner, and the evening after spending the morning at home.

Easter Bonnet Awards

Special feature was the selection of the 10 women wearing the smartest Easter bonnets and the 14 best-dressed men. Selections were made by Mary Kelly, executive director of the Millinery Fashion Bureau, and Janet Sloane, both of New York city, originator of "Madcap Hats" with Oscar Schoeffel, fashion editor of Esquire Magazine.

Local radio stations originated programs on the walk and at Haddon Hall where winners of the awards were interviewed.

DOROTHY DANDRIDGE SET FOR LONDON BOW

Hollywood, March 27.

Four-week stand at the Cafe de Paris, London, has been set for Dorothy Dandridge and Phil Haver, currently top-lined at Jim Moran's Cafe Gala here. Singer and her accompanist open June 4, following Jack Thompson and preceding Bea Lillie's return to the spot.

Deal was set by Lou Irwin, who is also arranging a pair of midwest hotel stands for Miss Dandridge before she sails.

Yates Booking New Skating Sport Into Arena Dates

A new roller-skating sport has gone into competition with the Roller Derby. The American Skating Derby, comprising a setup similar to that of the Roller Derby, has been set by the Charles V. Yates office to open at the Sports Arena, Baltimore, April 4, for 17 days. Outfit follows with the Stadium, Grand Rapids, April 25 for 19 days.

Skating Derby is being submitted for stands controlled by the Arena Managers Assn. No deals have yet been set.

VAF Int'l Parley in Holland

London, March 20.

The Variety Artists' Federation will participate in an international conference in Brussels next month which is being held on the initiative of the Dutch organization, De A'f'ceme.

In view of the interest in the frustration of the policy matters likely to be discussed, the VAF executive recommended to the trustees that a delegate be sent.

Femme Impersonator Unit Set for Pitt Summer Run

Pittsburgh, March 27.

Balconades, Lou Cecala's nitero on the outskirts of town, has signed Doc and Danny's new "Jewel Box Revue" from Miami Beach for another summer run. It'll come in around May 1.

Last year Balconades, which for a long time had been an in-and-out-er as a cafe operation locally, was on its last legs when previous edition of the female impersonators show came in for a trial engagement and stayed five months. Not only did it lift spot out of the red and 'way into the black but it also touched off a fuse around town that eventually before the summer ran out had at least half a dozen rooms here going in for similar entertainment.

Paris Empire's Bid To Buck Folies Bergere With U.S. and Other Int'l Acts

Pierre Louis-Guerin, Paris showman, has preceded his producer, Rene Fraday, back to France, leaving the latter to button up talent commitments for their extensive amusement enterprises. These include a roller show for the Palais des Sports, the Madison Square Garden of Paris; the new Le Lido nitero show; and the Empire theatre, near the Etoile.

The Empire, once rivaling the Palladium, London, and the Wintergarten, Berlin, among the top-notch international music halls, has been through a varying policy of pix and latterly operetta revivals, most notably "Rose-Marie," old Friml opus. Guerin and Fraday will convert it to a "Folies Bergere" type of house, with the intent of co-starring Maurice Chevalier and Sully Delair, who has been in French pictures and enjoys Gallic rep as "The modern Mistinguett."

Idea would be to close down the Empire entirely for the month of August, regardless of the tourist influx, running each season a solid 11 months. Management feels that run is almost surefire because of the Chevalier name. The Folies, for example, changes its shows only every two or three years, such being the loyalty of the French provincials coming to Paris, not counting the tourists.

Guerin and Fraday open "Skating Vanities," a roller show from Atlanta, on April 6 for three weeks. "Holiday On Ice" was a previous similar venture, and last year also they imported the Buster Crabbe water show, latter doing only fair biz.

The Empire will be completely redecorated. Chevalier and Miss Delair will be augmented by international acts such as Borrah Minevitch's Harmonica Rascals, dancer Johnny Coy, other foreign acts from England, the Norse countries and the Lowlands, so as to achieve an international flavor. A chorus of 36 girls would be the s.a. feature.

New Lido show opens May 28 and will have again an American line of boys, which is why Fraday is delaying his return to France until April 1. Floorshow will also include for the first time a portable ice-rink for a 10-minute segment as part of the nitero entertainment, done in the manner as at the Rony theatre, N. Y.

A Donny Arden-Ron Fletcher line will be used in the 10-minute ice sequence. They'll do straight terping in the rest of the show. Other acts lined up for the Lido include Piero Bros., Charivels, Amin Bros. and Frakson.

More Yank Acts for Paris

U. S. acts are expected to be as prominent in Paris, next season, as they currently are in New York. Rene Bardy, owner of La Nouvelle Eve, a Paris nitero, has packed the Maxwells and the Romanos to start at that nitero in October for a full year's run. He's currently negotiating for a line of Merriell Abbott dancers and Landre & Verna.

Other turns are expected to be lined-up before Bardy returns to France Friday (30) on the Ile de France.

Tim Gale Planes to London To Pact Deal for Brit. Rep

Tim Gale, president of the Gale Agency, N. Y., planned to London, Friday (23) to supervise the opening of an office in that city. Gale will most likely make a deal with an existing office to handle his roster of talent.

Step is in line with an expansion program. Gale is now seeking to case in on the Continental traffic in acts and bands.

Alexander Sues Ned Schuyler On Josie Baker %

Willard Alexander last week filed suit in N. Y. Supreme Court against Ned Schuyler for alleged damages on the charge that latter caused an abrogation of an arrangement with Josephine Baker that he was to book her American tour. Warrants of attachment on her earnings at the Strand theatre, N. Y., were served on Schuyler. Miss Baker's personal manager, Friday (23), and inasmuch as Miss Baker is contracted as an employee of Schuyler, all monies still owing to the act were impounded. Attachment covered salary for a week plus three days.

At the behest of the American Guild of Variety Artists, an arrangement was made whereby Schuyler deposited \$2,500 to be held by the union in escrow, and funds were released.

Schuyler claims an arrangement with Miss Baker to book all her dates in the U. S. Alexander stated he asked Schuyler to review Miss Baker when she worked the Tropicans, Havana. Alexander subsequently booked her into Schuyler's Miami Beach nitero, Copa City, for one week at \$7,500, and then for the Strand and Earle, Philadelphia, dates. Subsequent bookings at the Chicago theatre, Chicago, April 6, for two weeks at \$10,000 weekly plus percentages over \$120,000 on the two-week stand; the Fox, Detroit, May 4; Town Casino, Buffalo, April 23, and the Latin Quarter, Boston, May 13, were made by the William Morris Agency.

In addition to the back commissions, Alexander is asking \$10,000 damages for loss of commissions on her American dates.

Because of an employer-employee relationship existing between Miss Baker and Schuyler, Alexander says that all funds earned by Miss Baker go to Schuyler. Consequently in attaching Schuyler's funds, it was legally impossible to separate Schuyler's take from that of Miss Baker. Alexander says that Schuyler pays Miss Baker a weekly guarantee of \$3,400 plus percentages.

It's also claimed by Alexander that when Schuyler forwarded commissions on the Copa City date, the indorsement was worded so that the signature constituted a quit-claim on any further arrangements with Miss Baker. Alexander stated that he returned the check.

Inside Stuff--Vaudeville

Monte Proser, who is now bonifacene the Cafe Theatre and La Vie En Rose which opened Sunday (25) in N. Y., will probably be very much in doubt as to the pronouncement of his name after the N. Y. testimony at the Kefauver hearings last week in New York. Committee counsel persisted in pronouncing the nitero owner's name as Prosser but Frank Costello said it right.

The Senate committee brought out into the open the gossip which has been making the rounds for years that Costello was in on the operation of the Copacabana, N. Y. nitero. This was denied by Costello under oath. Proser came into the proceedings when Costello told that he interested himself in the Piping Rock, Saratoga, operation because Proser was to have run the kitchen. Testimony was corrected in a telegram to the Committee from Col Sammy Becker, Proser's attorney, who stated for the record that Proser was the talent-buyer for the spa spot, and that he was no longer connected with the Copacabana having sold out his interest in January because he was consistently outvoted by the other shareholders in that spot.

A Negro entertainer currently playing London is getting a bad press because of his allusions to racial discrimination. He's been telling audiences that he'll do the numbers he's allowed to do. The newspaper reports declare that discrimination isn't practiced here and it's been evidenced by his mixing with the customers, and the very fact that he's playing top spots indicates that there is no such problem here. Incidentally, this entertainer was asked to leave two hotels--mainly because of a matter of taking unregistered guests up to his quarters.

Lou Walters, during his recent trip to Paris, mailed out invitations for the preview of the opening of his new French show at the Latin Quarter, N. Y., April 24, for benefit of the Damon Runyon and Mark Hellinger funds. Walters returned last week to supervise details of the Maria Antonietta Pons opening Friday (23) at his Broadway spot, and then planned out to the Coast to see the opening of another "Latin Quarter Revue" at Earl Carroll's, Hollywood.

Proser Revamping Cafe Theatre Show To Circumvent Double Union Snarl

Arthur Blake to Play London Cafe, Theatre

Mimic Arthur Blake plays his first European date when he opens at Churchill's, London supper club, on June 4 for four weeks, followed by four more at the Empire theatre in the British capital: Irving Cohen, Blake's personal manager, will also make the trip.

Meanwhile, Blake, who soon leaves Cafe Society, N. Y., after a 20-week run, opens April 17 at the Chez Paree, Montreal, for two weeks.

N.Y. AGVA Rules For And Against Proser In Baker's 1-Nite Stand

The American Guild of Variety Artists N. Y. branch board, late last week, ruled that bonifacene Monte Proser was guilty of contract violations in connection with Josephine Baker's date at Proser's Cafe theatre. Miss Baker quit the nitero after one night, claiming Proser broke the contract when she did not get sole featured billing, failed to get proper dressing room facilities and was physically incapable of doubling into the nitero after doing a full schedule of shows at the nearby Strand theatre.

However, the union's ruling declared that Miss Baker failed to give the club full cooperation, and she did not act in the best interests of the union in summarily cancelling her cafe engagement. Consequently, union ruled that Miss Baker was entitled only to one night's salary, and ordered the return of the bond that Proser posted with AGVA.

Miss Baker, though, is appealing the verdict and this automatically prevents AGVA from returning the \$2,500 bond. Date for the appeal hasn't been set.

HELLER SUBS FOR AILING DAMONE AT LOEW'S, PITT

Pittsburgh, March 27.

Jackie Heller, local singer who owns Carousel nitero here with his two brothers, saved the day for Loew's Penn last week when Vic Damone couldn't open on schedule Friday (23) on account of a virus infection which laid him low in Philadelphia. Heller was contacted and he filled in for Damone two days, at the same time doing his pair of shows nightly at his Carousel.

Only a last-minute decision on Heller's part made him available at that. He had planned to leave that day on a West Indies cruise but changed his mind just a couple of days before. Damone came on from Cleveland Sunday (25) still a pretty sick lad but was able to get through his performances and will round out the engagement.

Monte Proser is still being plagued by difficulties in the operation of his Broadway spot, Cafe Theatre. Last week he set Eddie Fisher to open in the new show, "The Roaring Twenties," next Monday (2), but during the week Fisher was notified to report for induction on Tuesday. Consequently, he'll work one night at the spot before reporting for military duty.

Proser's new display is a revue version of "Billion Dollar Baby" with which he premied the cafe. He's tossing out he book, reducing number of principals in order to pare heavy expenses in operation. It's being restaged by Mervyn Nelson, who did "The Jam Train," a sepiu show, when the Cafe Theatre was Bep City and the Paradise. Carol Bruce will be the only one remaining from the original list of headliners. Jackie Gleason and Sheila Bond are leaving the cast.

Proser stated he's changing the format to escape the double jurisdiction of American Guild of Variety Artists and Actors Equity which call for a six-day week for principals getting under \$400 and \$112.50 scale for chorus. He claims it's impossible to operate profitably under such conditions.

The upped scale resulted because of a jurisdictional tiff between both talent unions, each of which claiming the Cafe Theatre came under its control. A committee appointed by the Associated Actors and Artists of America ruled last week that the jurisdiction belongs to AGVA, but recommended that joint administration continue until June 1 or until the present show ends. Proser decided to close the show earlier than anticipated so that he can get out from under the joint administration. He hopes to be able to work under AGVA minimums which call for \$75 for chorus and \$100 for principals.

Commissions in Escrow
American Guild of Variety Artists has asked acts at Monte Proser's Cafe Theatre to deposit commissions with union to be held in escrow until an adjudication is made on the amounts to be paid out.

Question of percentages arises due to the recent Associated Actors & Artists of America decision, which awarded jurisdiction of the spot to AGVA, but also recommended continuation of the joint administration by AGVA and Actors Equity, pending final decision on the matter. Had operation gone exclusively to AGVA sans strings, latter, which permits a 10% commission fee, would have held to that level. However, Equity's rules call for a graduated commission scale from 5% up. Formula is to be worked out so that there will be no violation of rules of either organization.

Meeting of a 4A's committee is to be held this week to adjust the mixup.

NAME ACTS RETURNING TO L.A. COCOANUT GROVE

Hollywood, March 27.

Latest booking deals for the Cococanut Grove indicate that the Ambassador hotel spot is returning to the name-act policy for which it was famous for many years. Grove in recent months has been concentrating more on standard names with not too-great name appeal.

Opening tonight (27) is balladeer Burl Ives, who'll be followed April 10 by Frances Langford. Lena Horne is set for a three-weeker beginning May 8 and Connie Boswell comes in July 3.

Philly Lions Set 20G Talent Budget for Charity Show

Philadelphia, March 27.

A \$20,000 budget has been set for the Lions Clubs Charity Show, which is to run five nights at Convention Hall, April 3-7.

Bill Honey's office is doing the booking and has skedded Vaughn Monroe, for April 3-6; Louis Prima and Paul Winchell, for April 3; Billy Williams Quartet, April 3-4; and Charley Spivak and Sarah Vaughn, April 4.

The show will be climaxed with a bill Saturday, April 7, featuring circus-type acts and headed by the team of Sanger, Root and Andre.

Pitt Cafes Plunging on Floorshows After Tough Winter, Curtailed Skeds

Pittsburgh, March 27. Easter season has brought back a flurry of nitery activity in Pittsburgh after a long winter of discontent. Flock of spots which have been under wraps ever since first of the year are in business again, resuming floor entertainment and also returning to nightly operation after being strictly weekend rooms for past few months.

Ankara, which has had only a band since New Year's, broke out with a floor show yesterday (Mon.) headed by Jen Nelson, Grace Drysdale and LaTanta; Bill Green's, where there had been dancing just Fridays and Saturdays all winter, brought in Tex Cromer's band to resume six nights a week, and Balconades likewise took down the blinds for week-long operation after being on a Friday-Saturday basis.

In other rooms, the lid came off with a rash of names. Ted Lewis opened two-week engagement at

Vogue Terrace; John Boles came into the Carousel, Jane Dulo to the Monte Carlo; Beachcombers to the Copa and William Penn Hotel's Terrace Room, which had been without a show Holy Week, opened with George Tapps and Nana Ramon on Saturday (24). Johnny Brown's Club in East Liberty, where there had been only a musical unit for dancing, also resumed floor shows.

L.A. Strip Joints Win 'No Abuse' Promise On Anti-Burley Ruling

Hollywood, March 27. "Gentleman's agreement" to observe a 60-day period of watchful-waiting was arrived at by union and country reps on the sweeping new anti-burlesque ordinance which went into effect Friday (23). County Board of Supervisors promised that there will be no "abuses" and no close-downs without open hearings.

American Guild of Variety Artists attorney Morton Harper repped the talent union and other labor groups involved in protesting the regulation which bans stripping and femme impersonation. Group pointed out that the language was so broad that any male performer whose routines called for wearing any feminine apparel would have to apply for a permit before being allowed to do the routine.

AGVA reiterated its policy of keeping a close check on shows to be sure that good taste is not breached in any way and the Supervisors countered with the statement that since that was all that was desired, the talent union could be sure there would be no abuses of the ordinance. In attendance with Harper and Irvin Mazel, assistant to AGVA Coast chief Eddie Rio and reps of AFM and the Culinary Workers Union.

Carmichael Scores On First Palladium Date

London, March 27. In his first appearance at the Palladium, Hoagy Carmichael scored a solid hit yesterday (Mon.) with a hand-picked lineup of pop tunes. Yank songsmith's act, however, could have been even more effective had he cut down on his casual patter. Star is not new to British audiences inasmuch as he headlined the bill at the Casino three years ago.

Savannah Churchill, American Negro singer, and The Striders, Negro vocal group, registered smartly in their London debut with fine close harmony. Balance of the show is rounded out with the Bert Duke Trio, continental comedy acrobats; Jimmy James & Co., and Rex Ramer.

Unit Review

Bagels & Yox of '51 (ROOSEVELT, MIAMI BEACH)

Miami Beach, March 24. Al Beckman & John Pransky's English-Yiddish vaude revue, with Larry Albert, Barton Bros. (3), Martin Drake, De May & Moore, Irving Grossman & Diana Goldberg, Johnny Howard, Ricky Layne, Adeline Neice, Monroe Kasse Orch.; \$4.31 top.

Success of preceding "Borscht-capades of '51" evidently inspired this followup.

If the producers of "Bagels & Yox of '51" are planning to bring it to New York, as announced, they'll have to do a lot of trimming, add some stronger acts and eliminate the plethora of the blue-tinted material.

The lineup comprises acts that have been playing the Catskill Mountain - Lakewood, N. J., area for years; where the previous contingent introduced new faces, with only Phil Foster and Don Tannen familiars to the considerable patronage from that area. Both of these comics have, in recent years, been playing many of the better clubs and vaudeurs.

Another comparison is inevitable—the pacing, material and routine. There's plenty of potent talent in "Bagels" but it needs better direction and staging. Most of the turns run overlong (opening night the show ran past midnight). The blue stuff, as mentioned, gets yocks when the cleaner material doesn't raise more than a giggle.

DeMay & Moore are the typical knockout-burlesquing duo on ballroomology. To keep the Yiddish element interested, they knock off their asides in that idiom, and it doesn't fit too well. Straight approach, would be better. Johnny Howard emcees in brash manner, but in own spot relies too much on the indigo to lead into his whistling. Latter stint, however, got them handily.

Ricky Layne is okay technically on his ventro work with a "Jewish" dummy, Velvel, but the voice contrast doesn't come off often enough to assure continuing reaction. Material is fair. Martin Drake (formerly of Radio Aces) sets well with his tenorings. Has them all the way with his version of Jolson's "Chasindel" (Cantor on a Sabbath) wrapping up.

Barton Bros. didn't hit too well for most of their stint. Stuff borders on the blue too much (both in Yiddish and English) but their "Joe and Paul" and "Turris" win a solid bowoff.

One of the better performers is Adeline Neice. Smartly gowned thrush offers intelligent blending of English, Jewish and Italian numbers for optimum returns.

New hereabouts is Larry Alpert. Guy reminds of Jan Murray in basic delivery, being same lanky and loose-limbed type. Offers strong series of gags in first part of his canto for hefty yocks. Lets down, however, when he essays version of the oldie, "Today I Am a Man."

Yiddish musicocomedy stars Irving Grossman and Diana Goldberg close show and are the high spots. Though on after the other acts, they hold them all the way with hits from their Second avenue clicks, working solo and in duets to keep them begging for more.

Monroe Kasse and his orch back show in top manner. Larry.

Mary McCarty Set for Plaza, N.Y. Mary McCarty has been signed for the Persian Room of the Plaza hotel, N. Y., for May 17. It's her first date there.

Miss McCarty recently appeared in the legit revue, "Bless You All," which closed couple of weeks ago.

AGVA May Strike Ringling Circus For Failure to Sign Union Pact

The Fact Finding Committee, comprising members of theatrical unions, is slated to meet today (Wed.) to consider strike action against the Ringling Bros. and Barnum & Bailey circus, slated to open April 4 at Madison Square Garden, N. Y. Committee's meeting was called at the behest of the American Guild of Variety Artists, which charged that the circus management has failed to return a signed contract to the union following recent negotiations at Sarasota, Fla., the circus' winter quarters.

Vic Connors, AGVA's outdoor head, stated that he and union's administrative secretary Henry

Dunn negotiated with Ringling officials a contract which called for a \$60 weekly minimum for chorus while on the road and \$15 weekly additional while in New York. Extra sum was included because the circus doesn't board performers while playing the Garden, and girls must shell out coin for room and board during that run. Pact also provides for \$25 weekly rehearsal pay. Minimum for principals was set at \$85. Deal would also provide for union shop. Whether contract would run for one or two years was left up to the circus.

Union reps left with the impression that the contract was to be forwarded to John Ringling North. According to Connors, North is balking at inkling contract. Therefore AGVA will not permit the circus to open at the Garden without an agreement.

Martin's Shift To William Morris Cues Coast MCA Shakeup

Hollywood, March 27. Hershey Martin switched from Music Corp. of America to William Morris office to work in the local acts department with Pat Robbins filling the void left by the death of Fred Elswit. He had been local act booker for MCA for the last six years.

Martin's exit cued several changes at MCA with national band and act booker Larry Barnett bringing Bill Loeb in from the San Francisco office to fill Martin's spot. Don Mulford, who had been handling dance band bookings here, takes over Loeb's spot in Frisco and the office will be enlarged to handle the entire northwest.

Mulford's spot locally will be filled by Hal Howard who was sent to Dallas two years ago to run that office and Eddie Greene is being shifted from Hollywood to Dallas.

Saranac Lake

By Happy Benway

Saranac Lake, March 27. Gene Gray played in with his wife Amy Gray to register her for rest and observation.

Audrey Lumpkin, in from Bergen Pines Sanatorium, Oradell, N. J., to resume the cure here. She is the daughter of James J. Brennan, president of N. Y. local of IATSE.

Bill Rutherford took time out to visit Paul Hein, Joe Faljon, Eddie Stott and found them doing nicely.

Newcomers at the Variety Clubs hospital who are flashing good clinic reports are Paul Hein, Jean Ellis and Charlie Aldebo.

Jack (RKO) Wasserman was handed his all-clear and leaves for home May 1. Ditto for Joe (UA) Phillips.

Charlie Kaufhold to visit his frau, Julia Kaufhold, who is progressing nicely.

Write to those who are ill.

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La Vie En Rose, N. Y.

Marjane, Cy Coleman Trio, Mischa Novy Trio; minimum \$3.

Because of the pressure of opening two cafes within a few weeks, it was inevitable that the preeminent of Monte Proser's eastside operation, La Vie en Rose, see the 123 Club (on East 54 St.) and more recently the ill-fated Monte Carlo, have its quota of rough spots, but once the operation is smoothed out, it looks like La Vie en Rose will take its place among the staple cafes in that sector of town.

Proser had Jean Leseyux design a niterly for the haut monde, both decor, cuisine and tariff-wise. Both have taken care to provide a rich atmosphere with a tastefully motified spot and with culinary trappings to warrant the upper crust prices. It's their aim to attract a clientele that can afford an average \$10 per head expenditure. The room is sufficiently attractive to entice a set of leisured diners. The atmosphere is opulent without being blatant. The room is in excellent taste with a subdued rose motif and decor providing a high degree of charm.

The spot is operating on a single headliner policy. The initial performer Marjane (New Act), an import from Paris, isn't a headliner yet. But she has the potential of becoming a name for eastsiders. Known only to a handful outside her native Paris, Marjane is a singer of taste and feeling. There will be good word-of-mouth build-up for this chanteuse, and once that happens she'll be a lure for the fashionable eastside clientele.

Proser has fortified Marjane with two instrumental trios, each one of which can compel attention. Cy Coleman, heading the first threesome, has been building steadily. He has imagination, charm and an articulate quality in expressing music. In his various cafe stints in this part of town, he's built up a following, which should come in handy during the early days of this operation.

Other trio, Mischa Novy's combo, specializes in the catchy French tunes. Frequently customers find themselves humming these sprightly numbers and requesting others in the same idiom.

Leseyux appears to have full supervisory responsibilities in La Vie en Rose. He oversees everything from the kitchen to the bar. He's imported a French chef from Montreal and the cuisine should bring in that type of clientele able to support an operation of this kind. On the opening night (25) the show was supposed to roll at 10 p.m., but its taping for the "Voice of America" and the ironing out of bugs in the amplification system caused a delay of more than an hour. However, the results seemed worth the difficulties involved.

There are some subtleties in connection with the display, the major one being a male trio, hidden from view, for vocal backing for Marjane. The mike system seemed too weak for the trio to give her the full backing, but the singer made good on her own. With increased amplification it's probable that the quality of the display will be enhanced.

Proser plans to use upper-crust talent in this spot. Celeste Holm is set to follow. Her start is indefinite because of the series of options on Marjane. Indications are that she'll be around for some time which, at the moment, is okay with Miss Holm who is busy in her legit, "Affairs of State." Jose.

Flamingo, Las Vegas

(FLAMINGO ROOM)

Las Vegas, March 22.

Andrews Sisters (3), Billy Hayes, Vic Schoen, Wally Wechsler, Irv Cotler, Josephine Earl line, (11), Bill Clifford Orch (10); no cover, no minimum.

Andrews Sisters are repeating previous clicks as top liners of the new show at the Hotel Flamingo.

The Andrews sell themselves to cheers and top applause. Patti leads the way with her almost unpredictable comedies or serious warblings, joined by harmonic filips from her sisters. Each show is different, but when caught, a medley of diskhits comprising "Down in the Valley," "Apple Blossom Time" and "Beer Barrel Polka" were socked over for top returns. On sober buildup, "Peony Bush" switches to hilarious mugging and bit of terping. Biggest sock is "Hawaii," with gals in satirical hula embellishments. Off to "Boy Rangers," longish and weak in comedy, only let-down in entire frame. Nevertheless forcing neat begoff gab from Patti.

Juggling humorist Billy Hayes, in tough spot preceding the gals, has to work fast in order to grab attention from a strictly Andrews-conscious audience. Flips some clever patter while juggling hat, balls, and in final effort, grabs

attention with deft plate twirling to good bowoff mits.

Josephine Earl line steps out with spring pastel opener, returns midway with scorching terper to "Heat Wave." Bill Clifford orch obviously rehearsed plenty in order to master the sock Andrews arrangements, cuffed by Vic Schoen. Latter conducts for the sisters, with Wally Wechsler on piano and Irv Cotler on drums. Spot's doing capacity biz. Will.

Copa City, Miami Beach

Miami Beach, March 21.

Ritz Bros., Baz Sheno, Hermanos Williams Trio, Arden-Fletcher Line (8), David Tyler Orch, Don Ostro Orch; minimum \$3.50, \$5.

Despite the lull around town in niterly business, Murray Weinger and Ned Schuyler keep bringing in the best attractions available. In the hope of hitting a sock week. Whether they'll succeed is problematical. Although the town's hotels are filled again, the newcomers aren't giving the niteries much of a play, if any.

Ritz Bros. have returned for six-day engagement with basically the same act. Reception, however, is as hearty as ever for the daffy trio, with Harry as usual garnering the howls via his mugging, ad libs and pieces of biz inserted into the familiar routines. Teeling off with number on their showbiz career they follow with "Snow White and the Seven Dwarfs," spoofing. Then, a yock raising bit on "Wandering Gypsies" as prelude to gag-challenge dance. Back for satires on Continental singers and wind with "Guy in the Middle Is the Funny One" for solid returns.

Surprise of this session is click of Bas Sheva, femme thrush who hit town with "Borschteapades of '31" and was a last-minute booking for room. Obviously, she was told to accentuate the English rather than the Yiddish tunes, result being a slow start with a noisy opening night crowd. Opens with fast tempoed "I'm Gonna Live" which is not suited to her style. However, she warms 'em up with "Why Was I Born" and holds them with her version of the tenor aria from "Pagliacci" and her only Hebrew number, a Cantor's lied, that gives full range to voice. Reception was thunderous and continued into line's takeover, with the Ritzes bringing her out for additional bow.

Hermanos Williams Trio offer their standard balancing, tumbling act to Latin tempo of the femme strumming and humming the background. Productions by Arden-Fletcher gals hold over, with group cut down to eight. Stuff is still brisk and effective, the Benny Davis' "Bagdad on the Sands" and rhythm number garnering mits. Dave Tyler orch backs capably and alternates on dance tunes with Don Castro orch.

Hotel Radisson, Mpls.

(FLAME ROOM)

Minneapolis, March 24.

Carl Brisson (2), Eddie Camden Orch (8); \$1-\$1.50 cover, \$1.50-\$2 minimum.

Unfailingly the ultimate as a romantic warbler, Carl Brisson, making his sixth appearance at this plush niterly, once again captures his audience. Always a supper club event of the local season, the current engagement promises to duplicate or exceed its highly successful predecessors, judging by the turnout and approval at the late show caught.

A truly "Mr. Showman," Brisson again utilizes skillful lighting, intimate and friendly touches, deep feeling, emotional and humorous overtones to spark his performance.

With expert assistance from his own pianist-accompanist and orchestra director, Dick Lewis the cheerful Dane familiarly in top hat and tails and displaying his ever infectious high spirits, loses no time in weaving his magical spell after the trade-mark "Little White Gardenia" entrance. He breezes through old faves and new numbers. These include "Those Foolish Things," "Ring Around Rosie's Finger" with table visiting; "Hands," stressing drama; "When I Smoke a Cigarette," "There's a Lovely Little Manicurist," an old and always welcome standby; "A Pink Cocktail for a Blue Lady," "Fancy Free," for a change of tempo; "Cruising Down the River," with a volunteer from the audience joining the thrashing; "Scarlet Ribbons"; "If," "Darling, I Love You So, So Much," in a most romantic mood; the perennial "Last Time I Saw Paris" and for a farewell, "My Best to You."

Room comfortably populated despite being night before Good Friday and deep snow that makes transportation difficult and cold conducive to home-staying. Recs.

La Martinique, N. Y.

Frances Faye, Phil Foster, Larry Foster, Ramona Lang, Val Olman Orch, Pepito Lopez Orch; \$3.50 minimum, \$4.50 weekends.

Dario has put together a well-balanced layout for the spring trade with Frances Faye and comedian Phil Foster supplying good staple values for this spot. Rounding out the combination with some hoofing and vocal impressions are Ramona Lang and Larry Foster (New Act).

A niterly vet, Miss Faye dishes up her standard repertory of ribald songs while thumping piano in the center of the dance floor. Her numbers are okay for niterly fare and she scores strongly with her freewheeling vocal style and her hep chatter interpolated between and during her songs. Opens on the upbeat with "Darktown Strutters' Ball" and follows through with the slightly indigo "A Man Could Be a Wonderful Thing" and "Keep Your Eyes On Your Best Friend," among brief choruses of a flock of other tunes. She also can sell a straight pop, such as "Would I Love You," with her driving attack.

Foster is of the Brooklynese school of rambles and, while preceding Sam Levinson as a performer, he suffers by the inevitable comparison due to the similarity in material and delivery. Foster's material is uneven in quality, with much of his opening material being flat and repetitious. He picks up, however, with Miami Beach anecdote and takeoff on the Brooklyn parental approach in the naming and rearing of children. He hits with this even though the shadow of Levinson is strongest at this point. His closing stint, in which he pantomimes the sculpturing of a woman, is in bad taste, besides being kid stuff.

Opening the show, Miss Lang works through a neat tap terping routine with some fancy twirling to garner a solid mite.

Val Olman's orch backs the show in good form and alternates on the stand with the Pepito Lopez combo for customer dansapation rhythms.

Herm:

Copley Place, Boston

(OVAL ROOM)

Billy DeWolfe, DeMarlos (2), Larry Green Orch (11), Bob Taylor Trio; \$2 cover.

The zany antics of Billy DeWolfe plus the solid terping of the DeMarlos parlay this layout into just about the sprightliest to hit this plush spot all season, and appears to be the right formula to put the room back in the chips following a so-so Lenten season.

It's DeWolfe's first appearance in his home town for several years and the guy lets go with both barrels for a plenty yockful sesh of nonsense. Serving as nifty pace setters, he tees off with impress of the barfly floozie on the make and his w.k. Mrs. Murgatroyd skit, following with a Frankenstein bit which affords him opportunity to career among ringsiders, knocking glasses and plates to the floor, upsetting tables and creating a general commotion. Finales with impresses of entertainers in a "two-bit" niterly, portraying the m.c., line of girls, and the bored dance team. Entire stint grabs socko yocks and he has to beg off.

Opens, the youthful DeMarlos, a class terp duo, demonstrate their solid ability via waltz and tango routines replete with lifts and spins gracefully executed.

Larry Green orch ably back-grounds acts with maestro grabbing spotlight in solid 88ing spot. Bob Taylor Trio fills in lulls nicely. Biz good. Elie.

Palmer House, Chi

(EMPIRE ROOM)

Chicago, March 22.

Will Mahoney, Charles Fredericks, Boliana Ivanko Quartet, Bob Frelson, Merriell Abbott Dancers (10), Eddie O'Neal Orch (14); minimum \$3.50, cover \$1.

Current Empire Room offering shapes up as adequate fare, though of lighter weight than predecessors. Merriell Abbott's change of pace strategy may work effectively here, but she'll have to bounce back with stronger attractions next time—particularly if she wants to keep this room as a top-talent stronghold here.

Will Mahoney, working in the deuce, is making his first Chi appearance in several years to top-notch results. Also on the bill is baritone Charles Fredericks and Boliana Ivanko team, an import adagio quartet. Mahoney, attired in kilts, vocals his standard "Wee Bit O' Scotch in Me" for an opener, then segues into his simulated punching bag bit. Blonde foil Nancy Sheldon who chirps straight while the comic gradually shears off her dress is a big laugh-getter,

as is some of Mahoney's incidental comic banter. Winds with tap routine stop a xylophone for a strong finish.

Boliana Ivanko quartet score with some speedy adagio work. Team of three men and a femme—incidentally tailor-made for the tele lenses—work smoothly and exhibit some slick timing. Actually, they do little more than play three-corned catch, in which they toss the rubber-limbed gal back and forth like a baseball. It's a flashy act and gets plenty applause.

Fredericks has a pleasant baritone and socko appeal for the femme patrons. Lad projects songs in musical comedy manner to slick results, but his single attempt at the operatic on "Figaro" falls a little short. He opens with "Lovely Day Today," moves over to "Glory Road," and "Girl I Marry" to wind strongly.

Miss Abbott has uncorked two new production numbers, neither of which are up to her standard. For the front-terping she's recruited her choreographer Bob Frelson, who works in good fashion, though he seems hampered by the general uneven line terping. Eddie O'Neal band is excellent on the backing. Mel.

Bellevue Casino, Mont'l

Montreal, March 22.

Ross & La Pierre, Barbettes Aerial Ballet (5), Whitson Bros. (2), Evee Lynn, 4 Libby Boys, Charles Danford, Margaret Smith, Jeanne Pascal, Bix Belair Orch (11), Julio Reyes Quartet, Casino line (10); admission 50c-\$1.

Following a couple of just fair productions, the Bellevue Casino comes back with a sockeroo proving conclusively that the customer's entertainment buck goes furthest in this room, than any other in Montreal at the present time. Although current layout is stacked with repeaters from other revues, they all register solidly with the regular patrons and do much to solidify the reps they established in previous viewings.

Top comedy spot goes to Frank Ross and Anita La Pierre, who reprise their impress material for the usual salvo, particularly Ross when he does his orch takeoffs. The Whitson Bros. exhibit their smooth tumbling and acro offerings neatly drawing plaudits despite the injection of some off-the-cob patter which sounds forced and not very funny.

Song sessions are handled by baritone Charles Danford, who also does intros, ably assisted by the sopranoing of Margaret Smith and Jeanne Pascal. The elaborate Kamarova productions are given a big boost by newcomer Eve Lynn, who displays a clicko figure and plenty of knowhow in her ballet offerings. The big circus finale provides most colorful sequence with the Barbettes group scoring heavily in their aerial work. This act, formerly with the Cole and Ringling circuses, has adapted routines neatly to room and although cramped at times for the more spectacular stuff, the four girls with M. Barbettes spinning the trapeze, pick up heavy mitting for their bar work and breakaways.

The 4 Libby Boys are adequate, if rather superfluous, in the productions and the line shows vast improvement over other hoofing efforts. Bix Belair's orch does the George Kamaroff score justice and divides dansapation sets with the Julio Reyes combo. Neut.

Latin Quarter, Boston

Boston, March 23.

Patti Page, Bernie George, Lewis & Van, Arden-Fletcher girls (8) with Dick Estes, Dave Lester Orch (11), Zarde Bros. Orch (5); minimum, \$3.50.

Patti Page, who hit the top via her socko platter of "Tennessee Waltz," is the current lure at the spacious L. Q. with her fans turning out in large numbers opening night (Sat.).

Niftily gownned and a looker, thrush bypasses any attempt at chatter, sticking to her discicks, for solid returns. Opens with her latest platter release, "Ever True, Evermore" and follows with "Mockingbird Hill," "Would I Love You," "With My Eyes Wide Open" and "Back in Own Backyard." Encores with "Tennessee Waltz" and "All My Love" for a begoff.

Surrounding bill is fair with Van & Lewis, agile male terpters, registering okay in opening spot. Bernie George, whose carbons of Ed Gardner, Fred Allen, Jimmy Stewart, etc. are technically oke but lack solid material, scores better with garbled trans-Atlantic phone conversation with Churchill and Shep Field's Rippling Rhythm.

Arden-Fletcher girls c a v o r t through three production numbers aided by vocalizing of Dick Estes. Dave Lester batons neatly, splitting customer dance chores with Zarde Bros. orch. Biz good. Elie.

El Chico, N. Y.

Nino Utrera, Trini Moren, Maria Del Carmen, Rosita Rios, Freddie Alonso Orch with Sarita Herrera, Eduardo Roy Trio; \$3 minimum.

Benito Collada prides himself that his El Chico in Greenwich Village is "as Spanish as Spain" and during all the years that El Chico has been established since 1925 he has maintained that standard. That goes for cuisine as well as talent.

El Chico has cradled some excellent acts which have gone forward in show business but it has always been boniface Collada's personal regret that, under American market requirements, they have "compromised their authenticity." An extensive traveler to South America and Spain in quest of talent he makes the point that the Latins can't understand this, to them, unseemly Yankee influence. Sometimes even he concedes it is to the best professional interests of certain performers because, by "Americanizing" or broadening their popular values, it insures wider acceptance, not only in the U. S. but for bookings into the London Palladium, etc.

Be that as it may, his new show constitutes an uncompromising flamenco repertoire. Flamenco styling is an authentic Spanish school of song-and-dance. Nino Utrera is patently a fine exponent thereof, with a highly skilled style of flamenco singing. Trini Moren is an arresting flamenco dance exponent and Maria Del Carmen, who doubles with her in some routines, is expert also in the classical school of Spanish terps.

Rosita Rios, long a soprano fave here, is now fencecreeing the proceeding. She handles the introductory with charm and authority. The three specialists reprise in versatile manner so as to make the floor show an impressive 45-minute cavalcade of authentic Spanish song-and-dance. Freddie Alonso is the danceable main band, with Sarita Herrera chirping the vocals. Eduardo Roy's Argentine Trio is the relief unit. The floor-show and the kitchen productions obviously account for the sizable Latin export-import and diplomatic clientele Collada attracts to his El Chico, along with the majority Yanqui trade. Abel.

Giro's, H'wood

Hollywood, March 24.

Janis Paige, Will Mastin Trio with Sammy Davis, Jr., Dick Stable Orch (9), Geri Galian Orch (5); \$1.50-\$2 minimum.

Janis Paige summed it up with her thank-you speech: "I've been away for a long time. Thank you for welcoming me home like this, because home was never like this!"

Actress-singer had three strikes against her: she followed Lili St. Cyr into this Sunset Strip spot, she opened on Good Friday, the explosive Will Mastin Trio preceded her on the bill. But she turned the trick.

Erstwhile Warners' star pulls a switch right off the bat by emerging from the ringside with a hand-mike singing "Taking a Chance on Love," a nice, bouncy opener. Her balladeering of "My Funny Valentine" is neat nostalgistics, and then she takes off on a tour of the ringside again, mike in hand, with some special material Harry-Dick-and-Tomfoolery about the men in her life.

Miss Paige whips out a ukulele and knocks herself out in a bona-fide Black Bottom routine, "Don't Take That Black Bottom Away," complete with some amusing chatter on how she learned to play the uke. "You're Just in Love" and "The Lady Is a Tramp" go over elegantly, but the chanteuse will be wise to shift her closer, "I Fell in Love with Broadway," to an earlier segment. It's too aimless a tune, and the black coat she dons to denote a starving, starry-eyed, stage-struck kid is strictly from "Stage Door." Miss Paige should wrap up that wrap and send it to CARE. She doesn't need props. She's good.

Mastin threesome, featuring Sammy Davis, Jr., who did that Capitol Records imitation stint, is a father-son-uncle combo apparently powered by wheat germ, blackstrap molasses, yogurt and those other energy-giving edibles. Young Davis is calciumed most of the way with takeoffs on Bojangles, a TV show, "Mr. District Attorney," James Cagney, James Stewart, Lionel Barrymore, Edward G. Robinson, a tobacco auctioneer, Frank Sinatra and Billy Eckstine singing "Night and Day," Frankie Laine singing "Shine." Gaudy, check-coated trio also tap and soft-shoe for a great sendoff.

Backing by Dick Stable's orch and Latin intermissions by Geri Galian's quintet are solid, as usual. Mike.

House Reviews

Paramount, N. Y.

Billy Eckstine, Raul & Eva Ryes, Alan King, Hugo Winterhalter Orch. & Chorus, "Lemon Drop Kid" (1st), reviewed in VARIETY March 7, 1951.

With Billy Eckstine toplining a small but bright talent lineup on stage and with Bob Hope's "Lemon Drop Kid" as the screen attraction, the Broadway Paramount has wrapped up a neat Easter holiday package in its current layout. Stage program has the right ingredients of song, dance and comedy to play smoothly, even though it runs only about 40 minutes.

Eckstine, in fine voice again after his recent illness, socks across a well-mixed assortment of tunes in his usual suave delivery. Way he slides around the melodic line still draws gasps from the bobbysoxers but his legit, full-powered baritone impresses equally as much. He opens here with a slow-tempoed "Mood for Love" and then moves into a bouncy chorus of "Fine and Dandy" to prove he's equally good on rhythm numbers. Also in his current lineup are "If," "Body and Soul," "I Apologize" and, of course, the inevitable "Caravan." He could have done more on the show caught, but signed off with Hugo Winterhalter orch and chorus on a segment of "See You in My Dreams."

Rumba exponents Raul & Eva Ryes add plenty of verve to the bill with their smooth and often sexy terping. Nicely-costumed, with the fringes on the gal's bra and skirt placed right to accentuate her wiggling, they tee off a fast Latin number and then delineate their Cuban novelty, titled "Showing the Wild Marc." It's a fine routine. They come back for another last rumba, this one highlighted by the gal's balancing a tumbler of water on her head while she jiggles and spins.

Alan King, a comparative newcomer to the comedy ranks, demonstrates potentialities but needs material.

Almost the entire first half of his act now sounds like a medley of other comedies' stuff, but he sells it strongly with an uninhibited and often raucous delivery. Balance of his act is new but, with its emphasis on his family background of Brooklyn, is reminiscent of Sam Levenson. He again, though, is more raucous and gives his stuff a sufficiently different slant to win hefty applause. He winds act with a gagged-up rendition of "Bahama," in which he displays a solid baritone voice. Had to beg off.

Winterhalter and his orch and chorus, who have established a considerable rep via their RCA Victor diskings, also wow in both the solo and show-backing departments. Orch, comprising nine strings, three rhythm, seven brass and five reed, is probably one of the largest ever to play the Par flagship. Orchestration, emphasizing the strings for the most part, give it almost a symphonic flavor. Chorus is composed of four boys and four girls, whose voices are blended neatly with the orch. They open the show here with "Zing-Zing, Zoom-Zoom" and a medley of their diskings, displaying fine versatility in the tunes selected.

Stal.

Palace, N. Y.

Emil & Evelyn, Vic Hyde, Helen Kane, Slate Bros. (2) with Sandra, Hayden's "Irish Memories Revue" (10); "Mr. Universe" (EL.) reviewed in VARIETY Jan. 17, '51.

For the second consecutive week, the Palace theatre is on a unit kick plus four additional acts to round out the bill. This time the results are considerably better. The package, Hayden's "Irish Memories Revue" (New Acts), is a flash act that doesn't consume too much time and it's entertaining. Most of the rest of the bill are standard acts. Vic Hyde, the trick trumpeter; the Slate Bros., assisted by a looker billed as Sandra, and Helen Kane, yesterday's headliner, plus Emil & Evelyn (New Acts) round out the bill.

Hyde, in the deuce, is effective with his playing of two and three trumpets simultaneously. He spices his trick instrumentals with a good line of gab. Finale in which he plays horns and twirls a baton is a flashy exit.

This is the Slate Bros.' first trip to the Palace. They've previously been standard at the nearby deluxer, the Capitol. They've been doing a duo for some time, the third member currently in the hit legit musical "South Pacific." Their work as a duo is effective. Most of the bits of foolery they did as a trio have been revised to meet

the new framework of their act, and the zanyisms come off fairly well. The femme singer gives some a.s. dressing to the act. Her talents as a singer are negligible, but she serves her purpose in the act admirably.

Miss Kane, in the late '20s, parlayed a baby-voice into the big time. Her disking at that time of "I Wanna Be Loved by You" chalked up terrific sales. Miss Kane's act reprises these Miss Kane's in her career. She's still a good performer, and her boop-boop-a-doo brings hearty applause from the oldtimers in audience.

Jose.

Strand, N. Y.

Guy Mitchell, Jan August, Bill Norvas & Upstairs, Betty & Jane Kean, Sonny Dunham Orch (14); "Lullaby of Broadway" reviewed in VARIETY March 14, '51.

The Strand's opening Monday (28), while heavily attended, seemed anticlimactic after the extremely heavy business done by Josephine Baker, who wound up a three and a half weeks' run at the house. The new display, however, has good entertainment values and should cash in on the hefty Easter week business.

Harry Mayer, in booking this show, has counted heavily on recording reputations. Of the acts, Guy Mitchell (New Acts) is currently riding on a crest of best sellers on the Columbia label. Jan August, who made some top disks on the now defunct Diamond waxery and now on Mercury label, is also a product of the platteries. With this combination, the Strand should get a healthy share of vacation trade.

Generally, it's a well-playing show. The session has pace and variety and it's staged nicely. Sonny Dunham, who's working with a crew of 802ers, until recently was soloing with the Bernie Mann band. The orchestra being a pick-up crew, doesn't have the drive and discipline of the established bands. However, it serves its purpose admirably in giving the acts good backing and Dunham contributes to the entertainment with trombone and trumpet solos.

The act section starts off with Bill Norvas and the Upstairs (4). This quintet is an entertaining turn. Norvas backed by two boys and two girls, sparks group through a sprightly collection of numbers. The dance interpolations give it an appreciable lift. Songwise, they're lively and garner a hearty mit.

August, who catapulted from an unknown with his disking of "Misirlou," is similarly in a lively vein. He's an accomplished 88er who works largely in the upper registers. He knocks off a series of numbers, including pops and classics, in a virile manner. He's been typed by his initial hit, "Misirlou," and it seems that all his numbers are played in that idiom. That type of playing can become monotonous, but he's enough of a showman to know when to stop. He gets off maximum appreciation.

The comedy on this show is by Betty & Jane Kean, recently at the Copacabana, who tandemed after years as singles. Theirs is a highly commercial brand of comedy. They work hard for their laughs and expend a lot of energy in creating zanyisms. Gals are highly effective audiencewise. However, there are several sections of their act that could easily be sliced. They do well with clean comedy, but there are some vulgarities that should be dispensed with.

Jose.

Apollo, N. Y.

Johnny Otis Orch (13) with Mel Walker, Little Esther, Jay Smythe, Arnold Dover, Redd Lyle, Walter Green, Spider Bruce & Co.; "Hi Jacked" (Lip).

Resumption of stage presentations at the Apollo Friday (23) after the Holy week hiatus finds Johnny Otis' band and 45-barred chirper, Little Esther, in top marquee spots. A lively, imaginative combo, the Otis outfit gets the session off to a brisk start with a breezy instrumental number.

With four rhythm, four reed and five brass, the Otis crew backs the show well throughout. Band also breaks down into a smaller group for an interlude called the "Barrelhouse Revue." Boys adeptly handle some hot numbers and accompany vocalist Mel Walker in several blues tunes. Walker does fairly well, but could add more showmanship and animation to his delivery.

Little Esther, spotted in the closing niche, shows a nice sense of rhythm on blues ditties. But on the slower ballads her style is not

nearly as effective. For one thing, she has an occasional habit of slurring her words which mars her enunciation. Gal has plenty of talent and it's only a question of ironing out the minor imperfections.

Jay Smythe, introduced as a "wizard of the skates," scores handsily with his heading routines on wheels. Mimic Arnold Dover does impressions of celebs such as Fred Allen, Billy Eckstine and Al Jolson for a mild reception. Walter Green, who appears to be a vet terper, plays with a bit of soft-shoe and other varied hoofing.

Comedy slot is adequately filled by Spider Bruce & Co., who net good returns in a couple of sketches and also participate in the show's rousing finale. This sequence, while undeniably a sock closer, could be toned down a bit for a less Otis' femme pianist than a crew of bums at blues shouter Redd Lyle for devastating results. Prior to this scene, Lyle chants one tune elsewhere in the layout.

Gilb.

Hippodrome, Balto

Baltimore, March 25.
The Fontaines (3), Hi-Lo-Jack and Dame with Laura Leslie, Don Rice, Louise, Hite & Stanley, Je Lombardi House Orch (12); "The Outlaw" (RKO).

Abbreviated layout is spelling extra showings of accompanying film ("The Outlaw") and plays well. Dancing trio of two men and a gal, The Fontaines, open bill with a smooth dance seah after which Hi-Lo-Jack and the Dame score with four way vocalizing. Arrangement built around radio commercials is a nice standout among pops and interpolated "Easter Parade" adds zest to routine. Combo has looks and know-how and should be a natural for video.

Don Rice is a frequent repeater here but comes scores nevertheless with all-around clowning plus the drunk and trombone bits. Socks over a good spot for Lowe, Hite & Stanley to follow with their knockabout and hoofery. Contrastingly sized trio of males ranging from dwarf to normal to giant, rings the bell steadily with a smart military pat and panto version of Andrews Sisters platter of "Bugle Call Rag," good for a rousing wind-up.

Best biz in months. Buff.

Olympia, Miami

Miami, March 22.
Peggy Ryan & Ray McDonald, Jackie Bright, Wally Brown, Leon Kramer, The Villenaves (2), Les Rhode House Orch, "Operation Pacific" (WB).

One of the livelier bills to play here in recent weeks is on tap and setting healthy reaction from the stubbhorners.

Topliner, Peggy Ryan & Ray McDonald are a bright pair of Hollywoodites who offer an intelligent blending of takeoffs on old-time hoofers and their own ideas for optimum returns. Wind through series of dance routines, some accentuated with comedies. Working as a team and solo they score with impresos of Eddie Leonard, Bill Robinson, The Castles and Eleanor Powell.

Wally Brown in the smooze spot hits for laughs and intones acts in top style. In open spot his unfinished biz and comic yarns garner continuous mitting.

Jackie Bright, with his sud participation also adds laughs to the proceedings. The baby diapering derby and the hat switching sequence, with prizes awarded to all, makes for a lively session.

Local singer Leon Kramer scores handsily with his balladine, the "South Pacific" medley and his "Little Girl" vocal impress, winning top returns.

Teecoff spot has uncyclists the Villenaves, who earn gasps and palming with their stunts. Les Rhode orch does okay on the back-grounding.

Lary.

Seville, Montreal

Montreal, March 24.
Marion & Vic Miller, Mayo Bros. (2), Peter Clark & Isabel Dawn, Ray McKinley Orch (6), Carlos Ramirez, Len Howard Orch (7); "Black Midnight" (Mono).

With singer Carlos Ramirez and the new six-piece combo of Ray McKinley's heading up current layout, the Seville continues to maintain vaude level and draw capacity biz. Ramirez is a natural in this rumba-ridden town and Guy's hefty piping on several Latin-American tunes including the inevitable "Granada" picks up biggest palming of show. He appeals particularly to the distaff side and wisely slants all offerings to this section of the house.

The choice of Marion and Vic (Continued on page 54)

New Acts

MARJANE

Songs
28 Mins.
La Vie En Rose, N. Y.

Marjane, a French chanteuse imported for the preem of Monte Proser's La Vie En Rose, must inevitably invite comparison with the multitude of singers from that country. She'll have to stack up against Lucienne Boyer, opening at the nearby Versailles tonight (Wed.), and she'll inevitably be compared to Edith Piaf, a mainstay at the Versailles. Marjane can very well stand on her own.

Making her U. S. debut, singer evidences taste and charm. She's got enough physical attributes to invite attention at the start, and once her rich, warm pipes take over she's in. She's filled with the singular moniker, her full handle being Leo Marjane.

Her tunes are well selected to give an overall impression of variety. While her initial show (25) revealed that she can handle virtually any type of tune, whether it be an Anglaise or in her native tongue, she left the impression that it would be to her greater advantage to concentrate on lighter tunes. She gives these an extreme degree of melody. They create a joyous mood and provide a mental lift to the customers. But she can also handle a more serious chanson. Her "Autumn Leaves" is memorable and worthy of being included in her repertoire. At the first show, Marjane was on for 25 minutes and there was genuine demand for more. She should do handsomely in these environs.

Jose.

HAYDEN'S "IRISH MEMORIES

REVEUE"
Song, Dance
25 Mins., Three
Palace, N. Y.

Dorothy Hayden, heading this package of two Irish entertainers, comes from a family that has been producing Gaelic song-and-dance acts for many years. Idea of Miss Hayden getting a package together to play the RKO nabes came from Johnny Cassidy, of the RKO exploitation dept. It's been doing business in these situations, and was moved into the RKO Broadway flagship.

The performers in this package seem to have a test for their work which communicates itself to the audience. It's been well-staged by Gordon Biner and has a lively pace that makes it a likeable diversion. However, the show needs an intimate setting and its chances in deluxe situations are doubtful. A unit of this type will find support in any theatre that draws from an Irish population.

A Celtic unit, naturally, must have a tenor (Martin Keane) and step-dancers equally proficient at hornpipes and reels. Keane sings a passable song, but it's the four femme and two boy terpers who give the show its greatest flash. These colleens and spalpeens have been consistent winners at various competitions in Gaelic terping, and they do fine in the various jigs. Fiddler Francis Flanagan and accordionist Mickey Carton supply the musical accompaniment. Ruth Morrissey, in male garb, does okay in the song dept. Miss Hayden emcees affably.

Jose.

GUY MITCHELL

Songs
14 Mins.
Strand, N. Y.

Guy Mitchell is another example of a singer who has come to the fore through diskings. His current Columbia diskings, "My Heart Cries for You," "Sparrow in the Treetop" and "The Roving Kind" are prominent on best-seller lists. Mitchell is an expressive baritone. He has a forthright way with a tune and often works as though he enjoys expressing self via song.

His theatre turn is, naturally, couched in terms of his current hits. Aside from the aforementioned top-sellers, the only other tune is "Little Girl," which he uses as an opener. He's equally impressive in person as he is on wax.

Mitchell's only shortcoming is an unfamiliarity with theatre mores. There are some gauche and rough spots that will ultimately be ironed out with more playing time. He makes most of his youthful mien even to the point of looking like he was abashed at appearing before all these people. He's yet to acquire facility in stage demeanor, and when he does he'll be a staple on the top theatre, cafe circuits as well as on disks.

Jose.

MARIA ANTONIETA PONS

Singing-Dancing
10 Mins.
Latin Quarter, N. Y.

Maria Antonietta Pons, widely publicized by the Latin Quarter as one of Mexico's top film stars, is doing 10 minutes of hip-shaking the equal of which has not been seen in these parts since Diana Costello went legit ("South Pacific"). Miss Pons, to say the least, is a lass with an indelicate derrière.

It is a very specialized entertainment that the Mexican import is contributing to Jaded Broadway appetites, as she combines the diaphanous-quaking with a native rhythm singing, assisted by four bongo-pounding native boys attired in costume. Miss Pons is herself attired in a rust-secured brief costume that doesn't show her off to physical advantage as she circles the room with what seems to be a ceaseless energy of frenzied mambo-singing and hoofing.

Miss Pons, whose hair is an unattractively bleached carrot-red, is strictly a novelty booking by Lou Walters, and she is closing this bill. She is more in the meter of such bookings where native Latin audiences are drawn. Otherwise, this is primarily a holdover production at the LQ—and a show, headed by Senor Wences, that has enough sock on its own to click with most tastes.

Kahn.

LORRY RAINE

Songs
12 Mins.
Chubby's, W. Collingswood, N. J.

Lorry Raine, better known to disk jocks and the platter devotees, makes a solid impression with her good looks, smart garb and voice of genuine quality. A native Detroit her professional work has been largely limited to the Coast, where she sang with the late Mark Warnow on his "Sound Off" program and for Armed Forces Radio. Vocalist exhibits a wide range of stuff including her folk-style delivery of "It's Too Late Now," the oldie "Don't Worry About Me," her ace-in-the-hole "Strangers" disk hit, and the novelty "Gre Ain't It Bad. I Got to be Good." For an encore she does the beautifully sung "Two Cigaretts in the Dark."

Although her television appearances have been in guest category, she looks a distinct bet for the video cameras. While neatly arranged to display the gal's stuff, her floorshow material could be somewhat better chosen. The bar trade doesn't give the same close attention to vocal effects and nuances as do the jocks or at-home listeners, and inclusion of several more familiar numbers could strengthen floorshow act. Gagh.

PETER HANLEY

Songs
12 Mins.
Celebrity Room, Philadelphia

Peter Hanley, wellknown locally through his daily singing chore of the WPTZ variety matinee, "Whirligig," is making his nitery debut at the Celebrity Room, emceeing as well as vocalizing in the finale spot. The double duty, plus the always-difficult assignment of holding a bar crowd's attention, has done much to increase the singer's poise and assurance.

A New Yorker, Hanley has virtually become a Philadelphian by adoption in the last year. In addition to the across-the-board TV show, he also has an RCA Victor contract. Style and ease of delivery will undoubtedly come with further floor and television work. Hanley's voice is a natural, a baritone with a good top range and at its best on a ballad. When singing a number like "Nevertheless," or "If," he catches and holds them right from the opening measures. Two show arrangements of "Gypsy in My Soul" and "Melancholy Baby" are only fair production-wise, but the Hanley voice comes through solid.

DOROTHY DANDRIDGE (2)

Songs
12 Mins.
Jim Dolan's Cafe Gala, Hollywood

A new showbiz career looms brightly for Dorothy Dandrige, as a songstress breaking in a new act here with coach-accompanist Phil Moore. She's been around before, but never with the window-dressing and guidance Moore has dished out and she looks like a cinch click for the better intimacies with subsequent theatre dates more than likely.

Act will undergo a few changes when it moves out of this watch-pocket room, but the general format is pretty well set. It gives

(Continued on page 54)

'Charley' Booking of Pitt Stadium Latest Hot-Foot for Road Theatres

Pittsburgh, March 27.

Management of Nixon, only legit house here, feels it's getting another bum rap from the local Civic Light Opera Assn. with the announcement that "Where's Charley?" will be included in the alfresco repertoire at Pitt Stadium this summer. Nixon figures an outdoor production, playing to a possible weekly capacity of 55,000, will naturally take edge off a touring version should it decide to play that city next season with Ray Bolger.

Nixon operators hit the roof year ago, too, when the national company of "Kiss Me, Kate" was booked intact to open the summer season in Pittsburgh, doing \$68,000 on the week. It never has played the Nixon, and the management feels that the house was deprived of an attraction of the sort that it needs to keep going. It's pointed out that the theatre represents an investment of about \$250,000 for the syndicate of Pitt boys who took over and remodeled the former Senator after the old Nixon was torn down to make way for a business skyscraper. Nixon has had tough sledding all season, playing a total of only 12 weeks so far.

By-passing of the regular legit house in Pittsburgh by management of top-grossing musicals is part of a growing trend that worries theatre managers in various key cities. Situation has already burned operators in Cleveland, Kansas City, Dallas and other towns, as touring editions of such

(Continued on page 53)

Caught in Storm, Hotel Fire, Fonda Doesn't Find Life Dull

Last week was a hectic one for Henry Fonda, star of one of the touring companies of "Mister Roberts," even by the normal standards of a record-breaking road grosser. Having endured a mixed-up performance schedule caused by a midwest blizzard, the actor took time off to visit sick relatives and then got caught in a hotel fire. According to the calendar, it was Holy Week.

En route from St. Paul to Omaha, the train carrying the "Roberts" troupe was stalled more than a day in a snowstorm. As a result of its late arrival, the scheduled Monday night (19) performance in Omaha was cancelled and the show played a late matinee and evening performance Tuesday (20), without scenery. Fonda did a Frank Craven to explain to the capacity-plus audiences the play's shipboard locale on the bare stage. The show did capacity for two more performances Wednesday (21), setting a house record.

Although he was tired from the snowbound train trip and the tough performance schedule, Fonda remained in Omaha to visit relatives, including an ill sister. He then planned to Des Moines, overtaking the rest of the company traveling by train. Engagement in Des Moines was relatively calm, except for the huge audience turnouts. But Fonda was among 200 guests forced to flee a fire Sunday

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LUNTS TO TAKE YEAR'S REST AFTER 'MY LOVE'

Buffalo, March 27.

Alfred Lunt and Lynn Fontanne, appearing here last night (Mon.) through tomorrow (Wed.) in S. N. Behrman's "I Know My Love," will take a year's rest when the show closes Saturday night (31) in Rochester, N. Y. They'll go immediately to their farm at Genesee Depot, Wisc., remaining there until the spring of 1952. At that time they go to London for a season, possibly to resume in "Love," but more likely to appear in a new play.

Stars hope to return to Broadway in the fall of 1952 in a repertory of their past successes, including "The Guardsman," "There Shall Be No Night," "Reunion in Vienna," and perhaps revivals of "Pygmalion" and "Caprice."

Arbitration Award Of \$2,100 to 'Alive' Authors

Arbitration award totaling nearly \$2,100 was won last week by Sammy Fain, Paul Webster, Arthur Ross and Sonny Burke, among the composer-authors of "Alive and Kicking," against the show's producers, William R. Katzell and Ray Golden. The amount represented unpaid royalties for revue, a flop of last season.

The three-man arbitration panel included company manager Thomas Kilpatrick and Walter Mann and Amos Basel, the latter two not from show business. Lee Eastman was attorney for the plaintiffs and I. Jack London represented Katzell and Golden.

Bermuda Taking to First Professional Legit As Miles Co. Creates Stir

Hamilton, Bermuda, March 27.

The Berkshire Players, opening a season at the new Bermudiana Theatre Club March 12, have created a great deal of interest here. Sponsored by the Bermuda Junior Service League, it is the first time the Colony has ever had legitimate theatre with a full company of professional players. Opening bill was "The Hasty Heart," starring Hurd Hatfield.

The Berkshire Players, directed by William Miles, are here for five weeks, on a six-nights-a-week sked, Monday through Saturday; with matinee on Thursdays, a half-holiday here. Each week a new show is being presented, with name stars flown down to play the leads. "Yes My Darling Daughter," with Mady Christians succeeded "Heart." "Children Hundreds," which played in New York as "Yes, M'Lord," with Bryan Doyle is current. Others will be "The Circle," with Florence Reed; and the world premiere of "Keep Your Head," a new comedy by P. G. Wodehouse and E. P. Conkle, with John Loder.

Members of the supporting cast in the opening production were Barbara Brady, Kendall Clark, Howard Whitfield, John W. Austin, Howard Erskine and Robert Snook, all of whom have been associated with Miles at his Berkshire Playhouse, Stockbridge, Mass. Settings for the productions are being designed by Cleon Throckmorton.

The five-week run of the Berkshire Players is only the forerunner of a scheme to give Bermuda a year-round program of legitimate theatre. The Choreographers Workshop of New York, under Trudy Goth, will be here in April for two weeks. The Bermuda Repertory Theatre, a local company augmented by seven professionals from the American National Theatre and Academy, is set for a six-week spring run. Following them, a Canadian company operated by Bruce York and Michael Sadlier, who run summer stock in Niagara Falls, Peterborough and other Canadian cities, will come into the Bermudiana for 16 weeks.

The site of the new Bermudiana Theatre was formerly the grill of the Bermudiana hotel, which has been converted into an apartment hotel and is located just outside the capital city of Hamilton. The theatre itself, designed by C. Howard Crane, was built at a cost reported between \$85,000 and \$100,000. It was constructed by Hutchings & Milani, local contracting firm which also built the modernistic Island Theatre film house here.

Theatre is operated as a club by a group of prominent Bermudians who have leased the premises from Sir Harold Wernher, owner of the Bermudiana. The club in turn rents out the theatre to the various theatrical companies interested.

New Ohio Strawhat

Chagrin Falls, O., March 27.

Chagrin Falls Summer Theatre will offer a 10-week season beginning Labor Day and running through Labor Day, with an all-professional cast.

Paul Marlin and William Van Sleet are co-producers of the spot.

Theatre Fire Shuttles Pinellas (Fla.) Players

St. Petersburg, Fla., March 27.

Pinellas Players, who moved to the Pinellas International Airport last week, after fire destroyed their playhouse, have called it quits. Dick Graham, actor and the show's backer, said, "We have lost money nearly every week this season. Actual receipts last week were \$250 against expenses of \$1,600."

Coincidence played a part in the final days of the Playhouse. The theatre burned just after the company had presented "Light Up the Sky." Closing bill was "Outward Bound."

'Budd' Continuance Uncertain, Despite Another Reprieve

Although the producers and the theatre management are willing to go along on the present minimum terms and guaranteeing all losses, "Billy Budd" may not be able to continue many more weeks at the Biltmore, N. Y. Reason is that several of the players can't much longer afford to continue on a minimum salary basis. In one case, an actor has turned down three firm television offers and a tentative bid for another legit show, but his personal obligations don't permit him to go along indefinitely on a \$75-a-week salary.

Result is that a play which has received extraordinary support from the dailies, at least one contribution of \$1,000 from an enthusiastic playgoer, and has built steadily at the boxoffice, was due to fold Saturday (31), but when the Monday night (26) take hit \$1,200, it was decided to go on at least one more week.

The producers, Chandler Cowles and Anthony Brady Farrell, are willing to keep the show on the boards on the present basis, which involves paying losses and guaranteeing the cost 100% repayment of salary cuts out of any future operating profit. However, some of the actors can't afford such an arrangement, and have said they'd have to receive full salary hereafter. Since the show is a negligible bet to pay off, that would involve sizable losses for the management, with practically no prospect of ever recouping.

The Louis O. Cox-Robert Chapman dramatization of Herman Melville's novel has thus far involved an investment of about \$90,000, including around \$36,000 production cost, \$42,000 operating loss (including tryouts) and \$15,000 in bonds and deposits. Latter item is recoverable. Venture was capitalized at \$60,000 and under it's present rock-bottom hookup can break even at \$8,700.

RATHBONE WILL TOUR BARNs IN 'GLACONDA'

Basil Rathbone will probably tour the cowman circuit this summer in "Glacinda Smile," in which he starred on Broadway last fall. He intends to produce the Aldous Huxley melodrama as a package, using a revised script acceptable to the author. It's not yet certain who will do the rewrite, nor has a director been set, but Colin Keith-Johnston, currently in "Autumn Garden," at the Coronet, N. Y., is being sought for the role of the doctor, and Marian Russell may again have the ingenue role she played in the original production. Music Corp. of America will book the show.

Rathbone is currently making a lecture tour under the management of Colston Leigh.

Anne Jeffreys May Quit 'Kate' June 2

Anne Jeffreys, star of the Broadway company of "Kiss Me, Kate," will probably withdraw from the Cole Porter musical at the expiration of her run-of-the-play contract, June 2. Besides several television dates and a film offer, she's mulling propositions for summer legit appearances on the Coast and bids for Broadway shows for next season.

Singer expects to spend most of her time in the east hereafter.

Cullman Trying to Lease D.C. Nat'l For Legit on Non-Segregation Basis

Washington, March 27.

New Song Into 2d Act Of Tryout 'Tree Grows'

Philadelphia, March 27.

"Tree Grows in Brooklyn," opening a two-week tryout engagement at the Forrest tonight (Tues.), has already undergone some revisions on the basis of last week's preliminary stand at the Shubert, New Haven. A new song, "I Cash Clothes," has been inserted into the second act by composer Arthur Schwartz and lyricist Dorothy Fields. Another tune, "Love is the Reason," is being expanded production-wise. Also, the beerhall number in the first act and the "Tuscaloosa" song have been cut.

Otherwise, George Abbott and Betty Smith, who adapted the latter's bestseller, are tightening the book and Abbott is tinkering with the staging.

Alabama Junkdealer Is Making Grade As Arena Producer in Birmingham

Birmingham, March 27.

An Anniston, Ala., junkdealer is preparing a six-legit circuit of arena theatres in the South, now that his first here is beginning to pay its way. Producer Allen Draper, 27, is working on new locations to complete a circuit that would employ production type casting. Each company would tour rather than remaining at one theatre for stock productions. He also might take on some summer package deals for a fall season. Plans for the fall call for one week of rehearsal in New York before going into one of the six theatres. Principals would be hired in a package deal.

A star-stock system is being used at Draper's Redmont hotel theatre-in-the-round here. Draper already is talking about extending his 10-week initial season here two weeks into May. He said the Birmingham theatre—backed by 11 stockholders, all from Alabama for \$30,000 in stock—was averaging a weekly gross of \$3,100.

"Voice of the Turtle," his best week, featuring Veronica Lake, grossed \$4,100. "Tobacco Road," with John Carradine, was next best at \$3,400.

Plays are given for one week, Monday through Saturday, with a Saturday matinee, at \$3 top, with special rate for students. Mrs. Peggy Lippe is general manager. Equity company includes director John Boyne, stage manager Barnett Owen, producers Draper, Rachel Taylor, Otis Bigelow, Bradford Hunt, Jim Flynn and Jean Arden Cobb.

Besides his theatre enterprises, Draper runs an advertising agency and publishes two house organs as well as the Southern Trade Journal.

PFEIFFER PAID OFF BY SHUBERTS ON CHI SUIT

Monopoly suit of Jules Pfeiffer, Chicago producer, against the Shuberts, has been settled. Although Pfeiffer, in New York last week, declined to reveal the terms of the settlement, remarking merely that the action had been "disposed of," he is understood to have received a cash payment. He returned to Chicago yesterday (Tues.).

Pfeiffer originally filed the suit in Chicago about two years ago, alleging that the Shuberts, by means of monopolistic control of theatres in Chicago, caused him heavy losses in operation of the Great Northern there and interfered with his efforts to present his production of "Maid in the Ozarks." The Shuberts succeeded in having the Chicago court eliminate some of the designated defendants from the action, but failed to have the suit dismissed.

Gene Mann East

Gene Mann, producer at the alfresco Greek theatre, Hollywood, arrived in New York last week to set shows and stars for his summer season, opening in mid-June. He'll remain east about 10 days.

Howard S. Cullman, Broadway theatreowner and investor, is trying to lease the National here, with the idea of operating it on a non-segregation basis, starting in the fall of 1952. He has approached the Munsey bank, which owns the property, either to take over the lease now held by Marcus Heiman or acquire the house when Heiman's lease expires in June, 1952.

Understood the Munsey bank, represented by William Dewart, former publisher of the N. Y. Sun and the executor of the Munsey estate, would like to work out a deal for the National to revert to a legit policy. Although the estate does not share in the profits from the theatre, operation as a legit house would obviously enhance the value of the property in contrast to the present second-run film policy.

Heiman is reportedly taking substantial losses under the film operation, but is apparently just as adamant as ever against relaxing the theatre's film admission policy. The house was formerly one of the country's most profitable road stands, but Heiman refused to modify its racial discrimination policy under pressure of Actors Equity, and switched to film exhibition when the union forbade its members to play there.

Since then, various individuals, including some of Heiman's closest friends, have tried to persuade him to modify his stand, and efforts have been made to buy up his lease. One proposal, advanced by the Committee of Theatrical Producers, involved a compromise set-up, but the matter never was actually presented to Heiman, as Equity flatly refused any concession on a matter of principle.

It's understood another move is under way here to work out a face-

(Continued on page 53)

Kneeter to the Coast To Sell Studios, Stars On Strawhat Guesters

Herbert L. Kneeter, managing director of the Norwich (Conn.) Summer Theatre, left for the Coast last week to try to line up guest names for the coming season. On the theory that the film studios and many of the stars themselves have an erroneous idea of strawhat salaries, he hopes to persuade picture executives, stars and agents that barn appearances can be financially profitable as well as valuable as promotion for name players.

According to Kneeter, many people in Hollywood have the idea that strawhat appearances generally pay only nominal money, in some cases as little as \$75 a week, the Actors Equity minimum. However, he intends to point out that he and other established spots pay a substantial guarantee against a sizable percentage of the gross. As an example of how that can pay off, he notes that Eve Arden, playing to hefty grosses in her hayloft tour last summer in "Over 21," earned sizeable coin and established herself as a boxoffice name for pictures and, as such, entitled to a higher salary from the studios.

In addition, Kneeter hopes to be able to get the major companies to lend some of their minor contract players for strawhat appearances, if possible for a whole season. He's convinced that the experience the actors would get in playing various parts before live audiences over an entire summer would pay off for the studios. As an example, he cites Richard Kiley, who started at Norwich three years ago, then went into "Streetcar Named Desire" and is now under contract to Columbia.

Indianapolis Arena Try

Indianapolis, March 27.

Playgoers here will get their first look at theatre-in-round when the newly-formed Circle Players make their debut in "Born Yesterday" at Hotel Severin's Rainbow Room April 27. Outfit is composed of leads from the main amateur groups here, with Douglas Conrad as director, and Joane Bowman Peay as technical director.

Plan is to move setup upstairs to the Severin Roof for the summer if idea clicks.

Divergent Political Leanings May Stymie Merger of Equity, Chorus

Efforts to arrange a merger of Actors Equity and Chorus Equity may strike a snag, at least temporarily, over the divergent political leanings of the governing bodies of the two unions. Equity, the parent group, is apparently becoming increasingly conservative, while the chorus branch is showing a tendency toward more extreme liberalism. Situation is figured bound to cause loss of mutual confidence between the two organizations.

Regular slate for the Chorus Equity annual election, submitted yesterday (Tues.) by the union's nominating committee, includes Leigh Allen, Leon Bibb, Barbara Ferguson, George Bockman, Polly Ward, Maria Harrington and Del Horstmann, candidates for the executive committee, to serve three years, and Marcia Maier, executive committee replacement, to serve one year. Also, Prue Ward, for recording secretary, to serve one year.

Nominated for the council, to serve three years, are Joseph James, Eddie Weston and Paula Purnell, and as replacement, to serve one year, Frances Rainor. Renominated as chairman of the executive committee was Paul Duizell. It was not indicated yesterday whether there would be substantial opposition to this regular ticket or, if so, whether an independent slate would be nominated.

The regular slate for the Equity election has not been announced. It's expected that because of the strongly conservative tone of the nominating committee, the ticket is likely to be weighted in that direction. In that case the sizable liberal faction in the union is expected to put up an independent slate, as has been done several times in the past by elements of various different political leanings.

Meanwhile, the right-wing faction in Equity has reportedly formed an organized group, calling itself The Harlequins. This outfit is believed more or less to parallel the conservative Artists Committee that was active in and, in fact, held control of the American Federation of Radio Artists several years ago.

RCA Gets 1st Crack At Disks-Radio (Not TV) For 15¢ '17' Backing

Latest record company-broadcaster legit financing deal involves RCA Victor and "Seventeen," the Milton Berle, Sammy Lambert and Bernice Foy production of the musical version of the Booth Tarkington novel. Besides doing the albums of the show, RCA Victor will have first crack at the radio rights, for an investment of \$15,000 in the \$175,000 venture. However, Paramount which already filmed "Seventeen" controls any TV rights.

Musical will have a book by Sally Benson, with score by Kim Gannon and Walter Kent. Richard Whorf, costar of "Season in the Sun" will direct and rehearsals are scheduled to start in about two weeks.

RCA Victor started the recorder-legit angel trend by putting up the entire bankroll for Irving Berlin's "Call Me Madam" and followed by taking a \$10,000 slice of "Make a Wish." Meanwhile, William S. Paley, CBS board chairman, has supplied half the \$200,000 financing for George Abbott's musical production of "Tree Grows in Brooklyn."

K.C. Starlight Pacts

Ross, Decker to Staff

Kansas City, March 20.

Starlight Theatre Assn. last week made two more appointments to its staff. Harold Decker, U. of Wichita music professor, will be associate musical conductor. Stage director will be Robert Ross, currently playing "Doc" in the touring "Mr. Roberts." Between dates in nearby territory, Ross spent a day here last week looking over the al fresco theatre and going over details of the 10-production schedule.

Theatre now is about 85% complete, and is expected to be ready in plenty of time for the early June opening in Swope Park.

L'ville Fund Asks \$119,511

To Aid Cultural Groups

Louisville, March 27. Third annual Louisville Fund drive, from April 6 to 16, will have a goal of \$119,511. Fund is a non-profit undertaking that helps various local cultural organizations. Chief beneficiary is the Louisville Orchestra, slated to receive \$61,954. Other recipients are the Louisville Children's Theatre, Louisville Philharmonic Chorus, Louisville Dance Council, Louisville String Quartet, Introduction to Music, Making Music Series, Louisville Little Theatre Company and several art groups.

Alexander G. Booth, prez of the Fund, said the basic idea of having in the cultural field an organization similar to the Community Chest has aroused wide interest, and many cities are copying it.

Coast Circle Players Resuming Production With Premiere of 'Wind'

Hollywood, March 27.

Reorganized Circle Players resume production April 4 with the premiere of "Wind Without Rain," by Ivan Tors. Samuel R. Rosen will direct.

George Boroff, a member of the original Circle group, heads the new seven-member operating board which has completed alterations on the property and hopes to concentrate on new scripts at the central-staging headquarters. Alfred Hayes' "Girl on the Via Flaminia," adapted from his own bestseller, probably will be the second premiere.

Maura Murphy, Robert Karns and Howland Chamberlin head the cast of "Wind."

Operating board of the Circle, in addition to Boroff, includes Whit Bissell, Robert Burns, H. John Gluskin, Margaret Kern, Lloyd L. Sloan and Naomi Stevens.

READY 2D SEASON FOR 'FAITH OF OUR FATHERS'

Washington, March 27.

Tryout are being held Friday night (30) for the second season of "Faith of Our Fathers," the symphonic drama which played here last summer as a feature of the District of Columbia sesqui-centennial. Performances will again be held in the 4,000-seat Amphitheatre in Rock Creek Park. Spot has now been named the Carter T. Barron Amphitheatre after the late Loew's rep and executive vice-chairman of the sesqui committee.

Show is scheduled to open June 1 and continue six nights a week until Labor Day. Paul Green, the author, has made a number of changes in the original script, to bring out more definitely the Washington locale and to clarify one or two obscure points of history which were not clearly understood before.

Plan Pitt Drama-Tent At Former Band Spot

Pittsburgh, March 27.

Pittsburgh gets another summer playhouse this season, Sam Handelman having closed a deal with Bill Green, local nitery operator, to put on arena productions at his outdoor Terraced Gardens. Spacious site, where name bands have been featured during warm weather in the past, will be covered with a circus tent. Only partial in-the-round plays are to be presented, as only three sides are open to the Gardens, the wall from Green's indoor room bounding the stage.

Capacity will be 1,300 and a 10-week season will get under way June 11, with a guest-star policy. Venture is to be known as Bill Green's Arena theatre. Handelman, who was business manager of summer opera company in Pittsburgh for two years, having resigned December 31, had originally hoped to have a circuit of several cities lined up for arena show this season, but got started too late.

Barrie O'Daniels to Open June 16 for Chi Season

Chicago, March 27.

Barrie O'Daniels, who recently closed his regular winter season as producer of the Detroit Civic Light Opera, will open June 16 for his second summer with the North Shore Music Theatre, at Highland Park here.

Opening show, to run two weeks, will be "Show Boat," and the subsequent one-week bills will be "Gay Divorcee," "Rose Marie," "No, No, Nanette," "Brigadoon," "Song of Norway," "Up in Central Park," "Annie Get Your Gun," "Two Hearts in Three-Quarter Time," and "Chocolate Soldier," closing Sept. 2.

'Guys' Snares 9 'Tony' Awards

"Guys and Dolls," the Cy Feuer-Ernie Martin production at the 46th St. theatre, N. Y., garnered most of the 1950-51 production and performer laurels Sunday night (25) at the fifth annual Antoinette Perry Awards dinner held at the Hotel Waldorf-Astoria, N. Y. The American Theatre Wing sponsors the annual awards, or "Tonys" as they are called, as a memorial to Miss Perry, one of the founders of the Wing.

Nine awards went to "Guys," recipients being Robert Alda, for distinguished male performance in a musical; Isabel Bigley, distinguished featured performance in a musical by a woman; Abe Burrows and Jo Swerling, authors; Frank Loesser, music; George S. Kaufman, direction; Michael Kidd, choreography; Feuer and Martin, as producers.

A runnerup in the number of awards was "The Rose Tattoo," for which author Tennessee Williams received an award for having written the outstanding play. Maureen Stapleton and Eli Wallach were accoladed for their performances in "Tattoo," while Boris Aronson was cited for his set designing on that play as well as two others.

Other awards: outstanding musical score, "Call Me Madam," Irving Berlin; distinguished performance in a dramatic play (female star), Uta Hagen, "The Country Girl"; distinguished performance in a dramatic play by a male star, Claude Rains, "Darkness at Noon"; distinguished musical performance by a female star, Ethel Merman, "Madam"; distinguished featured performance by a woman in a musical, Russell Nype, "Madam"; outstanding costume designer, Miles White, "Bless You All"; outstanding musical director, Lehman Engel, "The Consul"; outstanding stage technician, Richard Raven, "The Autumn Garden." A special award was made to Ruth Green for her services to the awards dinner. A scroll was also presented to Cheryl Crawford.

Presentations were made by Ilka Chase, in the absence of Helen Hayes on the Coast. James Sauter headed the arrangements for the entertainment, with the awarding being broadcast on WOR-MBS.

Artists who performed were Barbara Ashley, Arthur Blake, Eugene Conley, Nancy Donovan, Dorothy Greener, Juanita Hall, Celeste Holm, Lois Hunt, Anne Jeffreys, Herb Shriner and Lucy Monroe. Elizabeth Morgan assisted Sauter on the entertainment arrangements, and the production was under supervision of Arthur Knorr. Meyer Davis led the orch for dancing, and James F. Reilly was dinner chairman.

BARTER THEATRE SKEDS SUMMER IN RICHMOND

Abingdon, Va., March 27.

Barter Theatre's summer season will open here June 11 and run through Sept. 8, founder-manager Robert Porterfield announces. A drama festival will begin Aug. 11 to run until the end of the season and to repeat the most popular of the plays presented earlier.

Running concurrently with the second week of the Drama Festival will be the Virginia Highlands Festival of Arts, Crafts and Antiques (Aug. 18-25). This will feature forums, exhibits and workshops in painting, music, drama, dance, theatre, folk arts and crafts, antiques and creative writing.

Inside Stuff—Legit

Claudia Cassidy, Chicago Tribune drama and music critic who's known in the trade for her caustic reviews of road companies of Broadway hits, took a full swing at one recently. Her notice read, "Having seen the Marlon Brando original, the brilliant Chicago production with Uta Hagen, the Cocteau variation in Paris, and the Vivien Leigh version staged in London by Laurence Olivier, I had just about decided that 'A Streetcar Named Desire' is indestructible. My error. Mediocrity can make it intolerable. Bent on proving this, the last of the touring troupes moved into the Harris Saturday night. Irene M. Selznick, who produced the original with such meticulous care, has farmed this one out to a producer or producers who apparently do not care to be named in the playbill. It is still called 'Ella Kahan's production,' something less than a boast under the circumstances. Jo Mielziner is still credited with setting and lighting, and I think he has a case if he wants to sue. Tennessee Williams at least gets royalties. The public gets stuck. The critic—O, well, it's probably good enough for them."

Miss Cassidy's review was described as unnecessarily critical and unfair last week by a representative of George Brandt and Max Siegel, co-presenters of the "Streetcar" tourer. The show is frankly offered as a non-star production and is priced (\$3 top, plus tax) on that basis, it's pointed out. The Chicago booking was not originally planned, but was a last-minute expedient to keep the presentation going after other dates were not available, it's added. Because of its economical setup the show has been able to keep running and, while it has not involved any profit for the management, has provided employment for actors, managers, stagehands, etc., besides bringing live entertainment to various smaller towns unable to support star-headed touring troupes.

Richard Rodgers and Oscar Hammerstein, II, who finance most of their productions as corporate loans, set up their recent presentation of John Steinbeck's "Burning Bright" in the more usual form of a limited partnership. Papers filed last week list the following backers: Lulse M. Silcox, representing the Dramatists Guild investment pool, \$1,200; ad agency owner Milton Blow, \$1,200; theatreowner Howard S. Cullman, \$3,000; bandleader Meyer Davis, \$600; producers Sherman and Marjorie (Mrs.) Ewing, \$300 each; producer-theatreowner Anthony Brady Farrell, \$3,600; actress-singer Mary Martin, \$1,200; Dorothy (Mrs.) Hammerstein, \$1,200; Reginald Hammerstein, brother of the lyricist-producer, \$1,200; William Hammerstein, son of the lyricist-producer, \$600; Theresa Heiburn, co-director of the Theatre Guild, \$1,200; Morris Jacobs, general manager for the producers, \$600; Armina Marshall, wife of Theatre Guild co-director Lawrence Langner, \$600; Dorothy (Mrs.) Rodgers, \$2,400; ad executive Lawrence Weiner, \$600; Hilda Kook, wife of lighting executive Edward Kook, \$1,200; designer Jo Mielziner, \$600; Kent Smith, costar of the show, \$1,200; Barbara Bel Geddes, the other costar, \$600; Eleanor (Mrs. Howard) Reinheimer, wife of the producers' attorney, \$2,400; theatreowner Billy Rose, \$3,600; Nedda Harrigan Logan, wife of author-director Joshua Logan, \$2,400; Ben Segal, general manager for Farrell, \$1,200; Reinheimer, two slices of \$2,400 each, and Joseph Moskowitz, representing 20th-Fox, \$8,400. The production was capitalized at \$60,000, actually lost \$65,500, the producer-general partners absorbing the extra deficit.

Harold Gary, who recently protested to Actors Equity about being dropped after signing a contract for the British edition of "Kiss Me, Kate," has obtained from the U. S. State Department a photostat of a letter from London producer Jack Hylton relating to the subject. The message states that the writer engaged Gary for the show and concludes, "English Labor Permit has been granted." Gary has turned the photostat over to union officials, who are forwarding it to British Equity for possible action there. On the eve of sailing to fulfill his contract, Gary was notified by the Saint Subber-Lemuel Ayers office, which produced the New York original of "Kate" and is associated with Hylton in the London version, that the deal was off because the British Ministry of Labor had refused him an entry permit. Besides having spent considerable money on clothes and belongings in anticipation for the trip, Gary reveals he turned down a film offer and some television dates.

Backers of the Harold Clurman-Walter Fried production of "Let Me Hear the Melody," S. N. Behrman play which closed Saturday (24) after a road tryout and is due for revision and resumption next fall, include Raymond Broder, of City Playhouses, Inc., \$250; co-producer Fried, \$375; producer Clinton Wilder, \$500; H. J. Behrman, the playwright's brother, \$750; Marguerite (Mrs. Howard) Cullman, wife of the theatre owner-backer, \$1,500; pressagent Barry Hyams, \$1,500; Louis A. Lotito, president of City Playhouses, Inc., \$1,500; general manager Herman Bernstein, representing producer Leland Hayward, \$1,500; Edgar Cullman, brother and associate of Howard S. Cullman, \$3,000; lighting executive Edward Kook, \$3,000; producer Malcolm Pearson, \$3,000; the author, \$5,000; Howard S. Cullman, \$7,500. The production is capitalized at \$75,000, and a provision for 20% overall has been exercised.

Recent change in color of the cover of Playbill, the official program for Broadway theatres, was explained in the following note in last week's edition: "Government restrictions have eliminated the ivory tint cover which has characterized the Playbill for so many years. The situation is better described in a statement made by a representative of the firm that supplies the paper. He said, 'I can give you any color you request as long as it's white.' Other mill representatives took the same position. So we will print the Playbill with a white paper cover and continue to improve the editorial content to make it a still more important part of the theatre."

Ivan Harold Browning, concert singer, recalls that Josephine Baker started in the line of "Shuffle Along" (Not the Cotton Club shows in New York's Harlem), and adds that that legit musical also spawned such other artists as Florence Mills, its star, Mme. Catherine Yarbo, concert soprano; composers William Grant Still, Hal Johnson (Noble) Sissie & (Eubie) Blake, and Flournoy E. Miller (& Lyle). Browning was also in "Shuffle Along." He adds that Miss Baker starred in another fine Negro musical, "Chocolate Dandies," written by Sissie & Blake, following which she left America and won Paris fame.

Bridgeport Sunday Herald last week (18) reprinted VARIETY's Literati piece rating Bridgeport as a "good" show town. The VARIETY item was an answer to the recent article in the N. Y. Times Sunday magazine section which had termed the Connecticut tryout town as "the dread of Broadway."

Univ. Group Touring

Albany, March 27.

The University Players, Catholic U. graduate group, will present their touring editions of "Much Ado About Nothing" and "Arms and the Man" at Page Hall, State Teachers College here for matinee and evening performances April 6. This is the second annual tour of the group.

Current Equity Shows

(March 26-April 8)

LIBRARY THEATRE

"You Can't Take It With You"—Lenox Hill Playhouse, N. Y. C. (29-1).

COMMUNITY THEATRE

"You Can't Take It With You"—DeWitt Clinton H. S., Bronx, N. Y. (6-8).

Philly Spotty; 'Wish' So-So \$27,500, 'Ghost' \$6,000; 'Melody' \$6,500, Folds

Philadelphia, March 27. Last week's biz, with three houses, varied from fair to poor. "Make a Wish," musical tryout, eased off in its second season but still easily led the parade. Management has decided to hold the tuner here for a fourth week. Other two tryouts fared badly, with "Gramercy Ghost" getting a meagre response in first of two weeks, and "Let Me Hear the Melody" skidding in finale of two weeks. Last-named rates as the mystery show, as it drew generally rave notices and got plenty of local acclaim, but folded Saturday.

"Tree Grows in Brooklyn," new musical, opens tonight (Tues.) for three weeks at the Forrest. Next Monday (2) "Angels Kiss Me," tryout drama, bows at Walnut against "Lady's Not for Burning" at the Locust, both two-week bookings.

Estimates for Last Week
"Make a Wish," Shubert (2d wk) (1,870; \$4.35). Musical eased to \$27,500; two weeks to go, additional stanzas having been added while book is being doctored.
"Let Me Hear the Melody," Walnut (2d wk) (1,340; \$3.90). New comedy again got \$6,500 in final session; well liked here on all sides but closed for revision and will be revived next fall. "Angels Kiss Me" here next Monday (2).
"Gramercy Ghost," Locust (1st wk) (1,580; \$3.90). Opened last Monday (19) to a generally poor press, and biz has been bad; under \$6,000. "Lady's Not for Burning" in next Monday (2).

'Peter' \$46,000, Det; Show's Best Week

Detroit, March 27. "Peter Pan," starring Jean Arthur and Boris Karloff, did a tremendous \$46,000 in eight performances last week. That included the previous Sunday (18) at the Music Hall, Cleveland, plus five evenings and two matinees, through Saturday (24), at the Masonic Temple here. It was the biggest gross since the production went on the road. An extra matinee here Sunday (25) was not included in the total, as it will apply on the gross for this week at the Civic Opera House, Chicago, opening night (Tues.). Tickets were scaled from \$4.20 to \$1.20 evenings and \$3.60 to \$1.20 matinees.

Shubert here reopened last night (Mon.) with the paraplegic revue, "It's a Great Day," after being dark for some time.

Mae-'Li' \$15,000 Finale, 3G Loss on L.A. Stand

Los Angeles, March 27. Mae West went into the red in her final week in "Diamond Lil" at the Biltmore, winding her 22-day stand with a dour total of \$52,000, about 50% of capacity. Last eight days grossed only \$15,000 and the stand ended Sunday (25) about \$3,000 in the red. Biltmore rekindled last night (Mon.) with Sylvia Sidney in "The Innocents" on Theatre Guild subscription.

Only other local legitier alight last week, Las Palmas, showed a profit when "Square Needle" bounced up again, hitting \$4,500 for its fourth stanza. Ivar reopens tomorrow (Wed.) with "Madwoman of Chailot."

Future B'way Schedule

"Little Blue Light" ANTA Playhouse, April 16 (rehearsing).
"Make a Wish," Winter Garden, April 18 (trying out).
"Long Days," Empire, April 18 (rehearsing).
"Tree Grows in Brooklyn," Alvin, April 19 (trying out).
"Angels Kiss Me," unspecified theatre, April 19 (rehearsing).
"Man Who Corrupted Hadleyburg," unspecified theatre, April 23 (rehearsing).
"Taming of the Shrew," City Center, April 25.
"Gramercy Ghost," unspecified theatre, April 26 (trying out).
"Getting Married," ANTA Playhouse, April 29.
"Courtin' Time," unspecified theatre, week of April 30 (rehearsing).
"Stalaz 17," 48th Street, May 2.
"Dream Girl," City Center May 9.
"Flahooly," unspecified theatre, May 14 (rehearsing).
"The Delight," City Center, May 23.

'Guardsman' Hot \$30,000 In Week of 1-Nighters

Indianapolis, March 27. Jeanette MacDonald and Gene Raymond, co-starring in "The Guardsman," brought in a juicy \$11,500 in three performances Friday-Saturday (23-24) at the Murat here, with near-capacity attendance at a \$3.60 top. Added to the previous stands Monday (19) in Springfield, Ill.; Tuesday (20), Decatur, Ill.; Wednesday, Peoria, and Thursday (22), South Bend, that brought the total take for the week to almost \$30,000. Understood the management had originally planned to have the revival layoff Holy Week, but co-producer Richard Myers finally decided to play a string of one-nighters, which paid off with the best week of the tour thus far.

Despite good business for recent bookings, it appears that the local season is finished, as nothing further is in sight. Only nine road shows, exclusive of ballet and opera, played the town, the skimpiest program since 1933.

'S.P.' \$51,300, Chi; 'Streetcar' \$10,900

Chicago, March 27. Holy Week was tough on "Streetcar Named Desire," but had little effect on the local edition of "South Pacific." "Peter Pan" opens tonight (Tues.) at the Civic Opera House and runs until April 14.

New York City Ballet is due April 23 for two weeks. Metropolitan Opera is set May 10-12 at the Civic Opera House.

Estimates for Last Week
"South Pacific," Shubert (19th wk) (\$5; 2,100). Janet Blair-Richard Eastham show was not affected by the usual seasonal drop; absolute capacity as usual; \$51,300.
"Streetcar Named Desire," Harris (2d wk) (\$3.80; 1,000). Up \$700 to \$10,900.

BOLGER SOLID \$39,900 OPENS S.F. LIGHT OPERA

San Francisco, March 27. The 12th San Francisco Civic Light Opera Season opened last week with "Where's Charley?" with Ray Bolger and Allyn McLerie, at the 1,775-seat Curran. One of the greatest ovations in CLO history was handed Bolger at the conclusion of the show and the piece got rave reviews, with the b.o. reacting accordingly. House, scaled to \$4.80, looks to a capacity five weeks, with opening frame chalking up to a sizzling \$39,900.

Mae West brings "Diamond Lil" into the 1,550-seat Geary, April 1, at \$4.20 top.

'Burning' Firy \$27,300, Opening Week, Wash.

Washington, March 27. The Gayety, sole local legitier, is currently riding the crest of peak biz. After the Lunts broke the house record two weeks in a row in "I Know My Love," they were followed up by "Lady's Not for Burning," for a buff \$27,300. That bettered the Lunts' first week, and the indication is that the current week, second of the John Gielgud-Pamela Brown starrer, will do as well or possibly better, with the house going clean for all performances, including the hard seats of the second balcony.

Next week the house gets a single-stanza of the Broadway-bound "Gramercy Ghost," co-starring Sarah Churchill and Robert Sterling.

Ballet Russe Healthy \$21,300 in Toronto Wk.

Toronto, March 27. On its annual visit here, the Ballet Russe de Monte Carlo grossed a good \$21,300 at the 1,525-seat Royal Alexandra last week at \$3.50 top. With Holy Week denting, performances ranged from mediocre to sellouts, latter racked up by the three classical favorites—Swan Lake, "Nutcracker Suite" and "Scheherazade."

Troupe remains a second week, current.

'Kate' \$31,676, Seattle, For New House Record

Seattle, March 27. Local legit season, generally healthy thus far, hit a new peak last week when the touring edition of "Kiss Me, Kate," with Frances McCann, Robert Wright and Betty George featured, set a new eight-performance house record at the 1,500-seat Metropolitan with a gross of \$31,676, at \$4.75 top. Remaining over for matinee and evening performances Sunday (25), the Cole Porter musical drew about \$8,200 additional, for a 10-performance total of around \$39,900.

Show opened last night (Mon.) and continues through tomorrow night (Wed.) at the Temple, Yakoma, and plays Friday and Saturday at the Capitol, Yakima.

Fonda-Roberts' \$52,400 in Split

Des Moines, March 27. Nothing could stop the Henry Fonda company of "Mister Roberts" last week. Not even the traditional Holy Week slump, being delayed a day by a blizzard and having to play a hectic performance schedule, or even being caught in a hotel fire here Sunday (25). The troupe wound up an eight-performance stanza with a total gross of over \$52,400.

For its three evenings and a matinee Thursday-Saturday (22-24) at the 4,139-seat WRNT theatre here, the show drew a whopping \$28,100, at \$4.20 top. It had previously registered a new four-performance house record of \$24,335 at the Omaha theatre, Omaha. Company is playing all this week at the Orpheum, Kansas City.

Omaha House Record

Omaha, March 27. In spite of a three day train delay, "Mister Roberts" played to capacity for four performances in two days at the Omaha theatre last week. Henry Fonda starrer grossed \$24,335, a new house record, for the 2,100-seater. Top was \$4.20.

Monday (19) when the run was to open, the company was stalled in a snow-bound train en route from St. Paul. Troupe arrived at 3:30 p.m. Tuesday (20) and went on for performances at 6:30 and 9:30 p.m. Fonda, a local native, gave curtain speeches, explaining where the missing scenery was supposed to be, so the audience could imagine the set. So "Roberts" had its first bare-stage performance in the star's hometown.

Company manager Abe Cohen offered refunds, but the few previously sold tickets were snapped up at once by people waiting for just such a possibility.

Andrews Company \$25,600 Dallas, March 27.

The Tod Andrews company of "Mister Roberts" racked up a hefty gross of \$25,600 last week in seven performances, ending Saturday night (24) at the Melba here. Included in the week's dates were Monday (19) at the Auditorium, Amarillo; Tuesday (20) at the Auditorium, Wichita Falls; Wednesday-Thursday (21-22) at the Majestic, Ft. Worth, and Friday-Saturday (23-24) here.

The troupe remained here for additional performances Sunday and last night (Mon.), is travelling today (Tues.), plays tomorrow (Wed.) and Thursday (29) at the Paramount, Austin, and completes the current week with shows Friday-Saturday (30-31) at the Texas, San Antonio.

'Brooklyn' Nabs \$32,000 In New Haven Tryout

New Haven, March 27. Premiere of "Tree Grows in Brooklyn" at Shubert last week pulled a better gross than anticipated in view of Holy Week. Full stanza of eight shows at \$5.40 top garnered an okay \$32,000. Production underwent extensive tightening here.

House spring program is emphasizing musical tryout policy which includes a final week of local rehearsals preceding one-week runs. Shows pegged for this lineup are "Flahooly," playing April 9-14; "Seventeen" and "Two on the Aisle," pencilled for May dates.

Ballet Russe de Monte Carlo set for April 16-17.

Holy Week's Surprise B'way Upbeat; Jouvett SRO 20 1/2 G, 'Pastures' \$26,300, 'Moon' Full \$20,800, 'Henry' \$7,200

For the second successive year, Holy Week business registered an upturn on Broadway. Contrary to tradition, attendance for the entire pre-Easter stanza was generally above the previous one, despite the distraction of the Kefauver committee hearings on television and radio, plus the snowstorm and cold snap Wednesday night (21). Even Good Friday (23) failed to be the expected detriment to the boxoffice.

The total gross for all 22 shows last week was \$544,100, or 79% of capacity. The previous week's total for 25 shows was \$569,466, or 77% of capacity.

With business generally healthy, the recent entries were given a welcome boost. "L'Ecole des Femmes," Louis Jouvet's visiting French troupe, played to capacity for its first week. "Green Pastures" had a fairly promising first full week and had a boxoffice line Monday (26), while "Springtime for Henry" was making slower progress. "Autumn Garden" gained, "Moon Is Blue" went virtually clean and "Romeo and Juliet" held about even on Theatre Guild subscription.

There were no closings last week, but "Angel in the Pawnshop," folds Saturday (31), and "L'Ecole des Femmes" ends its limited run April 3, as scheduled. This week's only premiere is "King and I," the new Rodgers-Hammerstein musical starring Gertrude Lawrence.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetical figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (27th wk) (C-\$4.80; 1,012; \$26,874). Continues to go clean all times; \$27,100.

"Angel in the Pawnshop," Booth (11th wk) (D-\$4.80; 766; \$20,365). About \$9,000 (previous week, \$8,600); closing next Saturday (31), with "Springtime for Henry" moving to this house Monday (2) from the Golden.

"Autumn Garden," Coronet (3d wk) (D-\$4.80; 1,027; \$28,378). Almost \$25,400, with theatre parties a factor (previous week, \$24,800).

"Bell, Book and Candle," Barrymore (19th wk) (C-\$4.80; 1,064; \$28,000). Another of the solid sell-outs; nearly \$28,300 (previous week, \$28,100).

"Billy Budd," Biltmore (7th wk) (D-\$4.80; 920; \$22,600). Almost \$9,500 (previous week, \$8,000); was slated to close Saturday (31), but Monday night (26) receipts were \$1,200, so run continues.

"Call Me Madam," Imperial (24th wk) (MC-\$7.20; 1,400; \$51,847). Another of the SRO sextet; nearly \$52,400 again.

"Country Girl," Lyceum (20th wk) (D-\$4.80; 995; \$22,845). Almost \$13,700 (previous week, \$12,700).

"Darkness at Noon," Alvin (11th wk) (D-\$4.80; 1,360; \$34,276). Nearly \$22,600 (previous week, \$19,200); moved Monday night (26) to the 1,035-seat Royale, where the potential capacity will be \$27,868.

"Gentlemen Prefer Blondes," Ziegfeld (68th wk) (MC-\$6; 1,628; \$48,244). Almost \$43,300 (previous week, \$37,700).

"Green Pastures," Broadway (2d wk) (MD-\$4.80; 1,900; \$46,912). Over \$26,300 (previous week, first four performances grossed \$15,400).

"Guys and Dolls," 46th Street (18th wk) (MC-\$6.60; 1,319; \$43,904). One of the always-steadies smashes; exactly \$44,400 again.

"Happy Time," Plymouth (61st wk) (C-\$4.80; 1,063; \$29,019). Topped \$20,600 (previous week, \$17,800).

"Kiss Me, Kate," Shubert (115th wk) (MC-\$6; 1,361; \$40,847). Reached \$33,000 (previous week, \$29,100).

"L'Ecole des Femmes," ANTA Playhouse (1st wk) (C-\$3; 924; \$19,959). First nine performances on subscription, with a few non-subscriber patrons at \$4.80 each, grossed a capacity \$20,500; with the regular top \$4.80 this week the capacity will be \$23,167 for eight performances; limited engagement ends April 3. "Night Music" is next, April 8.

"Moon Is Blue," Miller (3d wk) (C-\$4.80; 940; \$21,586). Virtually clean at all performances, but party commissions limited actual

receipts to almost \$20,800 (previous week, \$18,900).

"Out of This World," Century (14th wk) (MC-\$6; 1,645; \$49,191). Nearly \$41,900 (previous week, \$35,100).

"Romeo and Juliet," Broadhurst (3d wk) (D-\$4.80-\$6; 1,160; \$34,340). Almost \$24,100 (previous week, \$24,200).

"Rose Tattoo," Beck (8th wk) (D-\$4.80; 1,214; \$28,000). Nearly \$24,500 (previous week, \$22,300).

"Season in the Sun," Cort (26th wk) (C-\$4.80; 1,056; \$24,101). Almost \$15,800 (previous week, \$13,900).

"Second Threshold," Morosco (12th wk) (CD-\$4.80; 912; \$24,300). Nearly \$10,100 (previous week, \$8,800).

"South Pacific," Majestic (101st wk) (MD-\$6; 1,659; \$50,186). Was laying off last week; reopened Monday night (26) with the invariable standee limit.

"Springtime for Henry," Golden (2d wk) (C-\$4.80; 769; \$19,195). About \$7,200 (previous week, \$5,700 for first five performances); moves next Monday night (2) to the 766-seat Booth, where the potential capacity will be \$20,365.

"Twentieth Century," Fulton (13th wk) (C-\$4.80; 976; \$23,228). One of the regular capacity-plus hits; over \$23,500 again.

Opening This Week

"King and I," St. James (MD-\$7.20; 1,571; \$51,000). Musical version of Margaret Landon's "Anna and the King of Siam" novel, with music by Richard Rodgers and book and lyrics by Oscar Hammerstein, II, starring Gertrude Lawrence, presented by Rodgers & Hammerstein; opens tomorrow night (Thurs.).

Gingold \$5,800, 'King' \$42,200, Hub

Boston, March 27. "Member of Wedding," which opened last night (Mon.) at Colonial, is the only legit in town this traditionally good showbiz week. It's in for four weeks. Hermione Gingold revue, "It's About Time," at Brattle, Cambridge, is holding up nicely, with near capacity biz reported. "King and I" wound a three-week stint at the Shubert as a complete sellout. No new entries are skidded for next week.

Estimates for Last Week
"It's About Time," Brattle (2d wk) (460; \$3.60-\$4.20). Virtual capacity at about \$5,800.
"King and I," Shubert (3d wk), (1,750; \$4.80-\$5.40). Capacity biz for third and final week; \$42,200.

'OKLA.' WAY OFF IN SPLIT WEEK, \$16,500

Akron, March 27. Nearing the end of its most profitable season in several years, the perennial "Oklahoma" ran into brutal business last week. Possibly because of Holy Week, the Rodgers-Hammerstein musical eked out only \$16,500 in a split between the Virginia, Wheeling, W. Va., and the Colonial here.

Theatre Guild meal ticket is playing the Hartman, Columbus, all this week.

Lunts \$24,600, Richmond; Guild Subscribers Beef

Richmond, March 27. Gross of \$24,600 was pulled last week at the 1,282-seat WRVA theatre by the Lunt-Fontanne starrer, "I Know My Love." Nice business was registered for eight performances despite a bad storm on opening night and in the face of Holy Week observances. House was scaled at \$4.40 top for night performances and \$3.75 for matinees.

"Love" is first of four plays promised to subscribers of the Theatre Guild-American Theatre Society series locally. While the Lunt play was highly satisfactory to subscribers, local office is being harried by patrons who are irked that no other definite commitments have been made by Guild's New York office. Recent play has served to whet the appetite of theatre-goers who want to see Guild promises fulfilled.

Plays Abroad

The Seventh Veil

Henry Sherek production of drama in three acts by Muriel and Sydney Box. Adapted from screenplay. Directed by Michael Macoven. At Princes Theatre, London, March 14, '51.

Francesca Cunningham	Ann Todd
Nicholas Cunningham	Leo Genn
Dr. Latour	Herbert Lom
Peter Gay	Donald Harron
Max Layton	Ralph Michael
Mr. Kendall	Douglas Jeffries
Forster	Frank Rye
James	Derek Blomfield
Susan Brook	Daphne Anderson
Nurse Bayers	Christine Lindsay

Muriel and Sydney Box have made a good job of adapting their screenplay into a dramatic play. Of necessity it suffers from the confined area of a stage after the limitless panorama of the screen. With two of the original stars, film fans will flock to see their faces in person. It will depend mainly on its reputation, being of a melodramatic nature, and more suited to the uncritical.

Ann Todd fills the role of the pianist suffering from an anxiety neurosis with unerring skill. She portrays the tongue-tied school-girl merging through adolescence to womanhood and musical triumph with the ease of a traveller traversing familiar ground. Leo Genn, in the Svenall-like character of her guardian, makes an emphatic, if less compelling, personality than James Mason did in the original production. He gives the impression that the will to make the girl a real musician is of more importance than his domination of her or of the jealousy of her beauty.

Herbert Lom repeats his performance as the painstaking psychiatrist, determined at all costs to heal a clouded mind. Ralph Michael and Donald Harron commendably represent the two love factors in the girl's life which contribute to her troubled state. Frank Rye makes a kindly, dignified butler and Derek Blomfield a pertly sympathetic underling who takes charge of their master's ward while he is away. Susan Brook contributes a neat little cameo of a garrulous friend.

Direction by Michael Macoven is on the slow side. Clem.

Macadam and Eve

London, March 13.

Jack de Leon, in association with the Daniel Mayer Co. production of new drama in three acts by Roger Macdonald. Directed by Henry Kendall. At Aldwych Theatre, London, March 13, '51.

Jimmy McIntyre	John Gregson
Rivera Drummond	Sheila Latimer
Macdonald	John Laurie
Mrs. Adamson	Beatrice Varley
Rev. John Caldwell	Richard Pearson
Genevieve Drummond	Patricia Dickson

This is a moralizing treatise on the relationship of the sexes that might have been more acceptable from an older established dramatist. From the author of "To Dorothy, a Son," one of the broadest farcical comedies, it can only be judged on its face value, which means for discriminating audiences and not for the general public. As an attraction for a private theatre club, it would be much more suitable. Lack of marquee names is also a strong drawback, though each character is excellently played. Prospects for the U. S. would be just as much of a gamble, although the author is known there for his Irish play, "The Gentle Gunman."

Almost devoid of action, story centers around a young couple bent on spending a month's holiday together "without benefit of clergy."

The burden of the evening's activity falls on John Laurie, whose voice, on one topic or another, permeates all conversation and dominates the stage. John Gregson and Sheila Latimer as the would-be sinners are simple and

sincere in their characterizations. Richard Pearson makes a genial personality of a sporting Reverend who regains his lost faith through a bottle of Scotch while Beatrice Varley strikes just the right key as the disillusioned, deserted wife. Spirited direction by Henry Kendall gathers in all the outlying threads of what is really little more than an animated lecture. Clem.

A Penny for a Song

London, March 5.

H. M. Tennant production in association with the Arts Council of new farce in two acts by John Whiting. Directed by Peter Brook. At Haymarket Theatre, London.

William Thompson	George Ross
Fripp	Alan Webb
Smiley Bellairs	Denis Blakelock
Samuel Reeve	Denys Blakelock
Lampert Bellairs	Maria Lohr
Heather Bellairs	Virginia McKenna
Barbara Bellairs	Ronald Squire
Matthews	Ronald Squire
Edward Wayne	Ronald Squire
Jonathan Watkins	Derek Rowe
George Selous	David Bedford
Joseph Broderbund	Kenneth Edwards
James Glady	Peter Mariva
Ruth Pickett	Alan Gordon

As a first play, this odd assortment of farce and fantasy shows great courage on the part of the author, and a belief in the modern trend of arty whimsicality. The achievement of Christopher Fry in this direction will probably sway budding dramatists for some time to come. Whatever success this piece will have will stem in no small measure from its exceptionally good cast. However, its appeal will be strictly limited.

Set in a southern England country house back in 1804, an extraordinary number of people are assembled, eccentric to the point of near lunacy. They outdo each other in frantic efforts to detect and halt an invasion by Napoleon. One man has popguns and miniature cannons while the lady of the manor dons Britannia-like breastplate and helmet and strides forth to rally the female population to defend their land. Her husband dresses himself as the "Little Corporal" to trick the supposedly landed Frenchmen and is nearly obliterated by his own people. In all this chaos there is a brief love affair. There is a guide, a diminutive orphan delightfully played by a small boy, Derek Rowe, who never speaks.

The burden of many of the mad escapades falls on the shoulders of Alan Webb and Denys Blakelock, who artfully cope with ridiculous situations. Maria Lohr wages triumphantly as the warrior queen of the household, and Basil Radford beams his usual geniality as a neighboring squire turned troop commander. Ronald Squire has little to do but sit by unmoved, philosophizing gently through the tempestuous surroundings. Ronald Howard and Virginia McKenna make a sweet, pathetic pair of lovers. Remainder of cast strives nobly to keep pace with the parade. Direction by Peter Brook is spirited and effective, and worthy of a better cause. Clem.

Fortune Came Smiling

London, March 16.

Linnell & Dunfee production of comedy in three acts by George Barrard. Directed by Harold French. At Lyric Theatre, London, March 15, '51.

Teddy Burk	Frederic Bentley
Sally	Sheila Huntington
Andrew Nesbitt	Greta Gyn
Charles Broadbent	George Thorpe
Michael Nesbitt	Hugh Williams
Jimmy Crosby	David Hutcheson
Max Murray	Philip Ray
Patricia	Martin Benson
Clare Hart	Margaret Woner
Olga Miller	Diana Beaumont

This lightweight comedy of a wife who leaves her husband to cure him of gambling never quite jells. The characters pop in and out to emit suitable dialog and provide a natural background, but the effect is a general air of unreality, and much ado about nothing. Despite the names of Greta Gyn and Hugh Williams, as drawing cards and a well-chosen supporting cast, its chances are slim and, unless overhauled and quickened, even slighter for Broadway.

After only a year's marriage a young wife realizes her dramatist husband is an incurable gambler. To dodge their creditors they go to the Riviera where a series of money-juggling episodes leaves little sympathy either for the hubby or his wife.

Greta Gyn graces the leading role with her usual poise and charm with Hugh Williams less effective as the delinquent spouse. David Hutcheson exudes boyish geniality as the family's friend while George Thorpe makes a likeable doting parent. Martin Benson brings an air of suppressed venom to the character of the gangster, providing the play's most emphatic personality. Minor roles are efficiently filled. Clem.

(Closed March 17 after three performances).

College Play

Kiss the Boys Good-Bye!

New Haven, March 21.

Yale Dramatic Association presentation of musical in two acts (12 scenes), based on play by Clare Boothe Luce. Book, music, lyrics by John M. Johnson; directed by Robert Linden; choreography, Rod Alexander; sets and costumes, Donald Crawford; lighting, Christopher Potliff; vocal arrangements, C. J. Wodeworth; orchestra and conducting, John Crosby. At Yale University theatre, March 8, '51; \$2.00 top.

Following the vogue for adapting straight hits to musical proportions, Yale Dramat has built this year's tune show candidate around the Clare Boothe Luce comedy of several seasons ago. Results are only moderately satisfying, overall impression being that the groundwork lent itself to better possibilities than materialized.

Sticking pretty close to the original, it is only occasionally that new material is introduced and then not too brightly. Score unearths a tuneful potential in "Some Lucky Day" and runs the gamut from there to something called "Kelly Green," which is dragged in with rhyme but without reason. Though reminiscent in format, "Could I Be That to You" features good lyrics.

Regular Dramat troupe has been augmented by showbiz pros Elaine Stritch and Janice Rule as cast toppers. Femmes fare okay and add a boost to the proceedings. Miss Stritch with a good rendition of "Woman of Experience" and Miss Rule handling the brunt of the terps department. An individual click is registered by Peggy Mondo in a comedy ditty titled "Plain Type Girl."

Show gives a good account of itself scenically and costume-wise and has been staged with a minimum of dull gaps. Bone.

Off-B'way Shows

Amata

(CIRCLE-IN-THE-SQUARE, N.Y.)

Pleasant concoction for the informal cabaret-arena, this fantasy is thin fare for legit, but a maybe for musical comedy book. Plot centers about an aging impresario who deserts his idealistic dreams, in the shape of a femme phantom Amata, after she discloses a recipe for eternal youth. One of the ingredients is a young, non-phantom servant to a group of ballet aspirants who scamper in and out to enliven the scene. Swig from final potion, the fountain of youth, proves fatal to the hero and to his dream.

Play's chief liability is lack of unity in over-all mood, whether fantasy, realism or song and dance. Also, the heavily stylized second stanza, with ballet-like presentation of man's dreams, wealth, happiness, sex, etc., jolts after the Barrie-like, borderline fantasy of the first act.

Company's unpretentious production, with effective contributions by director Edward Mann and by featured players Lou Frizzell, Ernie Jackson and Dorothy DuBrow are assets. While acting is keyed to theatre-in-the-round presentation, set is unsuccessful for the medium, as true of most arena productions.

The Thirteenth God

(CHERRY LANE, N. Y.)

Although the poetry is occasionally effective, this blankverse chronicle of the rise and fall of Alexander the Great is doubtful Broadway material. Plot combo of love, conquest and the far-away places might make acceptable film fare, if minus the symbolism and soliloquy. Chief concern is characterization of Alexander, at first affable, ambitious and guilt-ridden, then proud and ruthless, and finally a self-deified No. 13 among the gods.

Penning by Richard Gerson, a recent product of Yale, the play echoes Elizabethans, especially Marlowe, in the Tamburlaine-like hero who romances with a captive princess and is defeated only by death. Reminiscent of Camus, "Caligula" is the classical hero whose sadism is traced to self-guilt. But Marlowe's man of action and Camus' man of motive are not well blended here. Unsuccessfully splicing action and motive, play veers from violent gouging, slappings and slappings, to stagnant scenes of confession, rumination and probing. Result is a piece more suited to the study than to the stage.

Judith Malina directed, Julian Beck designed the scenery and costumes, and the cast features Renee Masse, Woody Parker and Miss Malina.

Wald-Krasna

Continued from page 1

Lee Tracy in "Front Page"; the Barrymores doing a scene from "The Jest"; Pauline Lord in "Anna Christie"; Louis Wolheim in "The Hairy Ape," etc.

Wald-Krasna envision five-minute excerpts of immortal performances in an ANTA film production incorporating such diverse items as one scene from "Victoria Regina" by Helen Hayes; Mary Martin and Ezio Pinza singing "Some Enchanted Evening" from "South Pacific"; Katharine Cornell in a scene from "St. Joan"; Vivien Leigh-Sir Laurence Olivier ditto from "Taming of the Shrew"; Carol Channing in a "Gentlemen Prefer Blondes" excerpt; Celeste Holm-Alfred Drake ditto from the original casting in "Oklahoma"; Ray Bolger, Bobby Clark (there is no Clark & McCullough heritage extant for posterity), Bert Lahr, Victor Moore & William Gaxton, Laurette Taylor's "Glass Menagerie," Katharine Hepburn in "As You Like It," the Lunts in anything. There is no permanent record of what Maude Adams meant in the original "Peter Pan," or Lenore Ulric in any of her Belasco successes, Hazel Dawn in the old Al Woods farces, and the like.

"Ten years from now many of the great things we still remember or have in the American theatre, and most of the people, will be just a faded program," Wald told Miss Hayes at the Crawford gathering. It struck a spark with the legit star, and legit producer Gilbert Miller last week huddled further with Wald-Krasna to carry the idea forward.

ANTA is one of the only three American institutions having Congressional charters. The others are the American Red Cross and the Smithsonian Institute. ANTA represents the cultural art of the U. S. Wald and Krasna urged, and offered to make a film whose entire profits would go to ANTA. As to the suspicion this picture might border on being a glorified "big short," Krasna has worked out a strong story-line to hold it all together.

Idea would be to shoot it all in the east, utilizing the ANTA Playhouse (nee Guild theatre) in New York, or the actual stages of current or reproductions of recent hits by still-living stars (such as Moore & Gaxton, etc.).

An-ANTA committee would have to be set up to facilitate clearing property rights. Being 3-5 minute excerpts, any question of impairing film rights, roadshow values, etc., are not deemed too weighty, especially in view of the ultimate objective — the ANTA Playhouse. Miller is the liaison officer between ANTA and the Coast on this venture.

Like the Royal Academy in England, which schools promising young talent for the theatre, ANTA has a similar objective, hence the need for funds.

Wald-Krasna envision a new ANTA film production every 10 years, with a constantly replenishing reservoir of legit talents and great scenes from plays and musicals to comprise each decade's new edition. This would help revitalize ANTA's program and exchequer. Wald thinks that Robert Morley in some British excerpt, say "Edward, My Son," or Louis Jourvet in something from the French, would be an additional showmanship touch to this all-star galaxy of legit into one super film production, primed for heavy boxoffice and, more importantly, as a permanent documentation of the all-time greats. It would be a film that would ultimately go into the National Archives in Washington as a permanent record.

Radio's Mickey Finn

Continued from page 1

fine charges and contribute toward the talent.

Still another will underwrite the full cost of the show for the first 13 weeks if a client will buy the full web for 52 weeks. (This same web is extending the offer to TV clients.)

Most of the networks will split up the skeln anywhere down to 12 stations so that a sponsor today can buy any portion of a web.

Summer discount deals are being offered up to 45% and even more, if the client will carry over for a

minimum of 13 weeks into the regular fall season.

This is the era of double and triple "tandem" operations so that sponsors can get a multiple-program identification for the same coin.

Oddly enough, some of the major agencies, far from embracing the overtures, are resentful of the moves, taking the position that the broadcasters themselves are responsible for hastening the demise of radio. (At least two of the agencies approached in the ABC all-out endeavor to woo the NBC daytime roster have let it be known that they want no part of it.)

The agencies are fully aware of what the broadcasters are up against. They know that the average sponsor today is TV-happy and is resisting the best buys in radio, despite the low cost. But they also feel that the networks are muffing a great opportunity to sell radio in a dignified way without loss of stature or prestige.

For some time now there's been a growing awareness that, while radio has a terrific story to tell of an advertising medium that's without parallel, it has not been projecting the story effectively. The selling of radio and TV, it's argued, has been on an intra-industry level (pitting the virtues of AM against TV and vice versa), rather than on a more fully competitive basis designed to show their attractiveness as opposed to newspaper and magazine advertising.

Just as TV is in a position to sell itself in relation to other visual media, without infringing on radio's domain, it's felt that radio, with an alltime record high in circulation and sets, has an even more impressive story to tell as the most effective medium today in reaching the mass consumer.

Oscar Poll

Continued from page 1

VARIETY poll showed the following winners in the top eight categories:

Best picture, "All About Eve."
Best actress, Judy Holliday.
Best actor, Jose Ferrer.
Best supporting actress, Josephine Hull.

Best supporting actor, George Sanders.
Best director, Joseph Mankiewicz.

Best screenplay, "All About Eve," by Joseph Mankiewicz.

Best song, "Mona Lisa," from "Captain Carry, U.S.A."

Poll revealed that the contests in the best actor, supporting actor and best song categories were the closest in some years. A small switch in the votes could give the nod for best actor to William Holden ("Sunset Blvd."), who is crowding Ferrer closely in the stretch. Similarly, Jeff Chandler is close on George Sanders' heels. In the best song division it's a three-way fight in the stretch with "Mona Lisa" indicated as the choice over "Be My Love" and "Mule Train."

Except for the closeness of Sanders' battle for supremacy in the best supporting actor division, nominees associated with "All About Eve" romped in with ease. The film itself had more than twice as many votes as its nearest competitor, and Mankiewicz was way out in front for the best direction and best screenplay awards.

VARIETY poll this year encompassed slightly more than 10% of the Academy voters.

Honor Zanuck, 'Eve' Manky

Foreign Language Press Film Critics' Circle of New York last week handed out four awards to 20th-Fox and "All About Eve."

Darryl F. Zanuck was cited "producer of the year," "Eve" as best picture of 1950 and Joseph L. Mankiewicz, best director and writer of the best screenplay.

"Man - Friday" Available!

Young, capable assistant, seeks responsible position with theatrical, TV show bit, agency or agency. Age 21, personable, draft-draft, newspaper advertising background, summer theatre experience. Will travel. Box 778, Variety, 154 W. 46 St., New York 19, N. Y.

SUMMER THEATRE FOR RENT

Air Conditioned—Fully Equipped
400 Seats—in New Jersey, 45 miles from New York City
Write Box 2997, Variety, 154 West 46th Street, New York 19

BOOKER WANTED

by established NEW YORK PRODUCER.
To contact civic groups, smallest communities coast-to-coast to sponsor subscription series of LEGITIMATE ATTRACTIONS. Salary \$100 weekly plus bonuses. Permanent. Car desirable.

ALSO

LOCAL BOOKERS

or promoters to cover state in which you reside. EARN \$1,000 to \$3,000 yearly in your spare time on salary and percentage deal. Our field men with brief acceptable applicants. Write details to CIVIC DRAMA GUILD, 1697 Broadway, New York City, N. Y.

'Salesman' Stock Debut With Broadway Setting; Possibility for Strawhats

Albany, March 27. "Death of a Salesman" will have its first stock production at Malcolm Atterbury's Playhouse here for two weeks beginning April 10. Since the technical problems involved in making the quick changes for the many flashbacks are obviously tough for stock, Atterbury may bring Kermitt Bloomgarden's original Broadway production to Albany.

Presentation of the Arthur Miller tragedy is a gamble, since Playhouse audiences have shown a decided preference for comedies. However, Atterbury believes he will be well fortified in the three top roles. Duncan Baldwin and Nancy Cushman, of the resident company, played in the national troupe, the former having understudied Thomas Mitchell and portrayed the leading part for several weeks in Los Angeles. Arthur Kegley, who handled the part of the boy on the road, is to do it here.

There is a possibility "Death of a Salesman" will be done in one or more summer theatre spots, featuring guest stars. For these, some script or other changes might be made. It is also reported that George Brandt may present the drama on the subway circuit, possibly with Alfred Dekker featured.

'Great Day' Okay \$12,400, St. L., Despite Holy Wk.

St. Louis, March 27. Despite Holy Week in this predominantly Catholic town, "It's a Great Day" hung up a fair b.o. score for its eight performance stand at the American ending Saturday (24). With the 1,500-seat house scaled to \$3.66 the week grossed almost estimated \$12,400. Critics were favorable to the show and cast.

Henry Fonda

Continued from page 49

morning (25) in the Fort Des Moines hotel.

Odd angle of the blaze was that the star, in helping firemen rescue a femme telephone operator trapped in an elevator, carried out fire-fighting suggestions contained in an article in the current Actors Equity magazine. The piece, authored by stage manager John T. Sloper, volunteer fireman and veteran of a somewhat similar incident last summer at Central City, Col., specifically mentioned "Mister Roberts" as the sort of all-male cast whose members might assist firemen in case of a hotel fire.

When the Des Moines hotel blaze was extinguished, Fonda and his wife, the former Susan Blanchard, returned to their rooms to pack their belongings for the trip to Kansas City, where "Roberts" is playing this week. Fonda subsequently told other cast members that he didn't mind so much his clothes being ruined by smoke. "But the new hat I bought by wife reeks so," he said, "everyone will think I got it at a fire sale."

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Angels Kiss Me" (D)—Trudi Michel, prod.; Shepard Traube, dir.

"Courtin' Time" (MC)—James Russo & Michael Ellis, prods.; Alfred Drake, dir.

"Flambooy" (MC)—Cheryl Crawford, prod.; E. Y. Harburg, dir.

"Kiddies" (CD)—Robert Whitehead-Brattle Theatre, prod.; Harold Clurman, dir.

"Little Blue Light" (D)—Peter Cookson, Hume Cronyn, Joe Magee, Martin Manulis, Albert Marre-ANTA, prods.; Marre, dir.

"Long Days" (D)—Peggy Tait, Temple Buell, prods.; Edward Ludlum, dir.

"Man Who Corrupted Hadleyburg" (C)—Lawrence Shubert Lawrence, prod.; Ezra Stone, dir.

"Moon Is Blue" (C) (Road)—Aldrich & Myers, Julius Fleischmann, prods.; Otto Preminger, dir.

"Night Made" (D)—Robert Whitehead-ANTA, prods.; Peter Kass, dir.

"Wind Without Rain" (D)—George Boroff, prod.; Samuel Roven, dir.

Current Road Shows

(March 28-April 7)

"Angels Kiss Me" (tryout)—Walnut Street, Phila. (2-7) (premiere).

"Diamond Lil" (Mas West)—Geary, San Francisco (26-7).

"Gramercy Ghost" (Sarah Churchill, Robert Sterling) (tryout)—Locust Street, Phila. (26-31); Gayety, Washington (2-7) (Reviewed in VARIETY, March 21, '51).

"Guardman" (Jeanette MacDonald, Gene Raymond) (tryout)—Nixon, Pittsburgh (26-31); Community, Hershey, Pa. (2-3); Playhouse, Wilmington (4-7) (Reviewed in VARIETY, Jan. 31, '51).

"I Know My Love" (Alfred Lunt, Lynn Fontanne)—Erlanger, Buffalo (26-29); Aud., Rochester (30-31) (closing).

"Innocents" (Sylvia Sidney)—Biltmore, Los Angeles (26-7).

"It's About Time" (Hermione Gingold) (tryout)—Brattle Theatre, Cambridge, Mass. (26-7) (Reviewed in VARIETY, March 21, '51).

"Kiss Me, Kate"—Temple, Tacoma (26-28); Capitol, Yakima (30-31); Civic Aud., Great Falls, Mont. (2); Fox, Butte, Mont. (4-5); Fox, Billings, Mont. (6-7).

"Lady's Not for Burning" (John Gielgud, Pamela Brown)—Gayety, Washington (26-31); Locust Street, Phila. (2-7).

"Make a Wish" (Nanette Fabray) (tryout)—Shubert, Phila. (26-7) (Reviewed in VARIETY, March 14, '51).

"Member of the Wedding" (Ethel Waters)—Colonial, Boston (26-7).

"Mister Roberts" (Henry Fonda)—Orpheum, Kansas City (26-31); Aud., Denver (2-4); Capitol, Salt Lake City (6-7).

"Mister Roberts" (Tod Andrews)—Melba, Dallas (26); Paramount, Austin (28-29); Texas, San Antonio (30-31); Music Hall, Houston (2-4); Civic, New Orleans (6-7).

"Oklahoma"—Hartman, Columbus, O. (26-31); Victory, Dayton (2-4); Municipal Aud., Charleston, W. Va. (5-7).

"Peter Pan" (Jean Arthur, Boris Karloff)—Civic Opera House, Chicago (27-7).

"South Pacific"—Shubert, Chicago (26-7).

"Streetcar Named Desire"—Harris, Chicago (26-7).

"Tree Grows in Brooklyn" (Shirley Booth, Johnny Johnston) (tryout)—Forrest, Phila. (27-7) (Reviewed in VARIETY, March 21, '51).

"Where's Charley?" (Ray Bolger)—Curran, San Francisco (26-7).

'Charley' Booking

Continued from page 49

shows as "South Pacific," "Kate" and "Charley" have been booked into auditoriums rather than the standard legit theatres.

In the case of "South Pacific" the auditorium bookings have generally been arranged through the regular local legit management, which thereby gets the profit involved, but even in that case the auditorium setup is figured as tending to undercut the local playgoer habit of patronizing the legit theatre. Moreover, in the case of "South Pacific," "Kate" and "Charley," the local legit managements weren't included in the Dallas bookings. Same was true of the "Kate" engagement in Cleveland.

While the established legit operators admit that Broadway producers have a right to book their shows into any spots where they can get the biggest capacity or most advantageous terms, it's felt that there's a moral obligation and even a long-range financial advantage in playing the regular road stands. The explanation is that under present conditions a legit house cannot earn its overhead on the routine touring shows, but needs the top-grossing musicals to put it into the black.

If the musical smashes by-pass the regular theatres in favor of larger-capacity auditoriums and al fresco bookings, the full-time legit houses will be forced to shutter or shift to some other policy. In that case there will be no regular legit spots for the run-of-Broadway productions, which will mean that only the top smashes which can play auditoriums will be able to tour.

So the local theatre men believe that in order to preserve what's left of the road, New York producers should be willing to pass up the immediate financial edge from auditorium or outdoor bookings in favor of the normal return from playing regular legit theatres.

'Kiss Boys' Musical In Union Difficulties

Musical version of "Kiss the Boys Goodbye," the Clare Booth Luce comedy, ran into union difficulties last week when a Yale drama group presented it for two performances at the Kaufman auditorium, N. Y. However, it was finally permitted to go on. Union reps are now trying to work out a permanent agreement with the house. (Review of the musical edition in current issue).

Matter came to a head because of the presence of two Equity members, Elaine Stritch and Janice Rule, in the cast. Actresses were making guest appearances with Equity permission, but their inclusion riled members of the stagehands and other craft unions, whose members are not employed at the spot. Show, originally presented the previous week in New Haven, was given Wednesday (21) and Saturday (24) nights in New York.

ROANOKE (VA.) HOUSE BOOKING LEGIT SHOWS

Roanoke, Va., March 27.

Roanoke theatre, local film house, is now booking legit shows. Elmore D. Heins, president of the National Theatre Corp., operating most local houses, has booked "Mister Roberts" for May 1, and is seeking other legit dates. "Streetcar Named Desire" initiated the policy last month.

Although the Roanoke has sufficient seating capacity for most shows, high-budget musicals may be shifted to the larger American. Most dates will be one-nighters, but strong draws may play two or three nights.

Roanoke has been without a legit house the last few years, since the City council ordered the old Academy of Music shuttered as a firetrap.

Already Have 100G Sale For K.C. Outdoor Season

Kansas City, March 27.

Ticket applications for the forthcoming Starlight Theatre season has been so great the management has had to slow down the patrons. As the regular subscription drive has not yet begun, only a skeleton staff is available to handle routine business matters. In a casual manner, however, it was announced two weeks ago that season tickets, at 10% reduction, could be had at the Starlight office. Response swamped the small staff to handle the applicants, so patrons have been asked to send in orders by mail.

John A. Moore, president of the Starlight Assn., said the advance sale may top \$100,000 this week, having already reached \$80,000 last week. The 10-show season is underwritten for \$200,000 and about twice that amount is needed to pay off. Brian Sullivan has been signed to play the Red Shadow in "The Desert Song," opening the season June 23 in the theatre in Swope Park. Sigmund Romberg will be guest conductor for the initial bill.

Current London Shows

(Figures show weeks of run)

London, March 26.

"Blue for Boy," His Majesty's (17).

"Carousel," Drury Lane (42).

"Cousin," Cambridge (7).

"Count Breaslowsky," Wyndham (3).

"Dear Miss Phoebe," Phoenix (24).

"Electra," "Wedding," Old Vic (2).

"Fol de Boh," St. Martin's (12).

"Folies Bergere," Hipp (3).

"Gay the Word," Saville (6).

"His Excellency," Piccadilly (44).

"Holly and Ivy," Duchess (46).

"King's Rhapsody," Palace (79).

"Kiss Me, Kate," Coliseum (3).

"Knight's Madam," Vic Pal. (54).

"Latin Quarter," Casino (3).

"Lace on Petticoat," Ambassadors (15).

"Little Hut," Lyric (31).

"MacAdam, Eve," Aldwych (2).

"Madam's Chatterbox," St. James' (6).

"Man and Superman," New (6).

"Point of Departure," York's (13).

"Reluctant Heroes," Wh'ill (28).

"Ring Round Moon," Globe (52).

"Seagulls Sorrento," Apollo (41).

"Seventh Veil," Prince's (2).

"Take It From Us," Adelphi (21).

"To Dorothy a Son," Savoy (18).

"Tread Softly," Vaude (2).

"Who Is Sylvia," Criterion (17).

"Will Any G't'm'n," Strand (29).

"Worm's View," Comedy (205).

CLOSED LAST WEEK

"Gay Invalid," Garrick (8).

"Penny Song," Haymarket (3).

Legit Bits

Paul Gregory's First Drama Quartet, starring Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead in Shaw's "Don Juan in Hell," grossed almost \$3,600 last Thursday night (22) in Phoenix, its only date last week. The Theatre Guild has optioned Eugene Vale's "The Buffoon" as a prospect for production next season. Robert E. Sherwood sails Friday (30) on the Queen Mary for England to start work on his biography of David Lloyd George. The Peggy Tait-Temple Buell production of "Long Days" is financed at \$30,000. John Qualen will be featured in Albert Band's Coast revival of Moliere's "The Rogue," in which John Barrymore, Jr., will make his legit bow. Fifty-Fifth Street Playhouse, Inc., has been chartered at Albany to conduct a theatrical business in New York. Comedienne Yetta Zwerling will be featured opposite Leo Fuchs and Irving Jacobson in the new Yiddish stock company to open next fall at the Second Avenue theatre, N. Y. Legit pressagent Frank Braden, Allen Lester and A. J. Clarke are with the p.a. staff of Ringling Bros. and Barnum & Bailey circus.

MACDONALD-RAYMOND IN HERSHEY SELLOUT

Hershey, Pa., March 27.

Although the Community theatre here has had its leanest legit season in years, it's set to wind up next week with a boxoffice cleanup April 2-3 on "The Guardsman," starring Jeanette MacDonald and Gene Raymond. Show is already a sellout, and numerous mail-order applicants are being turned down.

Previous bookings at the house this season have included "Kiss Me, Kate," Katharine Hepburn in "As You Like It," "Streetcar Named Desire," the opera "La Boheme," Ballet Russe de Monte Carlo, Thomas Mitchell in "Death of a Salesman" and Lowell Thomas, Jr., on a lecture appearance. That adds up to about half the normal lineup.

Pitt Playhouse Musical Annual Penned by Bauer

Pittsburgh, March 27.

Annual Pittsburgh Playhouse musical, usually an original revue, has been written this year by George Bauer, who conducted orch for "Lend An Ear" during its Broadway run. That show had its inception at the community theatre here and was a collection of best items from three productions Charles Gaynor did for Playhouse. Bauer was associated in one of them as musical director.

For last few months he's been Kyle MacDonnell's accompanist on her cafe dates.

Cullman Lease

Continued from page 49

saving formula for Heiman, but details are lacking.

Meanwhile, the Gayety, a former burlesque house, was converted to legit and has been independently booked as the sole Washington legiter. Situation has been unsatisfactory to Broadway managements, however, as the Gayety is not as desirable a theatre as the National. Also, while Heiman is independently wealthy and can presumably afford the losses, he's known to be bitter about the whole matter. And the Munsey estate has several times indicated dissatisfaction with present conditions.

If Cullman were to obtain the National, it's believed that he'd bring Broadway producer Leland Hayward in on the deal, since they're already associated in the operation of the Alvin, N. Y., and Cullman is a sizable investor in Hayward's shows. Cullman is also reportedly ready to include Heiman in his plans, on the ground that the latter has contributed substantially to building of the National as a key road stand, before he ran into trouble on the racial issue. However, it's understood that Heiman would not have a decisive say in policy matters and that no question of racial discrimination would be involved.

Cullman apparently hasn't bothered about a possible booking setup for the theatre if he leases it. He has reportedly told associates that he'd leave that to the United Booking Office, let a representative of the CTP handle it, or make any other arrangements agreeable to Broadway producers and the owners. His main concern, he has said, is to reopen the house to touring legit. Whether or not the venture pays a profit is of secondary concern.

Besides operating the Alvin, N. Y., and investing in many Broadway shows, Cullman is chairman of the New York Port Authority and a successful tobacco merchant. As trustee of the Roxy, N. Y., some years ago, he took the film house out of bankruptcy. Heiman, in addition to his lease of the National, operates Ford's, Baltimore, where racial segregation is a current issue; the Colonial, Boston; the Erlanger, Chicago, and the Biltmore, Los Angeles.

Literati

Laurie Warns Lait & Mortimer
With "Washington Confidential" (Crown; \$3), Jack Lait and Lee Mortimer have established themselves as the John Gunthers of Big City Crime. They are on the "inside" of all stuff that was held confidential until they started unconfidentializing.

They tell their story with a noisy, impudent, challenging typewriter, written in bread and butter newspaper style. They don't pull punches, they name names, give addresses, phone numbers and even advice. This book follows the same pattern as their "New York Confidential" and "Chicago Confidential," covering the field of crime from horse bettors to hoodlums and junkies; from striped padded diplomatic aesthetes to the shenanigans of Government and company gals and, for dessert, they throw in a hunk of Confidential Baltimore!

With the Kefauver Senate Committee on Interstate Crime busting the TV hooper, "Washington Confidential" is as necessary as the libretto of an opera. Get a copy so you will know what the canaries are singing about; read all about the characters and their empire of the silk-lined Mobocracy—and a lot more.

"Washington Confidential" is rough and tough and as dramatic as the TV closeups of Frank Costello's ballet of the hands. It took a lot of research, know-how and guts to write this one. Lait and Mortimer have it. But I give them notice right now; I will not walk with them through any dark streets! See Joe Laurie, Jr.

Defer Jewish Dailies Strike

After management made a further offer to mediate differences, the Newspaper Guild of N. Y. postponed a strike against the Jewish Day and the Jewish Morning Journal, both New York publications. Walkout originally was set for 6:30 a.m. Monday (26).

Guild has been negotiating for a new contract with managements of the two dailies for several months on behalf of their commercial employees. These business and advertising department workers want a \$5 wage boost as was reportedly given recently to the papers' other personnel.

It's understood that until this week the Day and Journal had declined to grant a blanket wage hike to the commercial staffers. However, management was said to have offered a \$3.50 increase Monday (26) and the proposal is scheduled to be considered at a mediation concave to be held Friday (30).

Meanwhile, the N. Y. Guild wrapped up two more victories last week in representation elections held under supervision of the National Labor Relations Board. Editorial and commercial department workers at the Saturday Review of Literature voted 17 to 2 in favor of the Guild. Guild also triumphed by a 19 to 15 vote at station WQXR, the N. Y. Times' radio outlet.

Ebony's Show Biz Accent

May issue of Ebony, Chi-published Negro mag out next week, will have three show biz articles, including one bylined by Ed Sullivan. Emcee of CBS-TV's "Toast of the Town" explains his philosophy of using Negro talent on the show and reports the response has been favorable from the South. Another piece deals with the tele version of "Amos 'n' Andy" which bows on CBS next month using an all-Negro cast.

Big spread is also devoted to current U. S. tour by Josephine Baker. Special emphasis on the breaking of the color line at her Miami Beach Copa City date. Mag staff fetes Miss Baker April 4 at Chi offices.

Time's \$8,500,693 Net

Time, Inc. reports record revenues of \$134,719,833 in 1950, against \$128,270,826 in '49. For the year '50, Time earned net profits, after taxes, of \$8,500,693, or \$4.36 a share, compared with \$6,758,111 or \$3.46 a share in '49. Net current assets were \$42,245,000, up \$5,647,000 over the end of '49.

Curtis Pub's \$6,212,354 Net
Curtis Publishing Co. had a net profit of \$6,212,354 in 1950, after taxes had been deducted and \$1,000,000 transferred to the contingent reserve fund. The company had a net profit of \$5,185,942 in 1949.

Gross operating income was reported as \$149,553,765 as compared with \$143,240,030 for the previous year. The figures were reported

in the annual statement sent to stockholders.

The stockholders report took time out to spike rumors exaggerating the value of oil and gas on land owned by the Curtis Co.'s paper making affiliate, New York & Pennsylvania Co., Inc.

Flacks Toast Taplinger

Publicity reps from various publishing houses got together Monday (26) to toss a party in Gotham for Dick Taplinger, flack who worked with them on books of other authors. Reason for the cocktail fete is that Taplinger is co-author of "Circus Doctor," which Little, Brown will publish April 4, and the publicity folk were glad to see one of their group pen a book of his own.

Among those who attended were Della Bye, William Cole, Mary Elizabeth Edes, Barbara Emerson, Elliott Graham, Leonard Harris, Lucy Johnson, Pyke Johnson, Jr., Sonia Levinthal, Maureen McManus, Patricia Allen Morris, Virginia Patterson, Louise Thomas and Jay Tower.

Crowell-Collier Shifts

With Thomas H. Beck resigning to head up the Knapp Foundation, created by the late Joseph P. Knapp, founder of the Crowell-Collier Publishing Co., Albert E. Winger is relinquishing his post as president of C-C to become chairman of the board.

The new prexy will be Clarence E. Stouch, former head of the Crowell-Collier Finance Committee.

Move represents the second major administrative shift in mag publishing circles within the past week, with Macfadden Publications also overhauling its executive lineup.

Fiction Writers Powwow Set

Third annual fiction writers conference at Marlboro College, Vt., will be held Aug. 19-Sept. 1, under direction of Marlboro prexy Walter Hendricks and novelist-critic Edmund Fuller. John Farrar, of Farrar, Straus & Young, will be consultant.

Lecturers will include Dorothy Canfield Fisher, Ludwig Lewisohn, Norman Mailer, Budd Schulberg, Charles Jackson, Shirley Jackson and others. Enrollment is limited to 60 students.

CHATTER

Noel Busch writing a yarn about the Skouras brothers for Statevepost.

Howard Rutledge assigned to cover the Hollywood beat for the Wall Street Journal.

The H. Allen Smith's daughter, Nancy Jean, married Ensign Donnell Van Noppen, Jr., in Mt. Kisco, N. Y.

John A. Conroy upped to managing editor of Tide, with Frank Saunders moving up into the news editor post.

Marian Spitzer due east in mid-April when her book, "I Took It Lying Down," is published by Random House.

Charles Ventura, society editor of the N. Y. World-Telegram & Sun, sailed for Europe yesterday (Tues.) on the America.

Eddie Cantor wrote the introduction to Dr. Joseph Diamond's new novel, "Door of Hope," which will be issued next month by Greenberg Publishers.

Russell E. Smith, of the San Diego Union, is working on a bio of the late William Marion Reedy (Reedy's Mirror) and wants to contact people who knew him or have any letters, clippings, etc.

"Pageantry on the Shakespearean Stage," by Alice S. Venezky, will be published April 23 by Twayne. The authoress teaches at Hunter College and is a staff member of the American National Theatre & Academy.

New Acts

Continued from page 48

Miss Dandridge plenty of opportunity to sell the special material Moore writes and she handles it effectively. Voice is a little on the thin side, but it's more than made up for by the delivery. Repertoire includes such items as "Riding on the Moon," "Moanin' in the Mornin'" Cole Porter's "Nobody's Chasin' Me" and "Harlem on My Mind." It is all specially tailored to her particular talents.

A looker and effectively caparisoned, Miss Dandridge makes an immediate impression. Material is delivered with zest and skill and she projects neatly to get top results on her lyrics. Moore's top

billing provides the fine backing she needs.

Moore formerly coached Lena Horne and Julie Wilson. In Miss Dandridge he appears to have his third straight click. Kap.

LARRY FOSTER

Song impressions
15 Mins.

La Martinique, N. Y.

Larry Foster is a fair vocal impressionist. His chief handicap is a strong baritone voice that gets in the way of most of his takeoffs. Besides only having near-hits in the vocal department, his attempts at mimicking the physical mannerisms of the originals are also generally off the mark.

Foster scores best with his impressions of Vaughn Monroe, Arthur Godfrey and Al Jolson, latter stint on "April Showers" serving as a strong finish. His carbons of such vocalists as Perry Como, Tony Martin and Billy Eckstine, however, are pale. His gab about watching video shows, which serves as a continuity for his routine, is also mediocre. Herm.

House Reviews

Continued from page 48

Seville, Montreal

Miller for the opening slot is poor. Duo present a slow-motion act offering that fails to get revue off to usual bang despite their trim routines. The Mayo Bros., a couple of deft terpsiters in the followup slot pick up the pace and garner big reception for their hoofing. Boys work in just enough comedy to break monotony and sell their double and single efforts with class and showmanship.

Yock department is ably handled by Peter Clark and buxom blonde partner, Isabel Dawn. Their knockabout style is a cinch with Seville patrons and old-type vaude routines are refreshing after the usual impress numbers continually tossed over the footlights. Act is laced with just enough indigo barbs to keep attention and couple had to beg off on night caught. McKinley's Dixie combo takes closing position and this slick aggregation overcomes local apathy to this kind of music with a cock collection of tunes that features McKinley's drumming, Prince Robinson, former Louis Armstrong sideman, whamming over a brace of clarinet offerings and trombonist Ray Deal teaming up with McKinley on "Jungle Drums." Newt.

Prince of Wales, London

London, March 20.

Billy Cotton Band (13) with Alan Breeze, Doreen Stephens, Clem Bernard; Max Bygraves, Shirley, Sharon & Wanda, Eddie Gordon & Nancy, Charles Warren & Jean; Jimmy Wheeler, Donald B. Stuart, Lucille & Frank Preston, Trio D'Alcy, Bobby Howell Orch.

Current bill is predominantly British. Headlining is the Billy Cotton Orch, whose novelty numbers on the air have earned them a following, and in top support is Max Bygraves, British comedian.

Opening act is Trio D'Alcy, a team of fast moving, but not unusual jugglers. Donald B. Stuart, in next spot, makes an effective bid to warm the house with his comedy juggling.

Charles Warren & Jean, eccentric knockabout team, come up with their familiar formula to register laughs. Eddie Gordon scores with some nifty cycling tricks. Shirley, Sharon & Wanda register with their chained dancing.

Bygraves, who soared to the top in British vaudeville, is going to find it tough to keep there if he persists in retaining to his present material. Almost all the gags and patter are familiar. However, he needs some new stuff.

Teeling off after intermission are Lucille & Frank Preston, ballroom dancers with pleasing routines and good sense of rhythm. Jimmy Wheeler takes over for steady flow of patter, flavored with spice.

Bulk of the second half is taken up by the Billy Cotton combo with a lively 40 minute sash of pop songs in their familiar free and easy style. Alan Breeze does most of the vocalizing, starting off with "Rudolph the Red Nosed Reindeer" and then "The Thing." Doreen Stephens has a couple of numbers such as "Buffalo Bill," etc. As a novelty band scores best with "Can-Can Polka" and "Lovely Bunch of Coconuts." Myra.

Powers With St. L. Muny

St. Louis, March 27.

William V. Powers has been named dance director for the Municipal Theatre Assn. season in the alfresco playhouse in Forest Park this summer.

Anthony Z. Nells will return for his fifth year as ballet master and ensemble director.

SCULLY'S SCRAPBOOK

By Frank Scully

Early, Mass., March 22.

As Hollywood is about to set off another of its self-liquidating chain reactions, I thought I would make a check on some of the town's extramural activities myself to see if anything except bad blood is created there these days.

The Easter season is ideal for such research. Everywhere you can find people busy as bees with no thought of fortifying the profit motive, which in itself is sort of subversive as activities go. Choirs work half the night in the cold outdoors conditioning themselves for sunrise services. Actors learn to recite prayers for the first time since childhood. Technicians forget all about overtime. Bowls, hilltop shrines and desert oases all play their parts in these festivities.

Others work indoors, rehearsing for live broadcasts and TV shows. Still others contribute their talents to transcriptions and kinescopic recordings in the hope of effecting simultaneous releases throughout the country on Easter Sunday.

Taken as a whole, or even program by program, there is no lovelier record of the better side of man than what the entertainment world gives out gratis during the Easter season. All races and creeds, all political parties, seem to contribute to the general rejoicing, though some may claim they contribute more than others. I think it was Harry Hershfield who, on viewing an Easter parade from the steps of St. Patrick's, said, "I tell you, unsere leute took this thing when it was a flop and made a hit of it."

He had something there. We once managed to get into St. Patrick's for Easter Sunday and it was Jewish friends who got friends of theirs to let us use their pew. Of course, in return we prayed for their special intentions. These things always have a payoff, and what purer coin is minted than that alloyed with brotherly love?

One of the most delightful proofs of this way of life might be seen around the country right now on television in a show called "Michael Has Company For Coffee." It's an adaptation of Tolstoy's "Where Love Is, God Is," and was arranged by Juanita Vaughan and J. Charles Alexander for "The Hour of St. Francis."

A Giveaway Grows and Grows

This was the first television production ever attempted by the Franciscans though they have been doing a Sunday radio show for five years. The radio show's growth in the last year has been phenomenal. By now about 800 stations carry the program, whereas a year ago the number was around 350. When it started in 1946, 14 stations took transcriptions, and by the end of the first year, 43.

Father Hugh Noonan, O.F.M., carried most of the load until this year, when he sort of cracked under the strain. Since then he has had the strong supporting arm of Father Kenneth Henriques, O.F.M. Together they have made a great team. They emanate such loving-kindness that it seems impossible for anybody to resist their pleas for help. Practically every actor of any importance has given them a helping hand and usually a fine performance as well. The transcriptions are given free to those radio stations wanting them. This among 800 stations runs up quite a bill for the padres, but they manage it somehow.

In making their first try into the field of TV the Franciscans took a story that is warm with loving-kindness, but is set in winter rather than the Easter season. From its original Russian setting the adaptors switched to a small, musty shoe repair shop half a flight down and just off Broadway, New York. There sat Michael Shea repairing shoes and grumbling about the misfortunes which had been visited on him, particularly the loss of his wife and son. He keeps a hot cup of coffee brewing behind him as he repairs shoes and reads the hearts of men by looking at their shoes as they walk past his window above.

Naish, Lockhart, Leslie, Cass—Quel Cast!

The story line deals with the change that comes over this old shoemaker when he decides to see what little he can do for others who pass his way instead of spending all his time reflecting bitterly how badly life has treated him.

J. Carroll Naish plays the shoemaker and the rest of the cast consists of Gene Lockhart, Joan Leslie, Maurice Cass, Sarah Padden, Wally Maher, Dan O'Herlihy and Pat McGeehan.

This cast was whipped together in a few days. It came on the set for rehearsals Monday and by midnight was finishing the production. By Wednesday the priests had airmailed kinescopic copies to Detroit, Cleveland, Dayton, Boston, Cincinnati, Philadelphia, Atlanta, Louisville, Salt Lake, Memphis, Newark and of course, New York. In Hollywood it was carried over KTTV. San Francisco, not being able to wait until Easter Sunday, released it three days earlier. But since it was all for free and designed to do nothing more than spread kindness among all peoples it didn't really matter when it was released.

I caught it Tuesday afternoon in a little projection room of the Acme Laboratories. Practically everybody who had a part in the production was there. They had worked all the previous day, shot the story at midnight and got home by 2 a.m. Maurice Cass, who had been caught by one of those visout virus infections, but tramped even so, was being congratulated on all sides as having learned his part fastest and performed flawlessly. J. Carroll Naish and Gene Lockhart couldn't remember when a production they had taken part in delighted them more. Joan Leslie, who was all nerves in rehearsal, came out in the black and white print as showing no scars whatever.

No Chase For Tolstoy

When you realize how critical of each other Hollywood performers can be and how many times a production is gone over with a fine-tooth comb until it is technically flawless and still has nothing to say, you begin to wonder if it wouldn't be better if Hollywood showed more heart and less skill in its pictures.

"Michael Has Company For Coffee" has no chase, no fight, no conflict, hardly. A voice, presumably that of God, tells Michael he will visit him on the morrow, and when the day is done all Michael has to show for this promise is a visit from a priest who wants a pair of shoes repaired and tries to cheer Michael up. He is followed by a salesman who can sell nothing, and gladly takes a cup of coffee from Michael and the offer of a job handling a fruit stand down the block. After him comes a girl with a baby who welcomes the shawl Michael gives her and a loan of a little money so that she does not have to be separated from her baby. And finally comes an old couple, the husband small and frail, the wife large and blind. These, too, Michael gives a cup of coffee and a bed for the night.

Michael and the Archangel

It doesn't sound like much and it hardly sounds like the fulfillment of a promise of heavenly visitation. But a voice says to Michael, "I came to you and sat here in your house, and you spoke to me. I was hungry and you gave me to eat, I was thirsty and you gave me to drink, I was naked and you clothed me, a stranger and you took me in."

Michael wanted to know when he did all that, and he is told, "Do you think you did it only for a weary man and a poor forsaken girl and two lost in the night? Truly, Michael Shea, I was your guest today, for remember whatever you do for one of these, my least brethren, you do also unto me."

Well, that's all there is to Michael Shea's story, but when you see it unfolded on a TV screen its like the solving of the most loving of mystery stories. It certainly would not send anybody to bed in need of a sedative.

As I say, much of it is against the profit-motive and as such might be considered by believers in one party government, whether from right or left, as against the public interest. But I think it's in the right direction.

CHATTER

Broadway

Milton Blaw expanding the TV dept. in his ad agency.
Dick Contino being o.o'd by Wald-Krasna (RKO) for a picture deal.

Ira Seidelle, ex-General Artists Corp., opened own talent agency in New York.

George Jessel wants the Jimmy Durante-Helen Traubel TV combination for a 20th-Fox film.

Al Schacht away on another tour of southern army camps; he's playing some mental hospitals enroute.

Eduardo Ciannelli here from the Coast en route to Rome, where he'll appear in Metro's "The Light Touch."

Leonora (Bubbles) Schinasi (Mrs. Arthur Hornblow, Jr.) may play a Hindu maid in Charles Vidor's next Paramount pic.

Si Seadler, Metro ad chief, to the Coast on Friday (30) to catch new product and engage in studio promotional confabs.

Phil Reisman, RKO foreign chief, back at the homeoffice after a five-weeks' tour of company offices in South America.

Harry Novaks to the Coast, the first trip west for his French wife. Novak is head of Universal sales in Europe, headquartered in Paris.

June Havoc flying in from the Coast tomorrow (Wed.) to appear on Jackie Gleason's "Cavalcade of Stars" TV show Friday night (30) over DuMont.

Ben Goetz, Metro's production chief in Britain, sailed for England yesterday (Tues.) on the America after several weeks of Hollywood studio confabs.

Picture Pioneers board meeting postponed from March 20 to April 20 because of prexy Jack Cohn's illness and clashing dates for some of the other directors.

Edmond O'Brien, signed to star in Nat Holt's "High Vermilion" at Paramount, is in New York for three weeks of TV and radio guest shots before beginning the Technicolor pic.

Sydney Box, a top producer with the J. Arthur Rank Organization, and Tom Arnold, London theatrical impresario, arrived yesterday (Tues.) on the Queen Mary for brief U. S. visit.

Ted Loeff handled to Paris Friday (23) to plan pre-release publicity on Benagoss Productions' Glenn Ford-Geraldine Brooks starrer, "The White Road." Pic rolls in France, March 30.

Mrs. Marietta B. Abel, wife of actor Walter Abel, bought a two-story dwelling and barn in Bedford, N. Y. Purchase also includes a 15-acre tract upon which the property is located.

John Golden's cocktillery scheduled for last night (Tues.) at the City Center postponed until Mayor Vincent Impellitteri and his wife return to the city. They were to have been the g. of h.

Wladimir Lissim, European manager for Sir Alexander Korda's British Lion, planned to Mexico to set up distribution deals in that territory. He had been in the U. S. for the past three months.

Beatrice Kay, vaude and radio singer, last week acquired a ranch outside Reno as a residence between dates. She's also putting her Closter, N. J., estate on the block following the Reno buy.

Charles E. Kalman, son of composer Emmerich Kalman, writing music for the 1951 Columbia University "Varsity Show", set for four performances starting April 25 at the university's McMillan theatre.

Leonard L. Levinson sold his Studio City house to designer William Travilla and his wife, actress Dona Drake, which means the TV scripter will be east indel. Daughter Robin entering Hunter College.

Edward Condon, 55, who last worked as a stagehand (obviously not to be confused with the jazz musician) being sought by his wife, Dorothy, who hasn't heard of or from him since 1941-42. Contact National Desertion Bureau, N. Y.

The original manuscript of the prize-winning opera of the Robert Merrill Opera Contest, "Fit For a King," by Atra Baer (Bugs Baer's daughter) and Martin Kalmanoff, her husband, has just been placed in the archives of the Library of Congress.

Associated Motion Picture Advertisers (AMPA) salutes the trade press at a luncheon to be held April 18 at the Hotel Piccadilly. Si Seadler, Metro advertising exec., will emcee while Metro distribution vicepre William F. Rodgers will be the chief speaker.

C. C. Philippe, who flew to Paris over the weekend in connection with a 2,000th birthday fete at the Waldorf-Astoria gave a bon voyage

party, in absentia, to the Charles (World Telegram) Venturas Monday night (26). The columnist's daughter is secretary to Mrs. Perle Mesta in Luxembourg.

The Ed (Simone) Gardner by air to Spain, on a holiday, from their Puerto Rico home. He returns to N. Y. via Paris, and while the comedian's wife is a Parisian she will fly back directly to San Juan because they'll be ready to move into the new home being built in P. R. by May 1.

George Olsen, Jr. is directing plays at Ellington Air Force Base and also, directing and appearing in Alley Academy productions. This is a Houston, theatre-in-the-round. His mother, Ethel Shutta (now Mrs. George Kirksey), resides in Houston. She puts on shows for enlisted men at Ellington Field also.

Irvin Marks, back on the Broadway scene after a "mysterious" disappearance of some six years, had a nice huddle with Lee Shubert who may send him back to Paris to scout talent and scripts, as in former years. Marks had voluntarily gone into retirement in a move to "go into some other business," but Jack Sadovsky and other friends influenced him to come back.

Paris

By Maxime de Boix
(33 Blvd. Montparnasse)

Priscilla Kastner back to the Chantilly.

Laudy Lawrence back from Switzerland.

Sidney Bechet to Marseille for a gala at the Palais de la Mer.

Georges Maurer back at his desk after long illness and surgery.

Jacques Deval wants to remake his prewar film, "Club des Femmes."

Luis Mariano replacing Tino Rossi in "Le Rendezvous de Surcouf."

The Gerald Mayers back from Switzerland, and prepping trip to Spain before the Cannes Festival.

Jerry Mengo orch and chanteuse Janine Miller into new Jean Delannoy pic, "Le Garçon Sauvage."

Ray Ventura selling his picture to J. Arthur Rank for English-speaking countries except U. S. and Canada.

J. P. Pavlot doing pic, "Chicago Digest," a satire on American gangster films, in which the whole crew finally is wiped out.

Edith Piaf disk "Le Chevalier de Paris" winning the Grand Prix des Disques after getting it into competition at the last minute.

Claude Autant-Lara prepping new picture, "Gare Terminal," for Franco-Italian production. Would star Gerard Philipe and Jennifer Jones.

Lauren Bacall and husband Humphrey Bogart hailed like old friends by the Paris crowd, even if it is their first public appearance here.

Max de Vaucorbeil screening his short on President of France Vincent Auriol for Mrs. Vincent Auriol. First time the president's official residence has been filmed excepting in newsreels.

Chicago

M-G-M director Joel Freeman in town visiting father.

Agent Sam Lutz in from Coast for funeral of his mother.

Actress Beverly Tyler in to hypo current "Ma and Pa Kettle" pic.

Tom Ewell in town thumping for his current pic, "Up Front" (U).

Ruth St. Denis takes over Civic Opera House in May for terp recital.

Actor Forrest Tucker in town last week en route to Coast from European junket.

Ralph Dworkin moves in as assistant to Ralph Peck on Community Fund press staff.

Allied of Illinois prexy Jack Kirsch on the mend after last week's kidnap-slugging by three thugs.

Cornelia Otis Skinner set to appear at National Conference of Christians and Jews banquet March 29 at Congress hotel.

Harold Russell, actor and national commander of AMVETS, will be feted next week by organization's Chi chapter.

Cast of Dave Garraway tele show entertained Hines Hospital vets last week. Show was set by Sachar Lodge of B'nai B'rith.

Loretta Young, Vera Ellen, and p.a. Helen Ferguson en route to Minneapolis where they'll christen Variety Club's heart hospital.

American Cancer Society will stage three-and-a-half hour teevee marathon May 21 in funds drive. Program will showcase only local talent.

Hollywood

Kathryn Grayson to Houston.
Barbara Stanwyck bedded with Bu.

Katrina Paxinou recovering from surgery.

Harry Brand nursing a case of virus at home.

Jack Warner spent the Easter holidays in Phoenix.

Art Linkletter alied to Acapulco for a brief vacation.

Irving Berlin to Phoenix to help celebrate his wife's birthday.

Greta Garbo sold her Beverly Hills home to Jean Negulesco.

Kenneth MacKenna to Arizona on vacation from Metro chores.

Polly Moran recovering from serious illness in Laguna Beach.

Busby Berkeley left for Guam to start work on "The USO Story."

Joseph Bernhard in from N. Y. for conferences with Anson Bond.

Dana Andrews vacationing on his yacht along the Mexican coast.

Howie Mayer and Irv Kupcinet in from Chicago for the Oscar Derby.

Alexander Paal returned from London where he produced "Cloudburst."

Raoul Walsh to St. Augustine, Fla., to start work on "Distant Drama."

Anthony Dexter and Patricia Medina to Minneapolis to start a p.a. tour.

Eduardo Ciannelli checked in at Metro after more than three years in Europe.

Lamar Trotti to Key West to huddle with Jane Froman about a screen story.

David Selznick leased Norma Shearer's Malibu Beach house for the Summer.

Howard Hughes tossed a luncheon for 13 visiting Congressmen on the RKO lot.

Ferris Webster hospitalized for an operation on his hand, injured in a gunshot accident.

Bob Hope cited for the United Cerebral Palsy Foundation for his aid in the \$1,250,000 fund drive.

Stuart Thompson pinchhitting as cameraman on Paramount's "My Favorite Spy" while Victor Milner is ill.

Bob Cobb and George Jessel co-chairmaned a testimonial dinner for A. B. "Happy" Chandler at the Mocambo.

Helen Hayes, Leo McCarey, Van Heflin, Robert Walker and Dean Jagger planned in from Washington, D. C.

Barry Fitzgerald won the Irish Screen Award of 1951, voted by members of the Ancient Order of Hibernians.

Allen Rivkin in from Washington, D. C., where he completed a writing assignment for the State Department.

London

Sam Harbour celebrated his 25th year at the Coliseum recently.

Memorial service to the late Ivor Novello being held March 29 at St. Martin's.

Petula Clark to do two Sunday concerts in a Palladium bill to be headed by Bob Hope.

Meier Tzelniker to South Africa where he is to direct and appear in a session of Yiddish plays.

Henry Caldwell to Paris and Brussels on prowl for acts for his "Cafe Continental" TV program.

Yvonne de Carlo vacationing in Paris before returning to Hollywood. She has just completed "Hotel Sahara" at Pinewood.

Darvas & Julia, currently playing in the "Latin Quarter" here, booked for the New York Latin Quarter for six months starting Dec. 22.

Queen Mary is to attend European preem of "Tales of Hoffman" at the Carlton, April 18. Proceeds are being donated to the English Opera Group.

Rex Ramer, who left the "Folies Bergere" last Saturday (24) and opened at the Palladium Monday (26), is leaving for U. S. next month where he has signed for TV series.

Daniel M. Angel, indie producer, threw a reception last night (Tues.) to Bette Davis and Gary Merrill who came over to play in "Another Man's Poison" to be directed by Irving Rapper.

Josef Locke, the singing policeman, had to cancel a provincial tour because of illness and may have to abandon his American trip which included concerts at the Carnegie Hall.

William M. Levy appointed personal assistant to Max Thorpe, managing director of Columbia in Britain, and will come here from Paris at end of March to take up his new post. He is currently Northern European supervisor for Columbia International.

Congress Urges Parks Forgiveness

Continued from page 3

true American" and "the first member of his profession whom I have felt told the truth about the treacherous techniques that are used by the enemies of constitutional government." Velde denounced Gale Sondergaard and Howard da Silva and said he would ask that both be cited for contempt of Congress for their refusal to answer questions. Committee does not expect to ask any citations until the end of April or early in May, after the hearings are all concluded.

Stump for Parks

Rep. Charles E. Potter (R., Mich.), member of the House Committee, declared he hoped "the movie industry will not seek reprisal against a man who cooperates with the committee, who was a member of the party and who left when he realized the political implications of Communism." Rep. Donald L. Jackson (R., Calif.) said, "In the interest of future investigations, the industry and the people should remember that Parks volunteered his cooperation. I'm afraid that if he is blacklisted, it may deter others from cooperating."

Highlights of last Wednesday's session of the Un-American Activities Committee:

1. Parks admitted he had been a Commie between 1941 and 1945 and had then gotten out. He said he had gone in as a youthful idealist but had not found in Communism what he sought there.

2. He denied that efforts were made by the Reds to color and slant pictures, and claimed this could not be done because of the number of different persons who have a hand in making a film.

3. He would not reveal names of fellow Communists publicly but later, behind closed doors, he gave the committee a reported dozen or so names. This list was supposed to include one or two big name stars and also to fill the committee in on one or two individuals who were not in the committee records as "Reds."

4. Da Silva and Miss Sondergaard claimed the protection of the 5th Amendment against "self-incrimination" and refused to answer all but the most innocuous questions.

At the hearing Parks was asked whether he was a Communist by Frank S. Tavenner, Jr., the committee counsel.

"I am not a Communist," he replied. "In my opinion there is a great difference in being a member of the Party in, say, 1941, and in being a Communist in 1951. It's a great difference—not a white one."

"I am not a Communist now. I became a member when I was a much younger man, 10 years ago. In 1941 being a member fulfilled certain needs in a young man. I was for the underdog. I think being a Communist in 1951 is entirely different. Now I can see that a great power is trying to take over the world."

"I would prefer not to mention names," was Parks' answer. "I don't think it is fair for you people to do this. I have come at your request. I would prefer not to be questioned about names. I'll answer any questions about myself."

"Do you take the same position with respect to the obvious leaders of the Communist Party in California who you know?" asked Rep. Francis Walter (D., Pa.). Parks said he didn't know any leaders, only the people in his own cell.

"These were people like myself," he explained. "They were small type people, no different than you or I. These were people like myself, and I feel I have done nothing wrong. These people at that time, as I knew them, did nothing wrong."

Howard da Silva, the next witness, came to the stand accompanied by his two attorneys, Ben Margolis and Robert Kenney, former Attorney General of California. The lawyers moved to have the subpoena quashed, but this was refused by the committee.

Da Silva was a sneering witness. He started off by voicing objections and demanding to read a statement, which he had released to the press earlier.

"Were you ever vice-president of the Civil Rights Congress, New York chapter?" he was asked.

"This," said da Silva, "is very clearly the object of the committee to tie me in with organizations the committee doesn't like. I object under the First and Fifth Amend-

ments and the Bill of Rights. This is designed to incriminate me, and I feel a great need to stand on the First and Fifth Amendments. My purpose is to uphold the law. I refuse to answer on the basis that my answer might, according to the standards of this committee, incriminate me."

When da Silva was asked whether he had been affiliated with the Joint Anti-Fascist Committee in Hollywood, he replied, "There's a rumor in Hollywood that those who were against the Germans in the last war will be brought before this committee."

He declined to answer a number of questions about the Communist Party and "Fronts" on grounds of self-incrimination, but when he was asked, "If the Soviet Union should attack, would you bear arms for this country?" he launched into a tirade:

"I decline to answer on grounds previously given. I think the actions of this committee are decidedly illegal and designed to pull the wool over the eyes of the American people. I believe this Congress has many rights, but the least right today is to wage war. I think the overwhelming majority of the American people want peace. But the Government is playing the old army game to drop atom bombs and pick the people's pockets."

Gale Sondergaard, wife of Herbert Biberman, one of the original "Unfriendly 10," was the day's final witness. She also refused to answer most questions on grounds of self-incrimination, but charged "This committee is branding every progressive organization as subversive. This I find very shocking."

'Bitter Rice'

Continued from page 3

in this country with slightly in excess of 5,000 engagements.

"Rice," produced by Dino de Laurentis and starring Silvano Mangano, whose physical charms are apparently accounting in no small amount for the big grosses, will easily surpass the "Paisan" figures if important circuit bookings continue to come in.

Aside from the lack of a Breen seal, "Rice" is garnering top grosses despite another strike against it. That's the "C"—condemned—rating it holds from the Catholic Legion of Decency.

Church organizations have picketed and threatened boycotts of theatres playing the film, but Aaa had only minor effect in calling off dates or cutting runs. Industry observers see in that, as in the lack of a Production Code certificate, exhibit willingness to chance difficulties if a film has solid drawing power.

From the inception of the Code in 1930 until about a half-dozen years ago, the playing of a pie minus a seal in any of the important theatres of the country was unheard of. As a matter of fact, there was provision under the voluntary self-regulation agreement for a \$25,000 fine on any house that ran such a pic.

The fine provision was lifted because it was feared it violated antitrust laws. That fact was not generally known, however, until about three years ago, when Howard Hughes filed suit against the Motion Picture Assn. of America (of which the Production Code Authority is a subid). Hughes, huffed because of the PCA's refusal of a seal to his "Outlaw," charged the whole self-regulation agreement was a conspiracy in violation of the antitrust laws.

That seemed to let down the gate, and six sans seals have been gradually finding their way onto circuits since then. None before, however, has played the number of chain houses into which "Rice" is being booked.

Contributing somewhat to the breakdown in seal adherence has been divorce proceedings which are breaking major circuits away from their affiliated production-distribution companies. Affiliates were the backbone of the theatre end of the self-regulatory code.

"Rice," incidentally, is already close to beating the second all-time highest lingual grosser in the U. S. That was "Open City," which racked up about \$850,000. Like "Paisan," it was produced and directed by Roberto Rossellini and distributed in this country by Joseph Burstyn.

VARIETY — Feb 28, 1951

8 P.M. on TV

Eight at night is gradually becoming top viewing time on a practically cross-the-board basis, as witness the curtain-raiser on NBC's "Saturday Night Revue" and the competing Ken Murray show on CBS; or again the NBC Sunday "Colgate Comedy Hour" with its competitive "Toast of the Town" on CBS; or yet again the Milton Berle Tuesday frolic, and the "Four Star Theatre" NBC Wednesday series.

And now it's the Monday at 8 "Speidel Time" on NBC, which can take its rightful place in perpetuating the "cream aspects" of the 8 o'clock time segment.

An offshoot of the "What's My Name" oldie, "Speidel Time" has now been whipped into a fullblown comedy-music production under the expert directorial-production reins of Sherman Marks, with the slick talents of Paul Winchell and his Jerry Mahoney alter ego integrated into the overall quiz-entertainment pattern. Last Monday night's (26) show was par for the recent course, which means sock values. The Winchell-Mahoney dentist chair bit, the Al Schacht baseball buffoonery contrib (as the lead-in to a "What's My Name" power), plus the variegated dancing-singing elements made for topflight video.

"TOPFLIGHT VIDEO"

MONDAYS

NBC

Paul WINCHELL and Jerry MAHONEY



"In Winchell, Speidel has a natural personality."
—BILLBOARD

"Paul Winchell's TV series is a click."
—ED SULLIVAN,
Daily News

"Paul Winchell, top Video star."
—HARRIET VAN HORNE,
World-Telegram and Sun.

"Big league in Network Television."
—TEX and JKNX
"Closeups",
N. Y. Herald Tribune.

Latest Nielsen Rating:
35.1

Special Citation
FIRST ANNUAL TV
ACADEMY AWARD

THE SPEIDEL SHOW

a LOUIS G. COWAN
Production
In Association with
AL HOLLANDER

Produced and Directed by
SHERMAN MARKS

Assisted by
HAROLD EISENSTEIN

Comedy Material by
JAY FRANKLIN JONES
BUD BURTON
PAUL WINCHELL

Music by
JOHN GART

Sets by
LEE AARONSON

Agency,
SULLIVAN STAUPPER
COLWELL & BAYLES, INC.

Public Relations
MARVIN KOHN

Management-Counsel
GOLDFARB MIRENBERG & VALLON
RKO Building, Radio City, New York

Booking
WILLIAM MORRIS AGENCY

